THE MINISTRY OF HIGHER EDUCATION, SCIENCE AND INNOVATIONS OF THE REPUBLIC OF UZBEKISTAN

BUKHARA STATE UNIVERSITY

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THEORETICAL ASPECTS OF THE LANGUAGE LEARNED (INTERPRETATION OF THE LITERARY TEXT)

**A Textbook
for students of the following fields of education:**

**60230100 – Philology and Language Teaching (Roman-German Philology)
60230200 – Theory and Practice of Translation (English)**

"O'rganilayotgan til nazariy aspektlari (Matn tahlili)" fanidan o'quv qo'llanma 60230100 – Filologiya va tillarni o'qitish (ingliz) va 60230200 – Tarjima nazariyasi va amaliyoti (ingliz) ta'lim yo'nalishlari talabalariga mo'ljallangan bo'lib unda adabiy matn tushunchasi, matn mazmuni, obraz strukturasi: muallif obrazi, tabiat obrazi, asar qahramoni obrazi, badiiy detal tushunchasi va uning turlari, matn badiiy kompozitsiyasi, badiiy detal turlari va vazifalari, matn lingvistikasi asosiy tushunchalari, matn kategoriyasi turlari: informativlik kategoriyasi, modallik kategoriyasi, matn bog'likligi va yaxlitligi kategoriyasi, matn segmentatsiyasi, o'rin payt kategoriyasi, transtekstuallik kategoriyasi, badiiy asar nomlari, turlari va uning informativligi, matnni tahlil qilish metodlari, matnning konseptual ahamiyati, mdtnning pragmatik jihati, badiiy janrlar kabi mavzular yoritib berilgan

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CONTENTS

KIRISH

O'zbekiston Respublikasi Prezidentining 2017 yil 7 fevraldagi PF-4947-son "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida"gi Farmoni, 2017 yil 20 apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi, 2017 yil 13 sentyabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017 yil 11 avgustdagi 610-son "Ta'lim muassasalarida chet tillarini o'qitishning sifatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi Qarorlari va boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur o'quv qo'llanma ma'lum darajada xizmat qiladi.

Jahon adabiyotshunosligida bugungi kunda jadal o'sish-o'zgarishlar, innovatsiyalar va yangi tendensiyalar davri bo'lmoqda. Poetik tafakkur miqyoslari yanada kengayib, adabiyotning so'z bilan ifodalangan qatlamini tushunish barobarida uning ichki tuzilishini, muallif konsepsiyasini, asar implikasiyasini, sotsiolingvistik, pragmatik jihatlarini ma'naviy-madaniy va kontekstual aspektda o'rganish dolzarb masala bo'lib kelmoqda.

O'zbekistonda ham bu zamonaviy tendensiya muhim ahamiyat kasb etmoqdaki, bugungi olimlar oldida hozirgi davr talablari asosida yoshlarga bilim berish, til bilan hamohang ravishda adabiyotning estetik jihatlarini tadqiq qilish, o'rganilayotgan til tafakkuri doirasida poetik tilni konseptual tushunishga qaratilgan fanni o'qitishni tashkil etish vazifa qilib qo'yilmoqda. Mana shu maqsadni qo'zlagan holda ushbu o'quv qo'llanma ingliz tilining nazariy aspektini tashkil etadigan matn tahlili fani doirasida bo'lib, unda ingliz tilidagi badiiy matnni ilmiy tushunishga, badiiy asar g'oyasini, didaktik ahamiyatini tahlil qilishga, uning struktur tuzilishini: kogeziya, segmentatsiya va fragmentatsiya, kompozitsiya kabi birliklarni; axborot, modallik kabi matn kategoriyalarini farqlashga; badiiy asarni falsafiy, feministik, strukturalistik, psixoanalitik, kitobxon talqini kabi yondashuvlar asosida tahlil qilishga e'tibor qaratilgan.

ANNOTATION

"Interpretation of the Literary Text" invites readers on an intellectual odyssey through the captivating realm of literary analysis. This comprehensive guide, meticulously crafted, seeks to unravel the intricate layers that define the essence of a literary text, making it an indispensable resource for students, scholars, and literature enthusiasts alike.

The exploration begins with a profound examination of the world of a literary text, offering an analytical exploration that goes beyond surface meanings. Readers are encouraged to embark on a journey that peels back the layers of narrative complexity, providing a deeper understanding of the author's intent and the nuances that shape the literary landscape.

One of the book's focal points is the art of crafting an artwork, emphasizing the intentional and deliberate choices made by authors in composing their literary creations. By exploring the composition in literature, readers gain insights into the meticulous craftsmanship that underpins the creation of a cohesive and impactful narrative. This section serves as a gateway to understanding the artistic techniques that breathe life into literary works.

Key textual categories, such as informativity and modality, are dissected with precision. Readers are guided through a comprehensive study that illuminates how these categories contribute to the richness and depth of the narrative. The segmentation of the literary text is explored, shedding light on the structural components that define the organization and flow of the narrative. Cohesion and coherence are scrutinized, revealing the interconnectedness of ideas that gives literary works their unity and resonance.

The category of setting emerges as a critical aspect of literary analysis, as the book examines how geographic and temporal elements influence the narrative's tone, mood, and thematic development. Readers are prompted to appreciate the subtle yet powerful role that setting plays in shaping the reader's experience.

Transtextuality takes center stage as a textual category, with an exploration of intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. This section delves into the

dynamic relationships between texts, showcasing how one text can reference, respond to, or build upon another. Readers gain a nuanced understanding of how literary works exist in conversation with each other across time and space.

The book, also, ventures into methodological approaches for investigating a literary text, introducing readers to diverse perspectives such as philosophical, feminist, and structuralist approaches. Psychological, reader-response, and postcolonial methodologies are explored, providing readers with a versatile toolkit for engaging with literature from various angles.

Pragmatic aspects embedded within literary texts are considered, highlighting the real-world implications that resonate beyond the confines of fiction. The theoretical framework of literary genres is presented, offering readers a comprehensive understanding of the classifications and conventions that define different genres.

Heather Sellers and her catalogue of genres receive focused attention, bringing a contemporary perspective to genre studies. Sellers' insights contribute to the ongoing discourse on literary genres, enriching the reader's understanding of the diverse forms literature can take.

In essence, "Interpretation of the Literary Text" transcends the conventional boundaries of literary analysis. It is an empowering guide that not only equips readers with the tools to decipher the complexities of textual interpretation but also fosters a profound appreciation for the artistry that resides within the written word. This comprehensive exploration serves as an intellectual compass, guiding readers through the labyrinth of literary interpretation with scholarly rigor and a passion for the written arts.

LECTURE 1. EXPLORING LITERARY TEXTS: THE ART OF INTERPRETATION

OUTLINE:
1. The Art of Interpreting.
2. The Field of Study Focused on Interpretation, Along with Its Fundamental Components of Interpreting Literary Text.
3. The Interrelations Between the Interpretation of Literary Texts and Other Academic Disciplines.
4. Literary Text as An Object of Investigation.
5. Principles of Poetic Structure Cohesion.

Keywords: interpretation of literary text, verbal and supra-verbal layers of the text, close reading, contextual analysis, literary devices, themes and motifs, character and setting, authorial intent, reader response, critical theories, comparative analysis, ethical considerations.

The Art of Interpreting

Hungarian painter Tivadar Kosztka Csontváry (1853-1919), expressionist, magical realist, and surrealist. Despite creating a significant body of work during his lifetime, he never sold a single painting, remaining an obscure figure in the art world. However, his sister's inheritance of his extensive collection set a fortuitous turn of events in motion. Seeking an appraisal of the artworks, experts initially deemed them worthless. Undeterred, his sister decided to sell the entire collection, catching the attention of architect Gedeon Gerloczy, who purchased it. Subsequently, Gerloczy exhibited the pieces at the Budapest School of Fine Arts, later gifting the collection to Zoltan Fullep, now known as Csontváry, the museum's director.

The artist's rise to global recognition stemmed from the discovery of a remarkable painting titled "Old Fisherman." At first glance, the work depicted an elderly man's weathered face with hands clutching a staff, set against a misty shoreline and dilapidated houses. The color palette featured subdued bluish-gray tones with hints of brown.

The true intrigue of the painting unfolded when a museum staff member placed a mirror at its center, revealing two distinct

interpretations. One side portrayed a benevolent old man against serene waters, symbolizing wisdom and tranquility. The other side depicted a somber figure with piercing eyes, harsh features, and a turbulent sea, representing darker facets of humanity.

This artistic revelation conveyed the duality of human nature, where both divine and devilish qualities coexist. It posed a choice for individuals: embrace the light or succumb to the darkness. The "Old Fisherman" painting ignited widespread interest in the Hungarian artist's work, serving as a catalyst for exploring mystical themes in his oeuvre. With his inclination toward mysticism and prophecy, art enthusiasts can anticipate further unconventional discoveries within his creations.

Original "The Old Fisherman"	The part symbolizing "Divine"	The part symbolizing "Devil"

This case exemplifies the profound significance of interpretation and critical analysis in the realm of art. Artists are individuals endowed with a unique creative vision and a rich imagination. Their distinctive ways of perceiving and engaging with the world drive them to encapsulate their thoughts, emotions, and observations, effectively giving birth to entirely new worlds within their works. These artistic creations often transcend the limitations of an artist's lifetime, resonating with audiences across generations.

Interpretation and criticism serve as the conduits through which the hidden layers of meaning and intention in art are unveiled. They bridge the gap between the artist's inner world and the external realm, allowing viewers to delve deeper into the narratives, symbolism, and emotions embedded in the artwork. Art, therefore, becomes a living testament to the human capacity for creativity and expression, and interpretation serves as a means of unraveling the intricate tapestry woven by artists.

Moreover, the act of interpretation extends the lifespan of an artwork, ensuring its enduring relevance and impact. It fosters a dialogue between the artist, the work, and the audience, fostering a continuous exploration of its themes and messages. As a result, art continues to evolve in meaning and significance, shaping cultural discourse and enriching the collective human experience. In this way, interpretation and criticism play an integral role in preserving and perpetuating the artistic legacy of creators like the Hungarian artist, ensuring that their visions continue to inspire and resonate with generations to come.

The Field of Study Focused on Interpretation, along with its Fundamental Components of Interpreting Literary Text

"Interpretation of literary text" refers to the process of analyzing and understanding written or verbal content in order to extract meaning, uncover underlying themes, and derive insights from the text. This subject involves critically examining various elements within the text, such as language use, literary devices, context, tone, and symbolism, to reach a deeper comprehension of its intended message or messages.

Interpreting a text often involves engaging with the text on multiple levels, including both surface-level understanding and deeper, more nuanced analysis. It requires considering the author's intentions, the historical and cultural context in which the text was produced, and the potential impact the text might have on its audience. Interpretation can be subjective, as different readers may bring their own perspectives, experiences, and biases to the process, leading to a variety of possible interpretations.

The **goal** of interpretation is twofold:

A) To cultivate the student's ability to delve into the profound essence of a literary composition, to identify the objective factors

contributing to its ideological, aesthetic, educational, and emotional impact on the reader, and to extract the entirety of information enshrined within it.

B) It also aims to furnish English students with essential foundational concepts from the realm of verbal art theory, empowering them to derive heightened aesthetic enjoyment from engaging with imaginative literature and to uncover the text's underlying significance.

Key components of interpreting a text include:

Close Reading: Scrutinizing the text word by word, sentence by sentence, and paragraph by paragraph to analyze language choices, syntax, and structure.

Contextual Analysis: Investigating the historical, cultural, social, and political context in which the text was created, as this can significantly impact the intended meaning.

Literary Devices: Identifying and analyzing literary techniques such as metaphor, simile, allusion, irony, and imagery that contribute to the text's deeper layers of meaning.

Themes and Motifs: Exploring recurring ideas, themes, and motifs that provide insight into the text's central message or messages.

Character and Setting Analysis: Examining the development of characters and settings to understand their roles in conveying meaning and advancing the plot.

Authorial Intent: Attempting to understand what the author intended to communicate through the text, considering their background, beliefs, and artistic goals.

Reader Response: Recognizing the role of the reader's own experiences, values, and perspectives in shaping their understanding of the text.

Critical Theories: Applying various literary and critical theories, such as feminism, postcolonialism, structuralism, and deconstruction, to explore different layers of meaning within the text.

Comparative Analysis: Comparing the text with other works by the same author, works from the same genre, or works from different time periods to uncover patterns and connections.

Ethical Considerations: Reflecting on the ethical implications of the text's themes and messages, particularly in relation to contemporary societal issues.

Interpretation of the text is a dynamic and ongoing process that allows readers to engage deeply with literature, philosophy, historical documents, and other forms of written communication to extract insights, challenge assumptions, and contribute to broader conversations about meaning, culture, and human experience.

The Interrelations between the Interpretation of Literary Texts and Other Academic Disciplines

"Interpretation of the text" is a subject that is interconnected with various other disciplines, as it involves critical thinking, analysis, and understanding of written or verbal content. Here are some examples of how "Interpretation of literary text" is connected to other subjects:

	Subject	*Characteristics of ties*
1.	**Literature and Language Studies**	Interpretation of the text is closely tied to literature and Language studies. It involves analyzing literary works, understanding their themes, character development, and literary techniques, and placing them within historical and cultural contexts.
2.	**Philosophy**	The subject intersects with Philosophy by analyzing deeper philosophical themes, moral dilemmas, and existential questions within literature. This connection enriches philosophical exploration by providing concrete examples of abstract concepts and facilitating discussions on ethics, human nature, and the nature of reality.
3.	**History and Social Sciences**	Interpretation intersects with history and social sciences by examining texts as windows into past societies. It uncovers cultural values, societal norms, and historical contexts, enhancing our comprehension of human experiences, ideologies, and transformations across time, enriching historical understanding and sociocultural analysis.
4.	**Religious Studies:**	Interpretation of literary texts is connected with religious studies by exploring religious themes, symbolism, and ethical dilemmas in literature. This connection deepens our understanding of cultural

		beliefs, spiritual insights, and the interaction between literature and faith, enriching both fields of study.
5.	**Arts and History of Arts**	Interpretation of literary texts is tied to Arts and History of Arts by recognizing the literary qualities in visual artworks. This connection involves analyzing the use of language, symbolism, and narrative techniques in art, revealing deeper layers of artistic intent and historical context. It enriches our understanding of both literature and visual expression.
6.	**Cultural Studies**	Interpretation of literary texts intersects with Cultural Studies by unveiling cultural values, norms, and identities embedded in literature. Analyzing texts provides insights into societal structures, historical contexts, and diverse perspectives, contributing to a deeper understanding of cultural dynamics, power relations, and the evolving cultural landscape.
7.	**Psychology**	Interpretation of literary texts is linked to psychology through the analysis of characters' motives, emotions, and behaviors. Exploring psychological aspects in literature helps understand human nature, cognitive processes, and emotional responses. This connection enhances insights into complex personalities, mental states, and the psychological dimensions of storytelling.
8.	**Comparative Literature**	Interpretation of literary texts is closely related to Comparative Literature through the examination of works from different cultures and languages. By comparing themes, styles, and narratives, this connection fosters cross-cultural understanding, highlighting universal human experiences and diverse perspectives while uncovering the unique qualities of each literary tradition.
9.	**Ethics and Moral Philosophy**	Interpretation of literary texts is entwined with Ethics and Moral Philosophy by examining characters' ethical choices, moral dilemmas, and values presented in narratives. This connection enables the exploration of ethical theories, moral complexities, and the

10.	**Linguistics**	implications of characters' actions, enhancing discussions about human behavior and moral principles.
		Linguists analyze texts to explore language structures, syntax, semantics, and language evolution, contributing to our understanding of how languages function.

These examples highlight the interdisciplinary nature of "Interpretation of the text," showing how it plays a vital role in various academic and practical domains, contributing to our understanding of human culture, history, communication, and thought.

Literary Text as an Object of Investigation

The literary text is inherently individual, a unique construct that cannot be replaced by any other sequence of words. Substituting parts of a literary text alters its content in tandem. But what exactly constitutes a text? The Latin word for text, "textum," implies weaving. Engaging with a literary text involves progressing from its first word to the last. Words amalgamate into phrases, phrases into sentences, sentences into paragraphs, eventually forming larger components like chapters, sections, and parts. V.B. Sosnovskaya in her book "Analytical Reading"[1] calls this as a *"verbal layer"* of the text. Later, she clarifies that when immersing oneself in a work of imaginative literature, another layer emerges from these verbal sequences. And according to her, this secondary layer unfolds the series of events, conflicts, and circumstances within which the characters of the literary work navigate. This combination of word sequences forms a composition, plot, genre, and style, contributing to an image of reality through which the author conveys their message and vision.

Sosnovskaya develops her theory and accordingly she suggests another derivative layer of the text. So, plot, theme, composition, genre, style, and image coalesce into the *"supraverbal layer."* The verbal and supraverbal layers of the text are inseparable, as all the elements mentioned above materialize through the word sequence, infusing it with the comprehensive meaning of the entire literary text.

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[1] Sosnovskya, V.B. *Analytical Reading*. Moscow: Higher School, 1974. – P. 32.

Sosnovskaya's insightful distinction between these two layers of literary text serves as a valuable tool for learners seeking a deeper understanding of literature's multifaceted nature. It enables them to navigate the intricate relationship between the written word and the underlying poetic essence that enriches the text.

In the realm of literary analysis, words assume a unique significance. When extracted from their contextual homes, they can indeed evoke diverse associations in the minds of readers. The isolation of individual words can lead to ambiguity or even confusion, demonstrating the complexity inherent in language. However, Sosnovskaya's framework elucidates how words, when thoughtfully woven into sentences and paragraphs, gain coherence and purpose.

This coherence extends beyond the micro-level of words to encompass broader narrative structures, genres, and canonical frameworks. Within these structural confines, literature takes on a transformative role, unfolding a rich tapestry of themes and ideas. It's within this interconnected web of text that authors craft their masterpieces, inviting readers to embark on intellectual and emotional journeys.

The phrase "even piano legs were draped" is rich with potential associations and interpretations, illustrating the depth of literary language. In one context, it could be linked to the act of moving to a new place, where the delicate legs of a piano are carefully wrapped to protect them during transportation. This interpretation may signify the care and attention given to preserving cherished possessions during a significant life change.

Alternatively, the phrase might symbolize transformation or concealment. When used metaphorically, it could denote the idea that even elements of elegance and refinement, represented by the piano legs, can be hidden or altered to fit a new situation or environment. This could be a commentary on adapting to change while maintaining one's core identity or values.

Furthermore, the phrase might allude to the concept of uncovering hidden truths or unveiling mysteries. In a mystery novel, for instance, the phrase could serve as a clue that points the protagonist toward a concealed secret, suggesting that even the seemingly insignificant details, like the draped piano legs, hold significance.

14

However, within the specific context from which this phrase is derived, it carries a highly intricate and metaphorical implicit meaning.

1. *It was the age when* **even piano legs were draped** *lest they seem too provocative. At Oxford the idea that women were inferior was built into the teaching. Special applications had to be made for permission for women to attend lectures and to take certain exams.*[2]

The fragment is taken from Georgina Howel's book "The Queen of the Desert", the biographical novel about Gertrude Bell, the English writer, traveller, political officer, administrator, and archaeologist.

The concept of "piano" implies the condition and the status of females during the Victorian age can be characterized by inequality. "Even piano legs were draped": The metaphorical part of the statement begins here. In reality, piano legs do not need to be covered. However, by saying they were "draped," it implies that even the most innocuous or seemingly insignificant elements of society were subject to a certain level of censorship or modesty.

This metaphorical statement is a vivid way to describe a particular era or cultural atmosphere. The first part of the sentence: "It was the age" suggests a specific historical period, emphasizing that the metaphor is referring to a particular time in the past. In this sentence another example of the metaphor can be seen, which is used to point out the status of females in the British society. Here the phrase "even piano legs were draped", which literally would mean that "piano legs were close and hidden using a specific piece of fabric", implicitly, indicates that women and their capacities were very limited. Moreover, the use of the "piano" in the metaphor can be proved by considering the fact that during the Victorian era only women used to play pianos and their skillfulness used to indicate their marriageability, this musical instrument symbolized femininity in the British society.

Therefore, this metaphor highlights a specific historical period or cultural context where social norms and expectations were particularly strict and repressive. The use of such a metaphor at same time suggests the shifting in the mindset of the society and the rise of the

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[2] Howell, G. *Queen of the Desert*. The Extraordinary Life of Gertrude Bell. Pan Books, 2007. – P. 39.

feministic and gender equality ideas among progressive women and some groups of men.

The impact of such literary works cannot be overstated. They transcend the boundaries of individual readers and resonate on a societal and global scale. Through their profound narratives, they can reshape worldviews, challenge established norms, and foster new ways of thinking. Authors like Shakespeare, Dickens, Dostoyevsky, Pushkin, Alisher Navoiy, Rabindranath Tagore, Chingiz Aytmatov, and Albert Camus are emblematic of this transformative power. Their works have left indelible marks on the collective consciousness of humanity, inspiring generations to ponder life's complexities and explore the depths of the human experience.

Sosnovskaya calls the fusion of the mentioned two layers – strictly verbal and supraverbal components – the poetic structure of the literary text. Nothing within the work remains unexpressed in its poetic structure; it serves as the conduit for the author's message. Each element of the poetic structure holds equal significance, as all contribute to conveying the author's complete message. These elements form a hierarchy, organizing independent layers. The fundamental unit of the poetic structure is the word, encompassing the syntactic, semantic, rhythmical, compositional, and stylistic layers.

Principles of Poetic Structure Cohesion

Representing a literary work in terms of a structure or hierarchy of layers involves the concept of macro (themes, ideas, images, genres, compositions, etc.) and micro (tropes, figures of speech) elements, influencing the form-content relationship.

Macro and micro-elements are functional categories, not absolutes. Within a literary work, a simile is a micro-element in relation to a macro-element like the image of a character. This character image, in turn, is a micro-element in relation to the macro-element – the literary work itself, understood as an image of reality.

Recognizing that macro-elements stem from micro-elements underscores that micro-elements are forms in relation to the content of macro-elements. Analyzing the idea of a literary work as separate from its verbal materialization is erroneous and counterproductive, as it detracts from the essence of verbal art appreciation.

Each literary work constitutes a unique instance of imaginative reality representation. The principles of imaginative representation

bind all elements of the literary text, allowing it to form a self-contained world. These principles are universal to all literary works.

The Principle of Incomplete Representation dictates that authors select only the most characteristic features of an object or phenomenon from an array of possibilities. Literary images highlight the most significant aspects, representing the essence of an object.

The Principle of Analogy and Contrast, rooted in universal cognitive principles, helps authors explore phenomena through analogy and contrast, revealing nuances of good and evil, beauty and ugliness, justice and injustice in life. These principles shape the poetic structure, permeating the entire text, macro, and micro components.

The Principle of Recurrence is emblematic of the non-linear movement of thought when reading a literary text. This movement progresses and recurs, returning to previously mentioned points due to the cohesion of the verbal and supraverbal layers. The poetic structure facilitates the recurrence of certain elements at intervals – a poetic detail, an image, a phrase, a word.

Interpretation of Literary Texts as a Subject illuminates the profound art of interpreting and critically analyzing written or verbal content. The field of studying interpretation involves close reading, contextual analysis, consideration of literary devices, themes, characters, and authorial intent. Importantly, interpretation extends beyond the confines of literature, intertwining with various disciplines like philosophy, history, psychology, and more.

Sosnovskaya's insightful distinction between the verbal and supraverbal layers of a literary text provides a valuable tool for understanding the multifaceted nature of literature. Interpretation is not a linear process; instead, it involves a dynamic interaction with the text's layers. The poetic structure, comprising verbal and supraverbal components, serves as a conduit for the author's complete message, with each element holding equal significance. Principles such as Incomplete Representation, Analogy and Contrast, and Recurrence shape the cohesive structure of literary works. In essence, interpretation is a dynamic and interdisciplinary endeavor that enriches our understanding of human culture, history, and thought, ensuring the enduring relevance and impact of literary creations across time.

QUESTIONS:

1. What is the significance of interpretation and critical analysis in the realm of art, as illustrated by the case of Tivadar Kosztka Csontváry's paintings?

2. How does the interpretation of literary texts intersect with other academic disciplines, according to the lecture? Provide examples of these interconnections.

3. Explain the key components involved in interpreting a literary text, as outlined in the lecture. How do these components contribute to a deeper understanding of the text?

4. How does reader response play a crucial role in the interpretation of a literary text? Provide examples or explanations based on the lecture.

5. Discuss the importance of considering ethical implications when interpreting literary texts. How can literary works raise ethical questions, and how should readers approach them?

6. Elaborate on Sosnovskaya's distinction between the verbal and supraverbal layers of a literary text. How does this distinction contribute to a deeper understanding of literature?

7. Give examples of how literary devices, such as metaphor, simile, allusion, and imagery, contribute to the deeper layers of meaning in a text.

8. How does comparative analysis contribute to the interpretation of literary texts? Provide insights from the lecture regarding the benefits of comparing texts.

9. Explain the importance of contextual analysis in interpreting a literary text. How does the historical context influence the meaning of a text?

10. How is the interpretation of literary texts linked to psychology, particularly in analyzing characters' motives, emotions, and behaviors? Provide examples or insights from the lecture.

11. Discuss the role of interpretation in preserving and perpetuating the artistic legacy of creators, as mentioned in the lecture. How does interpretation contribute to the enduring relevance of artistic works?

12. According to Sosnovskaya, how does literature represent imaginative reality? What are the key principles that bind all elements of a literary text?

13. Explain the principles of poetic structure cohesion, as outlined in the lecture. How do macro and micro elements contribute to the form-content relationship?

14. How can literary works, as discussed in the lecture, reshape worldviews, challenge norms, and foster new ways of thinking? Provide examples of authors mentioned in the lecture who have had a transformative impact.

15. Why is interpretation considered a dynamic and ongoing process? How does it contribute to the evolving meaning and significance of literary works over time?

LECTURE 2. THE WORLD OF A LITERARY TEXT: AN ANALYTICAL EXPLORATION

OUTLINE:
1. The Essence and Significance of Literary Form and Content: Unveiling the Depths of Meaning and Way of Expression.
2. Plot and Fabula: Distinguishing Narrative Elements in Literary Analysis.
3. Exploring Literary Images: Author, Character, and Nature Depictions.

20

Key words: literary form and content, plot and fabula, image, author, nature, character, detail, literary image, image of author, character, and nature, protagonist, antagonist, supporting characters, foil characters, round characters, flat characters, dynamic characters, static characters.

The Essence and Significance of Literary Form and Content: Unveiling the Depths of Meaning and way of Expression.

In literary analysis, the terms "form" and "content" refer to two essential aspects of a literary work that help shape its meaning and impact.

Form: The form of a literary work refers to the structure, style, and aesthetic choices used by the author to convey the content. It encompasses elements such as the genre, narrative structure, point of view, tone, style, and literary techniques employed throughout the text. Form provides the framework within which the content is presented, influencing how the reader perceives and engages with the material.

Different literary genres have distinct forms. For example, a poem has a specific form characterized by lines, stanzas, rhyme schemes, and rhythms, while a short story or novel follows a narrative structure with plot development, character arcs, and settings. The form can also include stylistic choices like figurative language (metaphors, similes), symbolism, alliteration, and repetition, which contribute to the overall texture of the work.

Content: The content of a literary work refers to the themes, ideas, messages, and subject matter that the author explores and conveys through the narrative. It encompasses the underlying concepts, emotions, social commentary, and philosophical insights embedded within the text. Content gives substance and depth to the work, inviting readers to interpret and analyze its meaning.

Content varies widely across different works. It can include themes such as love, loss, identity, societal issues, human nature, and more. The characters' experiences, interactions, and dialogues contribute to the content, shedding light on their motivations and relationships. The settings, whether historical, fantastical, or mundane, also play a role in shaping the content by influencing the mood and context of the narrative.

The interplay between form and content is crucial in literary analysis. The author's choice of form can enhance the delivery of content. For example, a suspenseful plot structure might effectively convey themes of tension and uncertainty. Similarly, the use of metaphors and allegories within the form can enrich the content by adding layers of symbolism and depth.

Ultimately, the form and content of a literary work in tandem to create a holistic artistic experience. The form provides the vehicle through which the content is communicated, while the content gives substance and significance to the form. Together, they allow the author to effectively engage with readers, provoke emotions, spark intellectual contemplation, and convey complex ideas and perspectives.

Plot and Fabula: Distinguishing Narrative Elements in Literary Analysis

In the realm of literary analysis, the concepts of "plot/syuzhet" and "fabula" are essential to understanding the construction of a narrative. Viktor Shklovsky and others originated the terminology as part of the Russian Formalism movement in the early XX century. Narratologists have described fabula as "the raw material of a story", and syuzhet as "the way a story is organized"[3]. These terms refer to distinct narrative elements that contribute to the composition of a

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[3] *Литературная энциклопедия терминов и понятий.* Под ред. А.Н.Николюкина. – Москва: Интелвак, 2001. – С.1048-1049.

literary work, each playing a crucial role in shaping the reader's experience.

Plot: The plot of a literary text can be understood as the arrangement and sequencing of events and actions that unfold within the narrative. It encompasses the visible progression of the story, including its various components such as characters, conflicts, resolutions, and climactic moments. In essence, the plot represents the artistic rendering of the story's events as they are presented to the reader. The plot is concerned with the manner in which the narrative is organized, focusing on the order in which events are presented and how they interact to create tension, suspense, and emotional impact.

Fabula: On the other hand, the fabula refers to the underlying sequence of events that constitute the chronological, cause-and-effect structure of the story. It can be thought of as the raw material of the narrative, the sequence of events stripped of any narrative embellishments or artistic manipulation. The fabula encompasses all the events, actions, and relationships that contribute to the logical unfolding of the story. It includes elements that may or may not be explicitly presented in the plot but are crucial for understanding the narrative's logical coherence.

Difference Between Plot and Fabula: The key distinction between plot and fabula lies in their relationship to time, presentation, and interpretation within a literary work. The plot is the narrative as presented to the reader, involving choices made by the author in terms of pacing, focal points, and narrative techniques. It may involve non-linear timelines, flashbacks, and other narrative strategies that manipulate the reader's experience for dramatic effect. In contrast, the fabula represents the objective sequence of events that constitute the story's logical structure, irrespective of their order in the narrative.

The interaction between plot and fabula often involves the author's deliberate manipulation of narrative elements. Authors may present events out of chronological order, introduce flashbacks, or withhold crucial information to create suspense and engage the reader's cognitive faculties. The interplay between plot and fabula allows authors to craft narrative complexities, thematic explorations, and emotional resonances that enrich the reading experience.

For instance plot and fabula in James Joyce's short story "Eveline" differs in the following way. In the story the plot unfolds

linearly, narrating Eveline's internal struggle as she contemplates leaving her oppressive home for a new life with Frank. This progression heightens the tension and captures her emotional turmoil in real-time. In contrast, the fabula, encompassing past events logically sequenced, delves into Eveline's upbringing, family dynamics, and pivotal moments that led to her paralysis. By juxtaposing plot and fabula, Joyce crafts a rich narrative, enabling readers to grasp both the immediate decisions Eveline faces and the underlying psychological complexities that have molded her, making "Eveline" a profound exploration of character and choice.

It is obvious, while plot pertains to the artistic presentation of events within a literary work, fabula refers to the chronological sequence of events that form the narrative's foundation. The distinction between plot and fabula enables authors to engage readers on multiple levels, inviting them to navigate the interplay between revealed and concealed information, thus contributing to the multi-layered experience of literary texts. Understanding this dynamic interrelation enhances one's capacity to critically analyze the narrative structure and the author's intent, leading to a deeper appreciation of the intricacies of storytelling.

Exploring Literary Images: Author, Character, and Nature Depictions

> "A literary image implies a link between writing, seeing and image making. An image can be a picture and it also can be made of words. Yet a literary image is an ambiguous notion. Some may object to an image that needs language, just as some may reject imagistic language"[4].

Defining "image" in a literary context, the Cambridge Dictionary offers the following perspective: "a mental picture or idea that forms in a reader's or listener's mind from the words that they read or hear."[5]

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[4] Richon, O. (Guest Editor). *Introduction: On Literary Images*. // Photographies, vol. 4, no. 1, 2011, pp. 5-15. DOI: 10.1080/17540763.2011.561544. – P. 5.
[5] https://dictionary.cambridge.org/dictionary/english/image

In literature, an image encapsulates the author's ideas translated into words and subsequently resonates within the reader's mind. An image refers to a mental picture or representation that is created in the reader's mind through the use of descriptive language. It involves invoking sensory experiences such as sight, sound, taste, touch, and smell. An image can be *a single word* or *a combination of words* that paints a vivid and sensory-rich picture for the reader. It helps create a sensory and emotional connection between the reader and the text. For example, in the phrase "crimson sunset," the word "crimson" creates a visual image of a red and vibrant sunset.

On the other hand there is another word "imagery" which is defined in the same dictionary in the following way: "the use of words or pictures in books, films, paintings, etc. to describe ideas or situations"[6]

Imagery refers to the collective use of various images within a literary work to create a sensory-rich and immersive experience for the reader. It involves the skillful use of descriptive language to evoke sensations and emotions. Imagery can encompass visual, auditory, olfactory, gustatory, and tactile elements. Writers use imagery to enhance the reader's understanding, evoke emotions, and add depth to the narrative. It contributes to the overall atmosphere, mood, and tone of a piece of writing. For instance, a description of a forest that includes details about the rustling leaves, chirping birds, and the earthy smell of damp soil creates imagery that transports the reader into the scene.

When engaged in reading a book, individuals have the capacity to form a comprehensive mental image. This mental construction begins with smaller elements and gradually expands to encompass the broader scenes and concepts portrayed within the pages of the book. Every word has the potential to encapsulate a concept or mirror an image. Consider the word "treasure" which often signifies wealth. However, when used by an author, its connotation can shift, embodying the abstract notion of "value." Sometimes when we read a book, we can vividly visualize the characters based on both their extrinsic descriptions and intrinsic traits. Additionally, such images can also manifest in the form of objects or subtle symbolic details that

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[6] https://dictionary.cambridge.org/dictionary/english/imagery

are imbued with profound meaning, enriching the reader's experience. Similarly, when we think of J.K. Rowling's "Harry Potter" series, the term conjures a comprehensive mental panorama replete with characters, settings, and a magical ambiance. In this process the set of images create the entire imagery.

So, small puzzles of images create the whole puzzle or that tapestry of events and the entire book or fictional world, in other words it imagery. The former pertains to the finer, more localized elements within a text, while the latter encompasses the broader, overarching themes. In the process of textual analysis, it is imperative to account for both these facets, as they collectively contribute to the reader's holistic understanding.

In summary, while an image is a singular mental picture created by specific words or phrases, imagery involves the strategic use of multiple images to create a rich sensory experience for the reader. Imagery is a broader and more encompassing concept that contributes to the overall texture and depth of a literary work.

The emergence of images in the author's thoughts, the creation of the literary work, conveying information in the text, and its reception by readers form an intricate and multifaceted process. Sosnovskaya V.B. delves into the examination of this intricate process. In her work "Analytical Reading," Sosnovskaya delineates the interplay between words, reader perception, and psychological impact. She illustrates the schema[7] governing this connection and its operational mechanism, examining how the author's encoded words evoke impressions on the psyche and cognitive capacity.

The Reality – The Image – The Author relationship

The Author – The Literary Work – The Reader relationship

This dynamic involves the triad of Reality, Image, and Authorship. Sosnovskaya highlights the resemblance between the

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[7] Sosnovskya, V.B. *Analytical Reading*. Moscow: Higher School, 1974. – C. 6-7.

"object" / "fragment of reality" and its "image" / "representation" in the text, while emphasizing the nuanced distinctions between reality and image. This distinction arises due to the presence of the author's image, shaped by his individual perspective on the world, cultural background, and personality, which stands between these two concepts.

The second linkage between the Author, the Literary Work, and the Reader holds equal significance. Within this process, Sosnovskaya emphasizes the author's attitude expressed either "obviously" or in an impersonal way." Additionally, she suggests that during the process of decoding a message, a reader can interpret the book as the author intended, thus sharing the author's vision. Conversely, the reader might also understand the world according to his own individual perspective, depending on personal comprehension of the world.

The image of the author refers to the impression, perception, or portrayal that readers or critics develop about the personality, beliefs, intentions, and creative identity of the author based on their literary works, biographical information, and the way they present themselves in their writing. It encompasses the multidimensional understanding of the author as an individual, thinker, and artist, as perceived through their textual creations.

The image of the author is constructed through various elements present within the literary text. These elements include the author's narrative style, thematic choices, character portrayals, use of language, and the overall tone of their work. Readers often infer aspects of the author's personality and worldview from the way they handle these literary components.

This concept is closely related to the reader's interpretation of the author's intent and creative process. Readers may draw parallels between the author's experiences and the themes explored in their works. However, it's important to note that the image of the author is not always an accurate reflection of the author's true self, as writers often use creative techniques to craft fictional narratives that may differ from their personal beliefs and experiences.

The image of the author can also be influenced by external factors such as critical analysis, literary criticism, biographical information, and cultural context. Different readers and critics may

develop varying images of the same author, based on their unique perspectives and interpretations of the literary works.

In literary theory, the image of the author is a concept that invites exploration of the relationship between the author, their creations, and the readers' perceptions. It underscores the dynamic interplay between the author's creative output and the audience's reception, enriching the overall understanding of literary texts and their creators.

The concept of the author's image is intricately linked with theoretical considerations like modality and point of view. In the subsequent discussion (Lecture 4), we will delve into these aspects and unravel the intricacies associated with the author's image.

The image of a literary character refers to the mental representation, perception, and interpretation that readers or audiences develop about a fictional character based on the details provided in the text. It is the composite understanding of a character's traits, personality, motivations, actions, and development throughout the story.

The image of a literary character is shaped by various textual elements, including direct descriptions provided by the author, the character's dialogue, interactions with other characters, inner thoughts and monologues, and the character's role within the narrative. Readers often piece together these details to form a coherent and vivid mental picture of the character.

This concept goes beyond the mere physical appearance of the character and delves into their psychological and emotional dimensions. It encompasses their beliefs, desires, fears, strengths, weaknesses, and the internal conflicts they experience. Readers may also project their own experiences and perspectives onto the character, adding depth and complexity to the image.

The image of a literary character can evolve as the story progresses, influenced by the character's actions, decisions, and interactions with other characters. Readers may develop empathy, sympathy, or antipathy towards a character based on their behavior and the moral dilemmas they face.

There are several types of literary characters, each fulfilling distinct narrative roles. These include:

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1.	Protagonist:	In J.K. Rowling's "Harry Potter" series, Harry Potter himself serves as the central character around whom the entire magical world unfolds. He faces challenges, grows as a wizard, and confronts the antagonist, Voldemort.
2.	Antagonist:	In William Shakespeare's "Hamlet," the antagonist is King Claudius, who usurps the throne by killing Hamlet's father and creates conflict by opposing Hamlet's quest for revenge.
3.	Supporting Characters:	In F. Scott Fitzgerald's "The Great Gatsby," characters like Nick Carraway and Jordan Baker interact with the protagonist, Jay Gatsby, providing insight into his life and contributing to the storyline.
4.	Foil Characters:	In Sir Arthur Conan Doyle's Sherlock Holmes series, Dr. John Watson serves as a foil to the brilliant detective Sherlock Holmes. Watson's more conventional and ordinary nature contrasts with Holmes' eccentric genius.
5.	Round Characters:	In Harper Lee's "To Kill a Mockingbird," Atticus Finch is a round character. He's a lawyer, a single father, and a moral compass in the story, displaying both strengths and vulnerabilities.
6.	Flat Characters:	In George Orwell's "Animal Farm," characters like Boxer the horse and Benjamin the donkey have limited depth and primarily serve their roles as symbols of the working class and the skeptical observer, respectively.
7.	Dynamic Characters:	In Charles Dickens' "A Christmas Carol," Ebenezer Scrooge undergoes a profound transformation from a miserly and cold-hearted man to one who embodies the spirit of Christmas and compassion.
8.	Static Characters:	In Jane Austen's "Pride and Prejudice," Mr. Collins remains consistently pompous and obsequious throughout the story, providing comic relief and highlighting the absurdities of social norms.

These examples illustrate the diverse ways characters contribute to the narrative, create conflicts, and explore different facets of human behavior and emotions. Literary characters are not only vehicles for storytelling but also tools through which authors convey themes, ideas, and societal commentary.

In literary analysis, the image of a character is a crucial element to consider when exploring themes, symbolism, and the overall meaning of the text. Characters often serve as vehicles through which authors explore various aspects of the human experience, societal issues, and philosophical inquiries.

It's important to note that the image of a literary character can vary among different readers or audiences. Interpretations may differ based on cultural backgrounds, personal experiences, and individual perspectives. This multiplicity of interpretations adds richness to the reading experience and invites discussions about the nuances of characters' motivations and actions.

Overall, the image of a literary character is a dynamic and multifaceted concept that contributes to the depth and engagement of the narrative, allowing readers to connect with and analyze the characters on emotional, psychological, and intellectual levels.

The image of nature in literature refers to the way authors use descriptions, symbols, and representations of the natural world to convey meaning, emotions, and themes within their literary works. Nature is often depicted as a backdrop, a mirror of human experiences, or a source of inspiration and reflection.

Authors use the image of nature to create vivid sensory experiences for readers, immersing them in the setting and atmosphere of the story. Nature's beauty, power, and unpredictability can enhance the emotional impact of a narrative, evoking feelings of awe, tranquility, or danger.

Additionally, the image of nature can serve as a metaphor or symbol to convey deeper meanings. For example, a calm and serene landscape might represent inner peace or harmony, while a stormy sea could symbolize turmoil or conflict. Nature can also mirror characters' emotions or experiences, providing a visual and emotional resonance.

A vivid example of the harmony of human and nature can be observed in Mary Elis Monro' literary activity. She is a contemporary

eco-fiction writer whose works have been investigated by N.Khayrullayeva. In her dissertation she explores the symbolic meaning of nature. In her findings she displays how Mary Alice Monroe's novels explore various symbolic images of nature, such as rain, the beach, the ocean, the sky, and the changing seasons. These natural elements serve as metaphors that reflect the emotional and psychological landscapes of the characters. Monroe employs these images to convey the characters' inner experiences, connecting their personal journeys with the ever-changing natural world.

The rain serves as a powerful symbol, often paralleling the characters' emotional states. In "Sweetgrass," the protagonist's encounter with rain during a pivotal moment mirrors her internal conflict and uncertainty. The rain becomes a mirror of her turmoil and a catalyst for introspection.

The beach and ocean symbolize freedom, renewal, and resilience in Monroe's "Beach House" series. The beach house becomes a sanctuary where characters can face their problems and find solutions. The ocean's vastness mirrors the characters' journeys and struggles, and it becomes a source of healing and rejuvenation.

The sky is another recurring image that Monroe uses to evoke emotions and capture characters' moods. Whether it's a clear sky representing hope or a gray sky symbolizing challenges, the sky's portrayal corresponds to the characters' inner experiences.

Monroe's use of nature symbolism extends to the changing seasons, with each season reflecting the characters' growth and transformation. For instance, in "Beach House Memories," the protagonist's interactions with the ocean change over time, mirroring her personal growth and healing process.

Mary Alice Monroe's novels skillfully utilize symbolic images of nature to enhance the emotional depth of her characters and their experiences. The natural elements become more than just descriptive settings; they become a language through which characters' emotions, struggles, and triumphs are communicated. Through these symbols, Monroe creates a dynamic interplay between the human spirit and the natural world, enriching the thematic layers of her storytelling[8].

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[8] Xayrullayeva, N. *AQSh yozuvchisi Meri Elis Monro asarlarida eko-fikshn janri xususiyatlari*. Filol.fan. bo'yicha falsafa doktori...diss. – Buxoro, 2023 – B. 129.

So, as it has been mentioned, in some cases, nature takes on a more active role in the narrative, influencing characters' actions and decisions. It can act as a catalyst for change or a force that shapes the course of events.

Overall, the image of nature in literature enriches the text by offering readers a multi-dimensional experience. It serves as a canvas for the author's creative expression, a tool for conveying themes and emotions, and a means of connecting the fictional world with the readers' own perceptions and experiences.

A comprehensive exploration of the analytical dimensions within the world of a literary text begins by dissecting the essence and significance of literary form and content, emphasizing their symbiotic relationship in crafting a nuanced artistic experience. The discussion on plot and fabula delves into the structural intricacies of narrative, revealing how authors manipulate time and presentation to engage readers on multiple levels. Finally, the examination of literary images, encompassing author, character, and nature depictions, underscores the profound role of imagery in creating a rich and immersive reading experience. The dynamic interplay between the author, the literary work, and the reader, sheds light on the complex processes of image construction.

QUESTIONS:

1. How does the lecture define the terms "form" and "content" in literary analysis? Why is the interplay between form and content considered crucial in understanding a literary work?

2. How does the form of a poem differ from that of a short story or novel? Give examples of stylistic choices within the form mentioned in the lecture.

3. Define the terms "plot" and "fabula". How does the distinction between plot and fabula contribute to narrative complexity?

4. How might authors manipulate narrative elements to engage readers in the interplay between plot and fabula? Provide an example your own reading experience of an author's deliberate use of narrative techniques.

5. What is the definition of a "literary image"? How do literary images contribute to the reader's experience and understanding of a text?

6. Differentiate between "image" and "imagery" in the context of literature.

7. How does Sosnovskaya's triad of Reality, Image, and Authorship describe the relationship between the author, the literary work, and the reader? In what ways does the author's image influence the reader's interpretation?

8. Explain the concept of the "image of the author". How do authors use narrative style, thematic choices, and character portrayals to shape the image of the author?

9. Provide examples from different literary works for each of the following character types: protagonist, antagonist, supporting characters, foil characters, round characters, flat characters, dynamic characters, static characters.

10. How can the image of a literary character evolve throughout a story?

11. Discuss the factors that may influence readers' varied interpretations of a character.

12. What does the "image of nature" refer to in literature?

13. How does nature serve as a backdrop, metaphor, or symbol in literary works?

14. In what ways can nature influence characters' actions and decisions in a narrative?

15. Discuss a literary example where nature plays an active role in shaping events.

LECTURE 3. CRAFTING AN ARTWORK: EXPLORING COMPOSITION IN LITERATURE

1. Comparative Exploring Composition in Painting and Literature
2. Plot: Exposition, Rising Action, Climax, and Resolution / Denouement Coalesce.
3. Literary Detail: Types and Functions in The Text.
4. The Role of Title in Conveying Conceptual Information.
5. Types of Titles.

Key words: composition, exposition, rising action, climax, and resolution/denouement, literary details: descriptive details, sensory details, symbolic details, action details, title of a literary work.

Comparative Exploring Composition in Painting and Literature

Every form of art, whether it's a literary creation, a painting, a sculpture, or an architectural marvel, inherently contains composition. The Online Etymology Dictionary traces the word's origins as follows: "Derived from the Latin compositionem (nominative compositio), meaning 'a putting together, connecting, arranging.'"[9]

Composition is a cornerstone of artistic creation, serving as the fundamental framework upon which a piece of art is built. It is the invisible force that guides the viewer's eye, stirs emotions, and imparts meaning. From paintings to literature, composition is the silent orchestrator that shapes how we perceive and engage with art.

In the realm of visual arts, composition is especially prominent in painting. It is the careful arrangement of elements like *colors, lines, shapes, and forms* that transforms a blank canvas into a captivating masterpiece. Just as a skilled architect designs a blueprint before constructing a building, an artist plans the composition to construct a visual narrative. Techniques like *balance, unity, contrast, and rhythm* come into play, working in harmony to create a harmonious and visually pleasing whole.

Consider the iconic works of Vincent van Gogh, such as "Starry Night." The swirling lines and intense colors guide the viewer's gaze

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[9] https://www.etymonline.com/word/composition

through the composition, conveying the artist's emotional state and evoking a sense of movement and depth. The composition acts as a vessel, delivering the artist's thoughts and emotions to the viewer with astounding efficacy. Similarly, in literature, composition is the underpinning structure that shapes the narrative's flow and impact.

Comparing painting to short stories accentuates the significance of composition. In both cases, artists utilize composition to manipulate the audience's experience. Just as a painter uses colors and shapes to create focal points and movement, a writer employs *plot, characters, setting, and theme* to craft a coherent literary work. Both artists must consider the arrangement of their chosen elements to effectively convey their intended message.

For instance, take Ernest Hemingway's succinct yet powerful short story "Hills Like White Elephants." The story's composition is deceptively simple, mirroring the terse dialogue between the characters. Every word is strategically placed, inviting readers to read between the lines and infer the underlying tension and conflict. Just as a painting's composition guides the viewer's eye, Hemingway's composition guides the reader's understanding, leaving spaces for interpretation and inviting them to participate actively in the narrative.

Composition is an art form in itself, allowing artists to communicate not only with their chosen medium but also with the viewer's emotions and intellect. Whether in painting or literature, the

arrangement of elements contributes to the overall impact. Just as the order of scenes in a novel can manipulate the pacing and suspense, the placement of objects in a painting can provoke specific emotional responses.

Composition is an intricate and essential component of art creation, serving as the bedrock upon which artists build their visual or literary worlds. The parallels between painting and literature in terms of composition underscore the universal importance of this artistic technique. As artists mold their compositions, they shape our perceptions and invite us to engage deeply with their creative expressions.

The composition of a literary text involves the intricate interplay of various elements to create a coherent and meaningful work of art. These elements include plot, characters, setting, theme, style, and point of view. Together, they form the foundational structure that shapes the narrative and allows the author to convey their intended message or evoke specific emotions within the reader.

Plot: The plot is the sequence of events that drives the story forward. It includes the exposition (introduction of characters and setting), rising action (development of conflicts), climax (turning point of highest tension), falling action (resolution of conflicts), and denouement (conclusion). A well-constructed plot engages the reader's interest and keeps them invested in the outcome.

Characters: Characters are the individuals who inhabit the literary world and propel the plot. They can be protagonists, antagonists, or supporting figures. Characters are brought to life through their personalities, motivations, behaviors, and interactions. Complex and relatable characters resonate with readers, allowing them to connect on a deeper level.

Setting: The setting encompasses the time, place, and social environment in which the story unfolds. It influences the mood and atmosphere of the narrative, impacting how readers perceive events and characters. A vividly described setting adds depth and realism to the story, immersing the reader in the fictional world.

Theme: The theme is the central idea or message that the author aims to convey through the text. It's the underlying concept that ties the story together and provides insight into human experiences, emotions, and societal issues. Themes can be explicit or subtly woven

into the narrative, inviting readers to contemplate the deeper meanings of the work.

Style: An author's writing style comprises their distinctive use of language, syntax, tone, and literary devices. Style contributes to the overall aesthetic and emotional impact of the text. It can be lyrical, minimalist, descriptive, or any combination thereof, creating a unique reading experience that reflects the author's artistic voice.

Point of View: The point of view determines the perspective from which the story is told. It can be first person (narrated by a character using "I"), third person limited (external narrator with insight into one character's thoughts), or third person omniscient (external narrator with access to all characters' thoughts). The chosen point of view shapes the reader's relationship with the characters and their understanding of events.

In the composition of a literary text, these elements interact dynamically, influencing one another to craft a coherent narrative. An effective text not only presents these elements individually but also integrates them seamlessly to create a captivating whole. Moreover, the success of a literary work often depends on the author's ability to balance these components, ensuring that none overshadows the others.

Ultimately, the composition of a literary text is a delicate art that requires the author's creativity, intentionality, and mastery of storytelling techniques. Through skillful manipulation of plot, characters, setting, theme, style, and point of view, the author engages readers intellectually and emotionally, inviting them to explore the complexities of the human experience and fostering a lasting connection between the work and its audience.

Plot: Exposition, Rising Action, Climax, and Resolution / Denouement Coalesce

Plot is the backbone of every captivating story, serving as its structural framework. It unfolds in four distinct phases: exposition, where the stage is set and characters introduced; rising action, where tension and complications mount; climax, the pinnacle of excitement and conflict; and resolution, where loose ends are tied and the narrative concludes. These elements merge to create a compelling journey that immerses readers or viewers in the world of the story, making it an essential component of storytelling.

The elements of exposition, rising action, climax, and resolution/denouement are key components of a narrative's plot structure, and they coalesce to create a well-structured and engaging story. Let's explore how these elements come together:

Exposition:

Definition: Exposition is the initial stage of a narrative where the author provides essential background information to set the stage for the story. This includes introducing the main characters, describing the setting, and laying the groundwork for the central conflict or problem.

Function: Exposition serves to orient the reader, offering context and a sense of place and time. It establishes the story's foundation, allowing readers to understand the characters' motivations and the world in which they live.

Rising Action:

Definition: Rising action is the series of events that occur after the exposition but before the climax. During this phase, the central conflict intensifies, and complications arise. Characters face obstacles, make choices, and experience challenges that drive the narrative forward.

Function: Rising action builds tension and excitement. It engages readers by presenting obstacles and dilemmas that characters must overcome. The pace of the story increases as events unfold, drawing readers deeper into the narrative.

Climax:

Definition: The climax is the story's turning point and moment of highest tension. It's the pivotal scene or event where the central conflict reaches its peak. Characters confront their main challenges, and important decisions are made.

Function: The climax is the emotional and narrative climax of the story. It's the moment readers have been waiting for, and it often reveals the protagonist's true character or resolve. It's a high-stakes moment that can be both thrilling and emotionally resonant.

Resolution/Denouement:

Definition: The resolution, also called the denouement, follows the climax. It's the phase in which loose ends are tied up, and the story's main conflict is resolved. Questions are answered, and characters' fates are determined.

Function: The resolution provides closure and a sense of fulfillment for the reader. It allows them to see the consequences of the climax and understand how the characters' lives have been affected. It can offer reflection, lessons, or a glimpse into the characters' futures.

In essence, these elements coalesce to create a satisfying narrative arc. The exposition sets the stage, the rising action builds anticipation, the climax delivers a powerful emotional punch, and the resolution offers resolution and reflection. A well-crafted plot structure balances these elements effectively, keeping readers engaged and providing a sense of narrative completeness. This structure is a fundamental framework for storytelling, whether in novels, short stories, or other forms of literature, and it plays a crucial role in the overall impact of the narrative on the audience.

Literary Detail: Types and Functions in the Text

A literary detail refers to a specific element, description, object, event, or piece of information present within a literary work. These details are carefully crafted by the author to enrich the text and contribute to the overall meaning, atmosphere, characterization, and themes of the work. Literary details can include physical descriptions of characters or settings, dialogues, actions, symbols, metaphors, similes, and other language choices that provide depth and context to the narrative. By paying attention to these details, readers can gain a deeper understanding of the author's intentions, the characters' motivations, and the underlying messages of the story. Literary details play a crucial role in immersing readers in the fictional world and evoking emotional and intellectual responses. The following fragment taken from Michael Cunningham's novel "The Hours" can vividly show the detail and its careful description, which contains underlying information.

"Richard's chair, particularly, is insane; or, rather, it is the chair of someone who, if not actually insane, has let things slide so far, has gone such a long way toward the exhausted relinquishment of ordinary caretaking – simple hygiene, regular nourishment – that the difference between insanity and hopelessness is difficult to pinpoint. The chair – an elderly, square, overstuffed armchair obesely balanced

on slender blond wooden legs – is ostentatiously broken and worthless. It is upholstered in something nubby, no-colored, woolen, shot through (this is, somehow, its most sinister aspect) with silver thread. Its square arms and back are so worn down, so darkened by the continual application of friction and human oils, that they resemble the tender parts of an elephant's hide. Its coils are visible – perfect rows of pale, rusty rings – not only through the thin yellow towel Richard has draped over the cushion. The chair smells fetid and deeply damp, unclean; it smells irreversible rot. If it were hauled out into the street (when it is hauled out into the street), no one would pick it up. Richard will not hear of its being replaced"[10].

The chair in Michael Cunningham's novel "The Hours" serves as a symbolic detail intricately linked to the character of Richard Browning, who is afflicted with HIV/AIDS. This armchair becomes a representative object reflecting Richard's physical and mental decline. The chair itself embodies Richard's deteriorating condition, acting as a visual metaphor for the physical toll that the AIDS epidemic took on individuals. Cunningham vividly describes the armchair's worn-out appearance, its frayed upholstery, and the visible coils beneath, creating an image that mirrors Richard's own ravaged state. This portrayal is intensified by the chair's putrid smell and the sense of irreversible decay it conveys. The armchair encapsulates the physical, emotional, and psychological impact of the disease, symbolizing the broader societal struggle during the 20th century AIDS crisis. Through this symbolic detail, Cunningham masterfully conveys the devastating toll of the epidemic on both the individual and the collective human experience.

There are several types of literary details that authors use to enhance their writing and create a rich reading experience:

Descriptive Details: These details involve vivid descriptions of characters, settings, and objects. They paint a clear picture in the reader's mind, helping them visualize the scenes and characters.

Sensory Details: Sensory details engage the reader's senses, invoking feelings of touch, taste, smell, sight, and sound. They create a more immersive experience, making the narrative more relatable and evocative.

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[10] Cunningham, M. *The Hours*. New York, 2008 – P. 58-59.

Symbolic Details: Symbolic details carry deeper meanings beyond their literal significance. They can represent abstract concepts, themes, or emotions, adding layers of complexity to the text.

Action Details: These details involve characters' actions and behaviors. They show how characters interact with their environment, other characters, and themselves. Actions can reveal character traits and intentions.

Authors carefully select and craft these types of details to convey their intended messages, themes, and emotions, as well as to engage readers and create a lasting impact.

The Role of Title in Conveying Conceptual Information

The title of a literary work is not merely a label but a crucial element that plays a multifaceted role in the reading experience. Its importance cannot be overstated, as it serves multiple vital functions in shaping the reader's perception and understanding of the text. The title acts as the initial point of contact between the work and the reader, setting the stage for what lies within the pages. It can encapsulate the central theme or idea, offer a glimpse into the narrative's tone or mood, and even serve as a thematic anchor throughout the story. Furthermore, a well-crafted title can pique the reader's curiosity, inviting them to delve deeper into the narrative to uncover its layers of meaning. In this sense, the title acts as a gateway, drawing readers into the world of the story and guiding their interpretation of its contents. To appreciate the full scope of its significance, one must consider how a title influences the reader's expectations, emotions, and engagement with the literary work. Thus, the title is not a mere afterthought but a strategic literary device that can shape the entire reading experience and leave a lasting impression on the audience. Here are some key aspects of the significance of a literary work's title, illustrated with examples:

Conveying Theme and Message: A well-chosen title can provide a glimpse into the central theme or message of the work. For example, F. Scott Fitzgerald's "The Great Gatsby" immediately suggests that the novel will revolve around a character named Gatsby and hints at his significance to the story.

Setting the Mood: Titles can establish the mood or tone of the work, offering readers a sense of what to expect. In George Orwell's

"1984," the title itself creates a dystopian and oppressive atmosphere, preparing readers for the novel's dark themes.

Character Emphasis: Some titles emphasize specific characters within the story, highlighting their importance or role in the narrative. In Harper Lee's "To Kill a Mockingbird," the title points to the significance of the character of Boo Radley, a mysterious figure in the novel.

Symbolism and Allusion: Titles may be rich in symbolism or allusion, offering deeper layers of meaning. J.D. Salinger's "The Catcher in the Rye" uses the title as a metaphor for the protagonist's desire to protect innocence and youth.

Marketing and Branding: Titles play a vital role in marketing and branding the work. A catchy or intriguing title can attract potential readers and convey the book's genre and target audience. For example, "Gone Girl" by Gillian Flynn is both attention-grabbing and indicative of its suspenseful content.

The title of a literary work serves as a critical bridge between the author's vision and the reader's experience. It encapsulates the essence of the work, sets expectations, and can profoundly impact how the text is perceived and remembered. It is both an artful expression of the author's intent and a key tool for engaging and connecting with readers.

Types of itles

Titles of literary works can vary in terms of style and purpose. Here are some common types of titles:

Descriptive Title: This type of title straightforwardly describes the content or subject matter of the work. For example, "War and Peace" by Leo Tolstoy succinctly conveys that the novel explores themes related to both war and peace.

Symbolic or Metaphorical Title: Symbolic titles use symbols or metaphors to represent themes, ideas, or emotions in the work. For instance, "The Grapes of Wrath" by John Steinbeck employs a metaphor to convey the suffering and struggles of the characters.

Character-Centric Title: Titles that focus on a central character or characters. Examples include "Jane Eyre" by Charlotte Brontë or "The Great Gatsby" by F.Scott Fitzgerald.

Location-Centric Title: Titles that emphasize a specific place or setting within the story. "Wuthering Heights" by Emily Brontë is an example, as the title refers to the setting of the novel.

Catchy Title: Titles that are memorable, intriguing, or unique. "One Hundred Years of Solitude" by Gabriel García Márquez is an example of a title that captures attention.

Question or Exclamation Title: Titles that pose a question or make an exclamatory statement. "Who's Afraid of Virginia Woolf?" by Edward Albee is a well-known example.

Alliterative Title: Titles that feature alliteration, where the initial consonant sounds of words are repeated. "Pride and Prejudice" by Jane Austen is an instance.

One-Word Title: Titles consisting of a single word that encapsulates a central theme or idea. Example can be "TransAtlantic" by Colum McCann.

Quote or Reference Title: Titles that incorporate a direct quote or reference from the work itself or from another source. "The Sound and the Fury" by William Faulkner is an example of a title that quotes Shakespeare.

Subtitle: A title may have a main title followed by a subtitle that provides additional context or information. For example, "Frankenstein; or, The Modern Prometheus" by Mary Shelley.

Series or Sequel Title: In a series of books, the titles may follow a consistent pattern to indicate their order, such as "Harry Potter and the Philosopher's Stone" by J.K. Rowling, which is part of the Harry Potter series.

Parody or Satirical Title: Titles that humorously mimic or comment on other well-known works. "Pride and Prejudice and Zombies" by Seth Grahame-Smith is a satirical title.

Title Irony: Titles that encapsulate ironic meaning in the work. "The Happiest Man on Earth" by Albert Maltz is an example.

These are just a few examples of the various types of titles found in literature. The choice of title is an essential aspect of an author's creative process and can greatly influence how the work is perceived and received by readers.

In conclusion, the exploration of composition in literature, drawing parallels with painting, reveals the universal significance of this artistic technique. Whether through the careful arrangement of

elements in a painting or the dynamic interplay of plot, characters, setting, theme, style, and point of view in literature, composition serves as the silent force shaping our perception and emotional engagement with art. The intricate balance of these elements in a literary text is an art form itself, requiring the author's creativity and mastery. As seen in the detailed analysis of plot structure, literary details, and the role of titles, each component contributes uniquely to the overall impact of a work. The title emerges not merely as a label but as a strategic device, conveying themes, setting the mood, emphasizing characters, and serving marketing and branding purposes. Just as a painter crafts a composition to communicate with the viewer, an author, through skilled manipulation of literary elements, invites readers to explore the complexities of the human experience, fostering a lasting connection between the work and its audience. In essence, composition is the invisible thread that weaves together diverse artistic forms, making them powerful conduits of expression and connection.

QUESTIONS:

1. How does the definition of composition as "a putting together, connecting, arranging" apply to both painting and literature?

2. In what ways does the composition serve as the fundamental framework in both visual arts, such as painting, and literary arts?

3. What role does composition play in guiding the viewer's eye in a painting, and how does this compare to guiding a reader's understanding in literature?

4. Using examples from literature, how does composition influence the pacing and suspense of a novel's scenes?

5. How does Vincent van Gogh's "Starry Night" exemplify the use of composition to convey the artist's thoughts and emotions?

6. In what ways does the composition of a short story, like Ernest Hemingway's "Hills Like White Elephants," mirror the terse dialogue between characters?

7. How does the composition of a literary text involve the dynamic interplay of plot, characters, setting, theme, style, and point of view?

8. Can you identify instances in literature where the arrangement of scenes in a novel manipulates the overall impact of the narrative?

9. Explain the role of plot elements – exposition, rising action, climax, and resolution/denouement – in creating a well-structured and engaging story.

10. How does the exposition in a narrative serve to orient the reader and provide essential background information?

11. Provide examples of rising action in literature and explain how it builds tension and excitement for the reader.

12. Discuss the significance of the climax in a story as the turning point and moment of highest tension.

13. In what ways does the resolution/denouement in literature provide closure and a sense of fulfillment for the reader?

14. Explore the multifaceted role of the title in literature, citing examples of titles that convey theme, set the mood, emphasize characters, or use symbolism.

LECTURE 4. EXPLORING KEY TEXTUAL CATEGORIES: A STUDY OF INFORMATIVITY AND MODALITY

OUTLINE

1. Textual Categories for Unraveling the Linguistic Fabric of Literature.
2. Informativity as a Foundational Dimension in Textual Analysis.
3. Exploring the Category of Modality: Varied Approaches and Implications.
4. Point of View as an Essential Constituent of the Modality Category.

Keywords: informativity, content – factual information, content –conceptual information, content – sub-textual information, the category of modality, homodiegetic narrative, heterodiegetic narrative, phrase and textual subjective-evaluative modality, first person narration, second person narration, third person narration.

Textual Categories for Unraveling the Linguistic Fabric of Literature

In literature and linguistic analysis, several categories play vital roles in understanding and dissecting the nuances of storytelling and communication. These categories help us delve deeper into the intricacies of language, narrative structure, and the interplay of textual elements. Let's explore how the categories of Setting, Informativity, Modality, Cohesion and Wholeness, Segmentation, and Intertextuality contribute to our comprehension of literary works:

Category of Setting: The category of setting encompasses the time, place, and social environment in which a story unfolds. It establishes the context for characters and events, influencing their actions and motivations. The setting contributes to the atmosphere, mood, and symbolic elements within the narrative, providing readers with a vivid backdrop against which the story's themes and conflicts can unfold.

Category of Informativity: Informativity involves the organization and presentation of information in communication. This category includes the manipulation of new and given information, the

spotlighting of essential elements, and the coherent structuring of ideas. By classifying and understanding how information is conveyed, we can analyze how authors strategically manage readers' comprehension and engagement with the text.

Category of Modality: Modality is concerned with how language expresses possibility, necessity, or probability. It adds layers of meaning to statements, indicating the speaker's attitude or the degree of certainty. In literature, modality can reveal characters' perspectives, motivations, and emotions. For instance, a character's use of modal verbs might hint at their doubts or convictions, enriching the portrayal of their personality.

Category of Cohesion and Wholeness: Cohesion refers to the linguistic devices used to create connections within a text, ensuring its flow and coherence. It includes techniques like pronoun reference, conjunctions, and lexical cohesion (repeated words or synonyms). Wholeness, on the other hand, pertains to how the individual parts of a text come together to form a cohesive and meaningful whole. The skillful application of cohesion and consideration of wholeness are vital for crafting texts that are easily navigated and comprehended.

Category of Segmentation: Segmentation involves breaking down a text into manageable units, such as paragraphs, chapters, or verses in poetry. These segments serve as structural divisions that guide the reader through the text. Effective segmentation supports the flow of ideas, enhances readability, and influences the pacing of the narrative. It also aids in analyzing the narrative structure and thematic development.

Category of Intertextuality: Intertextuality refers to the interconnections between different texts, where one text refers to, quotes, or alludes to another. This category acknowledges the web of cultural references, influences, and conversations that shape literature. Intertextuality enriches the meaning of a work by inviting readers to recognize and engage with connections to other texts, thereby contributing to the depth and complexity of the narrative.

In summary, these categories collectively contribute to our understanding of how language functions within literature and communication. They provide tools for analyzing narrative elements, uncovering layers of meaning, and appreciating the artistry and craftsmanship behind effective storytelling. Through the lens of these

categories, we can unravel the intricate threads that bind language, context, and creativity in the realm of literature.

Informativity as a Foundational Dimension in Textual Analysis

Regardless of its genre, a literary work encapsulates information. This information can be rooted in reality, found in historical or biographical pieces, offering verifiable facts. Alternatively, it can be imaginative and fantastical, conjured by the author's creativity. At times, a book's success hinges on its presentation of unreal, magical, or even scientific information that defies readers' expectations. Such unforeseen sequences of events might trigger a sensation, altering the perceptions and thought trajectories of entire generations. Take, for instance, the groundbreaking science fiction of H.G. Wells, J.K. Rowling's enchanting Harry Potter series, or J.R.R. Tolkien's epic "The Lord of the Rings" –these works reshaped readers' mindsets, introducing novel forms of information that left an indelible mark on literature's landscape.

Informativity is a fundamental aspect of textual communication, encompassing its capacity to effectively convey meaningful content. This concept is intrinsically linked to the notion of information, which addresses various complexities, including the challenge of introducing new or previously unknown information. The manner in which information is presented greatly influences its impact; fresh content tends to captivate the reader's interest, while repeated information may gradually lose its significance, eventually ceasing to be informative.

According to I.R.Galperin, one of the focal points within the domain of information pertains to the problem of the new or the unknown. Texts containing novel information tend to arouse curiosity and engagement from readers. Conversely, information that is reiterated loses its appeal and loses its value over time. This dichotomy highlights the dynamic nature of informativity in textual communication.

I.R.Galperin in his book "Text as an object of Linguistic investigation"[11] defines three types of information. Within the realm of informativity, distinct categories of information can be identified:

Content – Factual Information (C.F.I.) This category involves the presentation of reports concerning factual events, processes, occurrences, or scenarios in both real and fictional contexts. It encapsulates the tangible occurrences within the surrounding world, contributing to the foundation of the text's meaningful content.

Content – Conceptual Information (C.C.I.) C.C.I. delves deeper into the author's individual interpretation of the relationships depicted through C.F.I. This category revolves around the intricate psychological, aesthetic, and cognitive interactions of individuals. It goes beyond the mere presentation of facts, aiming to offer a more profound understanding of the underlying dynamics.

Content – Sub-Textual Information (C.S.I.) C.S.I. introduces an additional layer of concealed information that can be inferred from C.F.I. This type of information is unveiled through the nuanced usage of language units, connotative meanings, and the structural arrangement of sentences. It relies on the synergistic capacity of language elements and syntax to convey subtle increments of meaning that contribute to the overall message.

In Somerset Maugham's short story "Mr. Know-All," the distinct categories of content – factual information (C.F.I.), content – conceptual information (C.C.I.), and content – sub-textual information (C.S.I.) work in tandem to weave a nuanced narrative that explores themes of cultural clashes, personal prejudices, and social dynamics.

Content – Factual Information (C.F.I.): The story's protagonist, Mr. Kelada, is a central character whose factual traits and behaviors drive the narrative. His presence on the ship, his accent, his incessant talking, and his preference for dressing formally provide factual information about his character. The detailed description of Mr. Kelada's room, his meticulous packing habits, and his habit of

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[11] Гальперин, И.Р. *Текст как объект лингвистического исследования*. – Москва, 2007. – С.27-28.

collecting watches serve as factual details that contribute to his characterization. The voyage itself becomes a container of factual events, from the interactions between characters to the eventual revelation about the pearl necklace's true ownership. These factual details establish the foundation upon which the story unfolds.

Content – Conceptual Information (C.C.I.): Beneath the surface of the factual occurrences lies the conceptual layer that delves into personal biases, cultural misunderstandings, and the complexities of human relationships. Mr. Kelada's overt self-assuredness and his insistence on correcting others exemplify his desire to assert his own perspective, representing conceptual information about his personality. Furthermore, the tension between Mr. Ramsay and Mr. Kelada represents the clash of different worldviews – British and Middle Eastern – embodying a conceptual exploration of cultural differences and preconceived notions. The exploration of societal perceptions of marriage, femininity, and wealth through the lens of Mrs. Ramsay's pearl necklace introduces conceptual layers that highlight societal norms and values.

Content – Sub-Textual Information (C.S.I.): Sub-textual information emerges from the interplay of dialogue, actions, and narrative structure. While Mr. Kelada seems confident, his insistence on always being right betrays a layer of insecurity, hinting at his need to overcompensate. The banter between characters, especially Mr. Ramsay and Mr. Kelada, carries sub-textual undertones of tension, resentment, and social stratification. The sub-textual message of marital discord and sacrifice is conveyed through Mrs. Ramsay's decision to sell her pearl necklace, which provides insight into her relationship with her husband.

In "Mr. Know-All," these three categories of information enrich the narrative. The C.F.I. establishes the characters and events, the C.C.I. delves into the complexities of cultural interactions, and the C.S.I. adds subtle layers of emotion and tension. Together, they construct a multidimensional story that transcends mere factual events, providing readers with a thought-provoking exploration of human nature, biases, and the intricacies of interpersonal connections.

In summary, informativity is the linchpin (мысль, на которой все держиться/asosiy fikr) of effective textual communication. It revolves around the text's ability to communicate valuable

information to readers. The portrayal of new information sparks engagement, while the repetition of information diminishes its significance. This intricate interplay of newness and repetition permeates various kinds of information, including factual, conceptual, and sub-textual. Ultimately, understanding the dynamics of informativity enhances our comprehension of how meaning is crafted and conveyed within the intricate tapestry of language.

Exploring the Category of Modality: Varied Approaches and Implications

The term "modality" is intricately linked with the concept of "attitude." In literary works, much like in real-life scenarios, authors, characters, and even animals embody thoughts, evaluations, comparisons, and points of view. This mutual communication, spanning author to literary character, literary character to another, and author to reader, is illuminated through the linguistic prism of modality. Modality serves as a pivotal tool for authors to convey their characters' distinct manners of thinking, evaluating, judging, and assessing. This feature is intimately intertwined with the notion of subjectivity, delving into the complex realm of personal perspectives. By employing modality, authors effectively navigate the multifaceted landscape of attitudes and viewpoints, ultimately enriching the depth and authenticity of literary narratives.

Diverse perspectives exist when considering the issue of modality. Paul Simpson, a contemporary scholar delving into the interpersonal function of language, offers the following definition for modality:

"The *interpersonal* function, as the term itself suggests, is about how we orientate, shape and measure our utterances as discourse. This function is expressed principally be the grammatical system of modality which is the part of language which allows us to attach expression of belief, attitude and obligation to what we say and write. Modality is therefore the grammar of explicit comment, and it includes signals of the varying degrees of certainty we have about the propositions we express, and of the sorts of commitment or obligation that we attach to our utterances"[12].

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[12] Simpson, P. *Stylistics: A Resource Book for Students*. London, New York: Routledge, 2005. – P. 131.

As seen above, modality, an integral facet of language, allows us *to affix beliefs, attitudes, and obligations to our communication*. It essentially serves as the grammatical structure for explicit commentary, encompassing indicators of the degrees of certainty we hold regarding our statements, as well as the types of commitment and obligations associated with our verbal expressions. Simpson's analysis introduces two distinct modal expression types:

1. Homodiegetic narrative
2. Heterodiegetic narrative

Homodiegetic Narrative: In a homodiegetic narrative, the narrator is a character within the story itself. This type of narrative involves a first-person perspective where the narrator is directly involved in the events being recounted. The term "homodiegetic" essentially means "same narrator." The narrator is a participant or witness to the events and may use pronouns like "I" and "we" to share their experiences. This narrative style allows for an intimate connection between the narrator and the reader, as the narrator's thoughts, feelings, and biases are readily accessible.

Heterodiegetic Narrative: In a heterodiegetic narrative, the narrator is not a character within the story but rather an external entity. This type of narrative is often presented in the third person and involves a narrator who stands outside the events being described. The term "heterodiegetic" means "different narrator." This narrator does not participate in the story and provides an external perspective on the characters and events. Heterodiegetic narratives may offer more objectivity and a broader view of the story's world.

The key distinction between these narrative types lies in the narrator's relationship to the story: a homodiegetic narrator is a character within the story, while a heterodiegetic narrator is external to it. These terms help categorize and understand different narrative perspectives in literature.

Simpson suggests three shading to both narrative types. He asserts that in narratives, linguistic modal systems influence shades of meaning. *Deontic modality* (pertaining to permissions, obligations) aligns with *positive shading*, emphasizing characters' virtuous actions and ethical choices. *Epistemic modality* (degrees of certainty) prevails in *negative shading*, casting doubt and skepticism on motives and outcomes. *Neutral shading* relies on *categorial assertions*,

straightforward statements without strong modality, presenting information objectively. These modal systems enhance storytelling by molding characters' moral alignment, creating tension, or fostering impartiality.

Another discussion on the category of modality introduces a dual perspective. It is considered to have both an ***objective*** modal meaning and a ***subjective*** modal meaning. In addition to the objective modal meaning, which pertains to the structure of sentence forms and their connection to reality or unreality, every utterance also carries a subjective modal meaning. N.Yu.Shvedova[13] elaborates that while the objective-modal meaning characterizes the relationship of reported information to reality, the subjective modal meaning captures the speaker's personal stance toward the information conveyed. Unlike the structural scheme, the subjective modal meaning is conveyed through additional grammatical, lexico-grammatical, and intonation elements that are superimposed on the sentence's form.

This bifurcation (раздвоение/ikkiga bo'linish) of modality underscores its complexity in linguistic analysis. The objective aspect engages with the formal structure and its alignment with the reality plane, while the subjective aspect delves into the speaker's emotive involvement and perspective. Both facets contribute to the nuanced interpretation of utterances and the intricate dance of language, where not only the words but also the speaker's intentions and attitudes find expression.

Prominent linguist I.R. Galperin distinguishes between ***phrase*** and ***textual subjective-evaluative modality***, underscoring their unique roles in literary discourse. In Galperin's framework, phrase modality relies on grammatical and lexical elements to convey attitudes, while textual modality extends beyond these means. Textual modality manifests through character portrayal, the distribution of predicative and relative spans, epigrammatic statements, deductions, emphasis on certain text portions, and more.

Consider the following phrase modality within the sentences extracted from Laila Lalami's novel "The Moor's Account." Set against the backdrop of the 16th century, this literary work is rooted in historical realities, recounting the ill-fated Spanish expedition. The

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[13] Шведова, Н.Ю. *Грамматика современного русского языка*. – Москва, 1970. – С.545.

author employs epithets with subtlety to convey her perspective on the Spanish colonizers. Phrase modality is evident through the carefully chosen adjectives and descriptive phrases that go beyond mere physical descriptions, carrying connotations that reveal the characters' emotions, intentions, or qualities.

1. The notary of the armada, a stocky man with *owlish* eyes by the name of Jerónimo de Albaniz, stepped forward.[14]
2. Señor Narváez received the pebble with *greedy* fingers.[15]

In the first sentence the epithets "stocky" and "owlish eyes" not only describe the character's physical appearance but also imply certain attributes. "Stocky" suggests a certain robustness or sturdiness, while "owlish eyes" subtly conveys an air of attentiveness and observation, contributing to the reader's understanding of Jerónimo de Albaniz's character.

Similarly, in the second sentence the epithet "greedy fingers" carries a strong connotation of avarice or self-centeredness in Señor Narváez's action. This descriptive phrase goes beyond a factual description of the action to reveal the character's inner disposition.

In both instances, the phrase modality arises from the specific word choices in the epithets. These adjectives and phrases imbue the characters with emotions and intentions that enrich the narrative by providing a deeper insight into their personalities, attitudes, and motivations. The presence of phrase modality in these epithets demonstrates the author's skillful use of language to create a more textured and engaging portrayal of characters and events.

The following text can be example to textual modality. The excerpt is taken from Michael Cunningham's novel "The Hours". Here the author describes Clarissa Vaughan.

"What a thrill, what a shock, to be alive on a morning in June, prosperous, almost scandalously privileged, with a simple errand to run. She, Clarissa Vaughan, an ordinary person (at this age, why bother trying to deny it?), has flowers to buy and a party to give. As Clarissa steps down from the vestibule her shoe makes gritty contact with the red-brown, mica-studded stone of the first stair. She is fifty-two, just fifty-two, and in almost unnaturally good health. She feels

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[14] Lalami, L. *The Moor's Account*. United Kingdom: Penguin Books, 2015. – P.4.
[15] Lalami, L. *The Moor's Account*. United Kingdom: Penguin Books, 2015. – P.4.

every bit as good as she did that day in Wellfleet, at the age of eighteen, stepping out through the glass doors into a day very much like this one, fresh and almost painfully clear, rampant with growth. There were dragonflies zigzagging among the cattails. There was a grassy smell sharpened by pine sap. Richard came out behind her, put a hand on her shoulder, and said, "Why, hello, Mrs. Dalloway." The name Mrs. Dalloway had been Richard's idea-a conceit tossed off one drunken dormitory night as he assured her that Vaughan was not the proper name for her. She should, he'd said, be named after a great figure in literature, and while she'd argued for Isabel Archer or Anna Karenina, Richard had insisted that Mrs Dalloway was the singular and obvious choice. There was the matter of her existing first name, a sign too obvious to ignore, and, more important, the larger question of fate. She, Clarissa, was clearly not destined to make a disastrous marriage or fall under the wheels of a train. She was destined to charm, to prosper"[16].

In the provided passage from Michael Cunningham's novel "The Hours," textual modality is utilized to immerse readers in the thoughts and experiences of the character Clarissa Vaughan. Through vivid descriptions and introspection, the author paints a detailed picture of Clarissa's emotions and perceptions as she navigates a seemingly ordinary morning.

The opening lines, "What a thrill, what a shock, to be alive on a morning in June, prosperous, almost scandalously privileged, with a simple errand to run," establish a tone of excitement and privilege. This highlights Clarissa's appreciation for life's simple pleasures while also emphasizing her fortunate circumstances.

The phrase "She, Clarissa Vaughan, an ordinary person (at this age, why bother trying to deny it?)" demonstrates Clarissa's self-awareness and inner dialogue. This glimpse into her thoughts adds depth to her character and creates a relatable connection with the readers.

As Clarissa descends the stairs, the description of her shoe making "gritty contact with the red-brown, mica-studded stone of the first stair" employs sensory imagery to draw readers into the scene.

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[16] Cunningham, M. *The Hours*. New York, 2008 – P. 10-11.

The passage further delves into Clarissa's age, health, and memories, invoking the concept of time and the complexities of aging.

The allusions to literary characters Isabel Archer and Anna Karenina contribute to the text's modality by invoking parallels and associations. These allusions provide additional layers of meaning to Clarissa's contemplations on her destiny and life choices. The mention of "Mrs. Dalloway," Richard's idea for Clarissa's name, creates a connection to Virginia Woolf's novel and its themes of introspection and social facades.

The author's skillful use of descriptive language, introspection, and literary allusions crafts a rich tapestry of textual modality. It invites readers to explore Clarissa's emotions, thoughts, and interactions, while also prompting contemplation on the themes of identity, choices, and the interconnectedness of literature and life.

In concluding the exploration of diverse perspectives on the modality category, it becomes evident that scholars adopt varied approaches due to writers' innovative styles and experimental techniques. Despite these differences, a common thread runs through these approaches – the writer's attitude resonates within the literary work. Whether expressed positively, negatively, through phrases or within the text, the reader is able to perceive a spectrum of emotions, from irony to sarcasm, attachment to admiration. This interplay of objective and subjective viewpoints enriches the reader's experience by eliciting diverse responses, underscoring the intricate relationship between artistic creation and interpretation.

Point of View as an Essential Constituent of the Modality Category

Narration refers to the perspective from which a story is told and the relationship between the narrator and the characters in the story. The three main types of narration are:

First Person Narration (1st person):

In first person narration, the story is told from the perspective of a character within the story, who refers to themselves as "I." The narrator is a participant in the events and provides their own thoughts, feelings, and experiences. This type of narration allows readers to directly access the narrator's inner thoughts and emotions. However, the perspective is limited to what the narrator knows and experiences.

Example: "I walked down the street, feeling the cool breeze against my face. I couldn't help but think about the challenges that lay ahead."

Second Person Narration (2nd person):

Second person narration is relatively uncommon and involves addressing the reader as "you." This creates a sense of direct involvement, as if the reader is a character in the story. This type of narration is often used in instructional or interactive contexts, such as self-help books or choose-your-own-adventure stories.

Example: "You find yourself standing at a crossroads. Which path will you choose?"

Third Person Narration (3rd person):

In third person narration, the story is told by a narrator who is not a character in the story. The narrator uses third-person pronouns such as "he," "she," or "they" to refer to the characters. There are two main variations within third person narration:

a. Third Person Limited: The narrator focuses on the thoughts and feelings of a single character. While the narrator is not a character in the story, they have access to the inner experiences of the chosen character. The narrative is limited to that character's perspective.

Example: "She walked through the bustling market, her heart racing with anticipation."

b. Third Person Omniscient: The narrator has an all-knowing perspective and can access the thoughts, feelings, and experiences of all characters in the story. This allows for a broader view of the story and insights into multiple characters' perspectives.

Example: "As they each went about their day, unbeknownst to them, their paths were destined to intersect in a profound way."

These different types of narration offer distinct ways to engage readers and convey the story's events, emotions, and themes. The choice of narration style can significantly impact the reader's experience and understanding of the story.

When an author employs a ***dramatic or objective*** narrative perspective, the impression arises that no specific narrator is recounting the story. This storytelling technique is often likened to a continuously recording video camera. In this approach, the narrator refrains from interposing between the story and the reader. Instead, the narrator steps aside, permitting the story to unfold naturally through

its settings, actions, and dialogues. The reader is not granted access to the characters' inner thoughts. Rather, the reader is provided with raw material, necessitating their independent analysis and interpretation. While the narrator doesn't actively engage in storytelling, a significant role is still assumed in this narrative style. The narrator determines when to start and stop the 'video camera,' as well as its focus. Choices regarding the presented material are made by the narrator, and these choices undeniably influence the reader's reactions. Modern authors frequently employ the dramatic point of view due to its detached and unbiased approach in presenting experiences.

In Ray Bradbury's short story "There Will Come Soft Rains," a dramatic or objective point of view is employed to tell the tale. The story is set in a future where an automated house continues to function despite the absence of its inhabitants due to a catastrophic event. The narrative takes an objective stance, describing the house's activities and the decay of its surroundings without directly revealing characters' thoughts or emotions.

For instance, the story depicts the house's routine tasks – preparing breakfast, reading poetry, and cleaning – without offering insight into the human lives that once inhabited the house. The narrator remains distant, focusing on the house's mechanisms and events, almost like a camera recording events as they unfold. This technique accentuates the eerie emptiness of the world and allows readers to piece together the larger context and implications of the story. As readers absorb the details provided through the objective perspective, they engage in their own analysis and interpretation to understand the story's themes of technology, humanity's absence, and the resilience of nature.

The exploration of informativity, and modality showcases their interconnectedness in the intricate tapestry of language and storytelling. Through the lens of these categories, the reader underscores the artistry and craftsmanship involved in effective storytelling, enriching comprehension of how meaning is crafted and conveyed within the realm of literature.

QUESTIONS:

1. How does the exploration of textual categories contribute to understanding the intricate tapestry of language and storytelling?

2. In what ways does informativity play a foundational role in textual analysis?

3. Can you provide examples of how modality adds layers of meaning to statements?

4. What are the three types of information within the realm of informativity?

5. Explain the distinctions between content – factual information, content –conceptual information, and content – sub-textual information.

6. How does I.R. Galperin distinguish between phrase and textual subjective-evaluative modality in literary discourse?

7. Discuss the different types of narration and their impact on readers' experiences.

8. How does the choice of narration style in literature affect the portrayal of characters and events?

9. What is the difference between phrase and textual modality in literature?

10. What is the significance of the dramatic or objective narrative perspective, and how is it employed in storytelling?

11. How do linguistic modal systems, as discussed by Paul Simpson, contribute to the interpersonal function of language in literature?

12. Summarize how the exploration of textual categories, informativity, and modality enriches our comprehension of meaning in literature, as emphasized in the lecture.

LECTURE 5. SEGMENTATION OF THE LITERARY TEXT

OUTLINE

1. What is Segmentation?
2. Volume-Pragmatic Segmentation within Textual Structures.
3. Context-Variative Segmentation in Discourse Dynamics.
4. Fragmentation in the Literary Text.
5. Segmentation Versus Fragmentation.

Key words: segmentation, volume pragmatic segmentation, context-variative segmentation, paragraph, narration, description, author's digressions, dialogue, monologue, reported speech.

What is Segmentation?

Segmentation of a literary text refers to the division or partitioning of the text into smaller, more manageable units or segments. These segments are created based on various criteria, such as thematic content, narrative structure, stylistic elements, or reader comprehension. The purpose of segmentation is to facilitate the reader's understanding and interpretation of the text.

Segmentation helps break down a longer and often complex literary work into smaller, coherent parts, making it easier for readers to digest and analyze. These segments can include chapters, scenes, paragraphs, dialogues, or any other meaningful division that aids in the organization of the text.

The choice of how to segment a literary text can vary depending on the author's intent, the genre of the work, and the expectations of the audience. Effective segmentation can enhance the overall reading experience by allowing readers to focus on specific elements or themes within the text and providing a structured framework for analysis and discussion.

I.R. Galperin links the process of segmenting a literary work with its overall composition. He argues that how a literary work is divided into segments is closely connected to the way the entire work is structured and organized. This segmentation's nature is contingent upon factors including the text's length, informational content, and the author's intent. Writers strategically carve the text into sections, aiming for optimal information assimilation. This division is guided by readers' capacity to comprehend the provided information with

minimal loss. This practice is rooted in psycho-physiological elements linked to human concentration abilities, allowing sustained focus on an object for a defined period. Temporal breaks mirror their significance in mental and physical pursuits. Just as physical exercises shift, cognitive engagement benefits from alternating attention, enriching the unfolding cognitive process.[17]

I.R. Galperin considers text segmentation encompasses two distinct forms: volume-pragmatic and context-variative.

Volume-Pragmatic Segmentation within Textual Structures

Volume-pragmatic segmentation revolves around considering the size or volume of each segment with an aim to direct the reader's attention effectively.

In the context of an expansive imaginative text, such as a novel, segmentation unfolds in a hierarchical fashion: from a grand volume down to smaller divisions like parts, chapters, sections, marked by ellipses, paragraphs, and finally, syntactical units. This division serves the purpose of transitioning between different plotlines or episodes within the narrative.

The character and nuances of text segmentation hold immense interpretive significance as they shed light on the author's intentions regarding how the reader perceives the text. Simultaneously, these choices reveal how the author, influenced by their socio-political beliefs, moral values, ethical stance, and aesthetic principles, delineates specific episodes, facts, and events from others. Occasionally, there may appear logically inconsistent shifts in the narrative trajectory. This stems from the author's desire to emphasize isolated moments within the narrative, prompting the reader to pause, contemplate their significance, and divert their focus from a linear succession of facts to a concentrated examination of the chosen episode.

Hence, the act of segmenting the text into chapters, in such instances, serves as a tool to hone the reader's attention on pivotal portions of the narrative, compelling them to pause and deliberate on the import of particular elements within the story. This segmentation strategy, rooted in the author's artistic choices, elevates the reading

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[17] Гальперин, И.Р. *Текст как объект лингвистического исследования*. – Москва, 2007. – С. 50.

experience by prompting reflection and engagement with the text's intricacies.

Context-Variative Segmentation in Discourse Dynamics

Context-variative segmentation encompasses diverse forms of presenting content-factual and content-conceptual information, including narration, description, the author's digression, dialogue, soliloquy, monologue, interior speech, and represented speech.

Narration chiefly conveys the main plotline, typically relating events in chronological order. It infuses dynamism into the text, rich in action-oriented verbs. These actions can be external or internal, occurring within a character's mind, such as changes in knowledge, understanding, attitude, or personal inclinations.

Description serves to depict nature, settings, interiors, personal appearances, and character qualities. It differs from action-oriented narrative as it seems to momentarily halt or slow down time, focusing on the static aspects of the narrative environment. Descriptions are essential for creating an imaginative space and setting the narrative stage, especially in artistic texts, where they may also express emotions or serve as metaphors for the plot.

Author's digression. The term "author's digression" refers to a departure or deviation from the main narrative or plotline of a literary work. It occurs when the author temporarily sets aside the primary storyline to explore or discuss a different topic, theme, idea, or perspective. These digressions often serve specific purposes within the text.

Exploration of Themes: Digressions allow authors to delve into themes, ideas, or concepts related to the story but not essential to its progression. These diversions provide readers with additional context or insights.	**Character Development:** Authors may use digressions to offer readers a deeper understanding of a character's thoughts, emotions, or backstory. This can help create well-rounded and relatable characters.
Authorial Commentary: Authors may use digressions to provide their own commentary, opinions, or	**Author's digressions for various reasons**	**Philosophical Reflection:** Some authors use digressions to engage in philosophical or

reflections on the events or characters in the story. These comments can offer readers alternative perspectives on the narrative.		intellectual discussions. These passages can offer commentary on broader societal, ethical, or existential issues.
Pause and Reflection: Digressions can serve as moments of pause and reflection within the narrative. They allow readers to step back from the main storyline, absorb information, and consider its implications.	**Narrative Structure:** Occasionally, authors may use digressions as a structural device to add complexity or depth to the narrative. These deviations from the main plot can create a layered and intricate storytelling experience.	

It's important to note that not all digressions are long or extensive. Some may be brief asides or tangential observations, while others can be more substantial, even spanning entire chapters or sections of a work.

The use of digression is a literary technique that authors employ to enrich their narratives, provide depth, and engage readers on multiple levels. When done effectively, digressions contribute to the overall texture and complexity of a literary work.

These forms of context-variative segmentation – narration, description, author's digression – constitute the framework of the author's expression. The speech of characters, on the other hand, takes the form of dialogue, monologue, soliloquy, interior monologue, and represented speech.

Dialogue within a literary work is intricate and multifaceted, mirroring oral speech's regularities while expressing individual characteristics and life stances of the speaker. It also serves as a portrayal of characters, showcasing their speech peculiarities, worldview, emotional, ethical, and moral traits.

Monologue: A speech or discourse by one character, addressing others or themselves within the story, conveying thoughts, emotions, or information, and serving various narrative functions in literature and drama.

"All the world's a stage" is a monologue from William Shakespeare's play "As You Like It". Specifically, it's spoken by the character Jaques in Act 2, Scene 7. In this monologue, Jaques reflects on the various stages of human life and compares life to a play with different acts. It is not a soliloquy because Jaques is addressing other characters within the play, not speaking his private thoughts to himself or directly to the audience.

Soliloquy: A type of monologue in which a character speaks their private thoughts, feelings, or reflections aloud while alone on stage, allowing the audience to access their innermost thoughts. The key characteristic of a soliloquy is that the character is typically alone on stage and not addressing other characters within the play; they are essentially talking to themselves or sharing their innermost thoughts with the audience.

Interior Monologue: A literary technique presenting a character's organized and structured inner thoughts, emotions, and reflections in a coherent narrative, offering insight into their psychology and motivations. They are often depicted in a way that makes it clear that the character is thinking rather than speaking. Interior monologues often have a more introspective and contemplative quality.

Here's an example of an interior monologue from Virginia Woolf's novel "Mrs Dalloway."

"Not a straw, she thought, going on up Bond Street to a shop where they kept flowers for her when she gave a party. Elizabeth really cared for her dog most of all. The whole house this morning smelt of tar. Still, better poor Grizzle than Miss Kilman; better distemper and tar and all the rest of it than sitting mewed in a stuffy bedroom with a prayer book! Better anything, she was inclined to say. But it might be only a phase, as Richard said, such as all girls go through. It might be falling in love. But why with Miss Kilman? who had been badly treated of course; one must make allowances for that, and Richard said she was very able, had a really historical mind. Anyhow they were inseparable, and Elizabeth, her own daughter, went to Communion; and how she dressed, how she treated people who came to lunch she did not care a bit, it being her experience that the religious ecstasy made people callous (so did causes); dulled their feelings, for Miss Kilman would do anything for the Russians, starved

herself for the Austrians, but in private inflicted positive torture, so insensitive was she, dressed in a green mackintosh coat. Year in year out she wore that coat; she perspired; she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug or whatever it might be, all her soul rusted with that grievance sticking in it, her dismissal from school during the War — poor embittered unfortunate creature! For it was not her one hated but the idea of her, which undoubtedly had gathered in to itself a great deal that was not Miss Kilman; had become one of those spectres with which one battles in the night; one of those spectres who stand astride us and suck up half our life-blood, dominators and tyrants; for no doubt with another throw of the dice, had the black been uppermost and not the white, she would have loved Miss Kilman! But not in this world. No."[18]

In the passage, "Grizzle" refers to Elizabeth Dalloway's dog. The mention of Grizzle is part of Elizabeth's reflections as she navigates Bond Street. Elizabeth expresses a preference for dealing with the inconveniences associated with her dog, such as the smell of tar, over the discomfort she associates with Miss Kilman.

The passage captures Elizabeth's aversion to Miss Kilman, a character with whom she shares an uneasy relationship. Elizabeth's thoughts meander through her considerations of Miss Kilman's religious fervor, her austere lifestyle, and the perceived social and economic disparities between them. The narrative also explores Elizabeth's introspection regarding the possibility of her feelings being a phase or perhaps falling in love, albeit with confusion about why it might be directed at Miss Kilman.

In this passage from Virginia Woolf's "Mrs. Dalloway," Elizabeth Dalloway's intricate thoughts about Miss Kilman unfold in a structured and organized manner, embodying the essence of interior monologue. The narrative serves as a psychological exploration, laying bare Elizabeth's intricate web of emotions, judgments, and reflections. The use of sentences and the progression of well-defined ideas not only convey the depth of Elizabeth's contemplations but also create a literary lens through which readers can peer into her

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[18] Woolf, V. *Mrs Dalloway*. Global Grey // www.globalgreyebooks.com, 2021. – P. 8.

thoughts. This deliberate structuring enhances the reader's understanding of Elizabeth's character, providing a nuanced portrayal of her sentiments towards Miss Kilman. As Elizabeth grapples with her disdain, the interior monologue captures the complexity of human emotions, allowing Woolf to navigate the depths of her characters' minds with precision and insight. Through this literary technique, Woolf crafts a narrative that not only advances the plot but also delves into the intricacies of individual psyche and societal dynamics.

Stream of Consciousness: A narrative style that mirrors the unstructured, free-flowing nature of human thought, presenting a character's immediate and often fragmented stream of thoughts and perceptions.

Here's an example of stream of consciousness from James Joyce's short story "Eveline":

"She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her."[19]

In this passage, you can see how the narrative shifts rapidly between Eveline's thoughts and perceptions, mirroring the chaotic and unstructured nature of her stream of consciousness as she grapples with a difficult decision.

Represented speech/ free indirect speech blends the author's and character's viewpoints and language, showing mental reproductions of spoken remarks or character thinking, both uttered and unuttered. It differs from interior speech in form, rendered in the third person singular and often featuring the author's descriptive words. For instance the following passage demonstrates direct and free indirect speech.

"But then, as she listened more closely to a couple seated nearby, she heard one of them say, "Why does she come here at all? Why doesn't she keep her silly old mug at home?" Miss Brill's heart sank, and she felt a sudden sense of vulnerability. She had always

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[19] Joyce, J. *Eveline.* // Meyer, M. *The Bedford Introduction to Literature.* Boston and New York: Bedford, 2005. – P. 516.

considered herself a part of the scene, but now she realized that she was merely an observer, an outsider."[20]

The interrogative sentences can be example to uttered direct speech of the couple. And the last sentence can be example to represented or free indirect speech. It merges Miss Brill's thoughts with the narrative, offering insight into her emotions. As she overhears the couple's disparaging comments, her heart sinks, revealing her vulnerability and her self-perception as part of the park's scene. This technique creates empathy and deepens the reader's understanding of Miss Brill's inner world.

All the above mentioned forms of presentation often intertwine or combine, either with one form incorporating elements of another or with one form substantially merging into another. They complement each other, presenting dynamic (action, movement, communication) and static (object and environment description) information. Their arrangement and disposition form the literary work's composition.

It's essential to note that these speech forms are rarely used in isolation but are often blended or combined in various ways, such as one form interspersed with elements of another or one form significantly overlapping with another. They complement one another organically, sometimes making it challenging to distinguish between them. Yet, they present distinct types of information: dynamic (involving action, movement, and communication) and static (related to object and environmental description).

Fragmentation in the Literary Text

Fragmentation in literature refers to the deliberate breaking up or disruption of the traditional linear structure of a text. It involves presenting a narrative, story, or piece of writing in a non-sequential or non-chronological manner. This literary technique involves using disjointed or fragmented elements, such as disconnected scenes, events, or perspectives, to create a fragmented narrative.

Fragmentation can take various forms, including:

1. Disjointed Narration: The story is presented in a fragmented manner, with events, scenes, or chapters that do not follow a strict

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[20] Mansfiled, K. *Miss Brill* // Meyer, M. *The Bedford Introduction to Literature*. Boston and New York: Bedford, 2005. – P. 294.

chronological order. Readers may need to piece together the narrative themselves.

2. Multiple Perspectives: Different characters or narrators provide their own fragmented viewpoints, often offering varied and sometimes conflicting accounts of events.

3. Stream of Consciousness: This technique presents a character's inner thoughts, emotions, and perceptions in a fragmented, unstructured way, reflecting the flow of their consciousness.

4. Epistolary Form: The story unfolds through a collection of letters, diary entries, or documents, which can be fragmented in nature as they are not always presented in a linear sequence.

5. Collage or Montage: The text incorporates various elements such as letters, newspaper clippings, excerpts from other texts, or images, often arranged in a fragmented collage-like manner.

6. Flashbacks and Flash-forwards: The narrative shifts between past, present, and future events, creating a fragmented sense of time.

Jay Parini, a contemporary author known for his postmodernist and biographical works, showcases fragmentation in "The Last Station," making it an example. It is a prominent narrative technique in Jay Parini's "The Last Station," effectively mirroring the tumultuous and multifaceted nature of Leo Tolstoy's final days. This literary approach is evident in various aspects of the novel, from its shifting perspectives to its thematic exploration.

One of the most striking examples of fragmentation is the novel's utilization of multiple perspectives. Each chapter offers the viewpoint of a different character, including Tolstoy's wife, Sophia; his disciple, Vladimir Chertkov; his daughter Sasha; and others. This narrative strategy results in a fractured storytelling approach where readers gain access to the inner thoughts and emotions of these characters. For instance, Sophia's perspective reveals her internal struggle between love for her husband and her desire for control over his literary legacy. Chertkov's viewpoint portrays his unwavering commitment to Tolstoy's ideals. This multiplicity of voices allows readers to piece together the complete story, creating a mosaic of perspectives that embodies the fragmented nature of human relationships.

Fragmentation is also present in the stark ideological contrasts among the characters. Tolstoy's beliefs in nonviolence, simplicity, and

communal living collide with the more traditional views held by his wife and the Russian Orthodox Church. This ideological clash results in fractured relationships and heated debates throughout the novel. For instance, Tolstoy's decision to renounce his copyrights and wealth is a point of contention between him and his wife, leading to emotional turmoil. This ideological fragmentation highlights the complexities of Tolstoy's philosophy and the challenges it poses to those around him.

The characters' internal emotional conflicts contribute to the sense of fragmentation in the novel. For example, Tolstoy grapples with a profound existential crisis, captured in his internal struggle between his literary success and his desire for a life of simplicity. This emotional turmoil is reflected in his interactions with his wife, disciples, and family members, resulting in fragmented relationships characterized by love, anger, and frustration.

Parini's narrative structure also embodies fragmentation. The novel's episodic nature, with each chapter offering a snapshot of a particular character's perspective, reinforces the idea that Tolstoy's final days were marked by disconnected events and emotions. This structure allows readers to experience the disjointedness of Tolstoy's world and the various forces at play.

Fragmentation in "The Last Station" is a multifaceted narrative technique that mirrors the complexities of Leo Tolstoy's life and the tumultuous nature of his final year. Through multiple perspectives, ideological clashes, emotional turmoil, and narrative structure, Jay Parini effectively conveys the fractured and intricate world surrounding one of literature's most celebrated figures. This fragmentation adds depth and richness to the novel, inviting readers to engage actively with the narrative and explore the multidimensional aspects of Tolstoy's legacy.

Other notable examples of fragmentation in literature include James Joyce's "Ulysses," which employs stream of consciousness and nonlinear narrative, and T.S. Eliot's "The Waste Land," which features a collage-like structure using various voices and texts. Fragmentation challenges traditional narrative conventions and invites readers to participate actively in the construction of meaning within the text.

Emphasizing Subjectivity: It can represent the disjointed and subjective nature of human thought and experience.	**Highlighting Themes:** Fragmentation can emphasize recurring themes, motifs, or symbols by presenting them in various contexts.	
Creating Ambiguity: By presenting events out of order or through different perspectives, authors can introduce ambiguity and open multiple interpretations.	**Fragmentation for various reasons**	**Reflecting Psychological States:** In works that explore characters' inner worlds and emotions, fragmentation can mirror the characters' mental states or inner turmoil.
Challenging Conventions: Authors use fragmentation to challenge traditional storytelling structures, encouraging readers to engage more actively.	**Highlighting Complexity:** Fragmentation can add complexity to a narrative, encouraging readers to engage actively in deciphering and connecting the pieces.	

Fragmentation in literature serves a range of purposes, from providing diverse perspectives and reflecting complex realities to enhancing narrative tension and challenging conventional storytelling. Authors employ this technique to craft unique and thought-provoking narratives that invite readers to explore the intricacies of character, plot, and theme.

Segmentation Versus Fragmentation

Segmentation and fragmentation are both techniques used in literature to structure a text in non-traditional ways, but they have distinct differences that shape the reader's experience and the narrative's impact. While both approaches involve breaking a narrative into smaller parts, segmentation typically retains a degree of coherence and order, allowing readers to discern the logical progression of events or ideas within each segment. On the other hand, fragmentation deliberately disrupts this coherence, often presenting narrative elements in a non-linear or chaotic fashion. This deliberate disarray challenges readers to piece together the narrative

puzzle, inviting deeper engagement and interpretation. By examining these techniques in more detail and exploring their applications, we can uncover how segmentation and fragmentation contribute to the richness and complexity of literary works across various genres and eras.

Segmentation

https://stendkupit.ru/articles/chto-takoe-modulnye-kartiny-i-ikh-raznovidnosti/

1. Purpose: Segmentation is often employed to organize a text for clarity and ease of understanding. It breaks a text into distinct, coherent segments or sections, each with a specific purpose or focus.

2. Sequential: Segmentation typically maintains a sequential or chronological order within each segment. The goal is to facilitate comprehension and guide the reader through the narrative or content.

3. Coherence: Segmentation seeks to maintain overall coherence within the text. The segments are connected, and the transitions between them are often logical and smooth.

4. Narrative Continuity: In segmented texts, the narrative or thematic continuity is usually preserved. The reader can follow the storyline or argument without significant disruption.

5. Examples: Chapters in a novel, sections in an academic paper, or acts in a play are examples of segmentation. Each part serves a

distinct purpose and contributes to the overall structure and flow of the text.

Fragmentation

http://galamell.tilda.ws/	https://www.saatchiart.com/art/ Painting-My-Uzbekistan
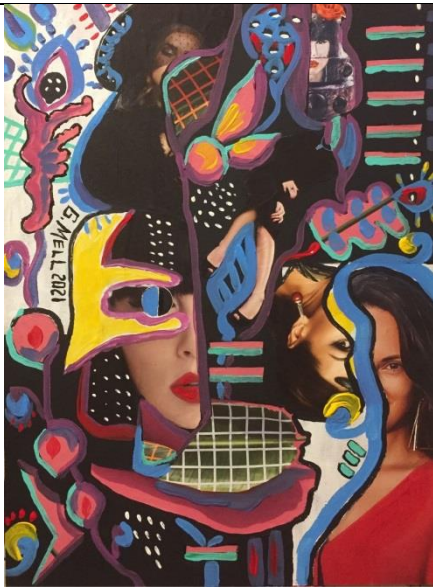
1. Purpose: Fragmentation is employed to disrupt the traditional linear or sequential structure of a text deliberately. It often challenges conventions and seeks to engage readers in a more dynamic or unconventional reading experience.

2. Non-Sequential: Fragmentation involves presenting elements of the text in a non-sequential, disjointed, or scattered manner. There may be no strict chronological order, and the pieces may appear disconnected.

3. Disjointed: Fragmentation can result in a disjointed or chaotic feel within the text. It might intentionally disrupt the flow and coherence to evoke specific emotions or thoughts in the reader.

4. Narrative Disruption: Fragmentation can disrupt the narrative or thematic continuity. It may involve abrupt shifts in time, perspective, or style, challenging the reader to piece together the meaning.

5. Examples: Stream of consciousness writing, where a character's thoughts flow in an unstructured way, or collage-like narratives that incorporate diverse elements like letters, images, and

fragments of text are examples of fragmentation. These techniques often aim to create a sense of disarray or complexity.

Segmentation aims to enhance understanding and maintain coherence by organizing a text into distinct parts, while fragmentation deliberately disrupts traditional structures to challenge conventions, engage the reader, and evoke specific responses. The choice between these techniques depends on the author's goals and the intended impact on the reader's experience.

The exploration of segmentation and fragmentation in literary texts reveals their distinct roles in shaping the reader's experience. Segmentation serves the purpose of enhancing clarity and comprehension by organizing the text into sequential and coherent segments, such as chapters in a novel or sections in an academic paper. It maintains narrative continuity and allows readers to follow the logical progression of events or ideas.

On the other hand, fragmentation deliberately disrupts the traditional linear structure, presenting elements in a non-sequential and disjointed manner. This technique challenges conventions, engages readers dynamically, and evokes specific emotions or thoughts. Examples include stream of consciousness writing and collage-like narratives.

The choice between segmentation and fragmentation depends on the author's intent, genre, and desired impact. Both techniques contribute to the richness and complexity of literary works, offering diverse ways to structure narratives and invite reader interpretation.

QUESTIONS:

1. What is the primary purpose of segmentation in a literary text, and how does it contribute to the reader's understanding?
2. According to I.R. Galperin, what are the two distinct forms of text segmentation, and how do they differ in their approaches?
3. In volume-pragmatic segmentation, how does the hierarchical division of an imaginative text, such as a novel, contribute to the overall reading experience?
4. How does context-variative segmentation encompass diverse forms of presenting content in a literary text, and what are the key elements included in this segmentation?

5. What is the significance of author's digression in a literary work, and how does it contribute to exploration of themes, character development, and narrative structure?

6. Explain the intricacies of dialogue within a literary work, highlighting its multifaceted nature and its role in portraying characters.

7. Distinguish between monologue and soliloquy, providing examples to illustrate each concept.

8. How does an interior monologue differ from a soliloquy, and what insights does it offer into a character's psychology and motivations?

9. Provide an example of stream of consciousness from a literary work and analyze how it mirrors the unstructured nature of human thought.

10. What is represented speech or free indirect speech, and how does it blend the author's and character's viewpoints in a narrative?

11. How do various forms of presentation, such as narration, description, and dialogue, complement each other in a literary work's composition?

12. In the context of literature, what does fragmentation refer to, and how does it differ from traditional linear structures?

13. Using examples, explain the different forms of fragmentation, including disjointed narration, multiple perspectives, and stream of consciousness.

14. Compare and contrast segmentation and fragmentation in literature, highlighting their purposes, sequential nature, coherence, and impact on the reader's experience.

LECTURE 6. COHESION AND COHERENCE OF THE LITERARY TEXT

OUTLINE

1. What is Cohesion?
2. Cohesion in Contemporary Linguistics. Types of Linguistic Cohesion.
3. Cohesion as a Textual Category in Literature. Cohesive Mechanisms: A Taxonomic Exploration.
4. Coherence as a Structural-Semantic Paradigm in Literary Textual Analysis.

Key words: cohesion, reference, ellipsis, substitution, conjunctions, lexical cohesion, parallel structure, transitional phraseological, associative, image-forming, compositional-structural, stylistic and rhythm-creating cohesion.

What is Cohesion?

The term "cohesion" traces its origins to Latin, where it signifies the act of sticking or cleaving together. This concept holds immense importance in the realms of language and literature. In language, cohesion pertains to the skillful art of seamlessly uniting words and thoughts, thus weaving a discourse that is both connected and logically sound.

Within literature, cohesion serves as the invisible thread that binds the various elements of a narrative together. It is the linguistic glue that ensures that sentences flow coherently, paragraphs transition smoothly, and chapters interconnect meaningfully. Cohesion is the key to preventing a literary work from becoming a disjointed collection of words and ideas.

Effective cohesion in literature not only enhances the reader's comprehension but also contributes significantly to the overall aesthetic quality of the text. When words and thoughts are meticulously connected, the narrative becomes engaging, immersive, and emotionally resonant. It enables authors to craft compelling characters, intricate plots, and profound themes, all of which rely on the fundamental principle of cohesion to make the story cohesive, much like pieces of a finely crafted tapestry. In essence, cohesion is the linguistic and literary tool that knits a narrative together, making it a harmonious and captivating work of art.

74

Cohesion in Contemporary Linguistics. Types of Linguistic Cohesion

In the realm of contemporary discourse analysis "Cohesion refers to the way sentences combine into text by means of text-internal ties".[21] Halliday and Hasan significantly advanced the exploration of this issue, and their pioneering research had a profound impact on the fields of stylistics and discourse analysis. So, in linguistics, cohesion refers to the grammatical and lexical devices used to create a sense of unity, flow, and connection within the text. Cohesion is essential for ensuring that a piece of writing is coherent and comprehensible to the reader.

Key elements of cohesion[22] in discourse include:

Reference: This involves using pronouns, demonstratives, or other words to refer back to previously mentioned elements in the text. Proper reference helps readers understand the relationships between different parts of the text. For example, if a character is introduced as "John," subsequent references to "he" or "him" should clearly refer to John.

Ellipsis: Ellipsis is the omission of words that can be inferred from the context. It helps avoid unnecessary repetition and contributes to the text's conciseness. For example, "She wanted coffee, and he wanted tea" can become "She wanted coffee, and he, tea."

Substitution: Substitution involves replacing a word or phrase with another word that has a similar meaning. This technique can add variety to the text and enhance readability. For instance, "The car was red, and the bike was too" uses substitution by replacing "red" with "too" to avoid repetition.

Conjunctions: Conjunctions like "and," "but," "or," and "because" are used to connect ideas and clauses within a sentence or between sentences. They help establish logical relationships and transitions in the narrative.

Lexical Cohesion: This relates to the choice of vocabulary and words within the text. Repeating certain words or using synonyms can reinforce the central themes or motifs of the literary work. Authors

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[21] Norgaard, N. and others. *Key Terms in Stylistics*. Chennai: Continuum, 2010. –P. 54.
[22] This generalizations are based on the findings of Gee, J.P. *An Introduction to Discourse Analysis. Theory and Method.* New York, London: Routledge, 1999. – P. 191. and McCarthy, M. *Discourse Analysis for Language Teachers.* Cambridge University Press, 1991. – P. 35.

often use lexical cohesion deliberately to draw attention to specific concepts or ideas.

Parallel Structure: Parallelism involves structuring sentences or phrases using a consistent grammatical pattern. This technique adds symmetry and balance to the text, making it more aesthetically pleasing. For example, "She liked to read, to write, and to paint" employs parallel structure.

Transitional Phrases: Transitional phrases like "however," "in addition," "furthermore," and "on the other hand" guide readers through the logical progression of ideas and events in the narrative.

Cohesion is essential because it helps readers follow the narrative, understand relationships between characters and events, and engage with the text on a deeper level. Effective cohesion contributes to the overall readability and impact of a literary work, allowing readers to immerse themselves in the story or message being conveyed by the author.

Cohesion as a Textual Category. Cohesive Mechanisms: A Taxonomic Exploration

As Russian linguist I.R. Galperin asserts[23] *cohesion* within a literary text constitutes a distinctive form of connection that serves to establish a continuous, logically structured sequence – whether in temporal or spatial terms. It acts as the linchpin that interconnects discrete pieces of information, facts, and actions, forging a seamless and comprehensible narrative flow. This interwoven web of linguistic and thematic links ensures that the elements within the text coalesce into a harmonious and purposeful whole, enriching the reader's experience and facilitating a deeper understanding of the work.

The scholar suggests several means of cohesive devices: *logical, associative, image-evoking, composition-structural, stylistic, and rhythm-creating types*.

Logical means of cohesion are characterized by their alignment with logical and philosophical concepts like consistency, temporal and spatial relationships, and cause-and-effect connections. While these means are readily identifiable and do not disrupt the reader's flow, they mark the intersection of grammatical and textual connections. As

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[23] Гальперин, И.Р. *Текст как объект лингвистического исследования.* Москва, 2007. – С. 74.

they link distinct parts of the text into a unified whole, they transition from being grammatical to textual means, attaining the status of cohesive devices.

Logical cohesion refers to the use of logical connections and relationships between ideas, sentences, or paragraphs within a text to ensure that the information flows in a clear and organized manner. It involves the use of logical devices and strategies to guide the reader through the text and help them make sense of the content. Key aspects of logical cohesion include:

Sequential Order: Presenting information in a logical sequence, such as chronological order, cause-and-effect relationships, or order of importance. This helps the reader follow the progression of ideas.

Logical Argumentation: Presenting arguments or evidence in a logical and coherent manner. This includes providing reasons, examples, and evidence to support claims and assertions.

Consistency: Ensuring that the information presented aligns with the overall theme or argument of the text. Inconsistent information can disrupt logical cohesion.

Logical cohesion is important in all kinds of texts particularly in literary, where the presentation of ideas and arguments must be highly organized and coherent. It helps readers follow the author's reasoning and understand the relationships between various pieces of information. Overall, logical cohesion contributes to the effectiveness and persuasiveness of a text.

The next form of cohesion, known as **associative cohesion**, emerges from other specific aspects of text structure. These aspects include *retrospection, connotation,* and *subjective-evaluating modality*.

Retrospection: Refers to instances where the narrative looks back in time, often recalling past events or experiences. These retrospectives can trigger associative connections between different moments in the story. In this type of cohesion, verbal cues such as "suddenly it occurred to him" or "that reminded him of..." are often used to establish connections. Associative cohesion can be subtle but plays a crucial role in linking described phenomena, particularly for comprehending the conceptual content within a literary work.

Connotation: The emotional or cultural associations that words or phrases carry. When words with strong connotations are used in the

text, they can evoke related concepts or feelings, creating associative cohesion.   For example, the word "home" not only signifies a place but also evokes feelings of comfort and belonging or the color white may symbolize purity and peace in some cultures but represent mourning in others.

Subjective-Evaluating Modality: This refers to the expression of the narrator's or characters' subjective opinions or judgments. When characters express personal feelings or evaluations, it can connect those emotions or judgments with other elements in the narrative.

It's important to note that associations in literary works are not random or spontaneous. Instead, they arise from the imaginative and creative process, where seemingly unrelated ideas, not connected by conventional logical means of cohesion, gain clear and meaningful connections.

The third type of literary cohesion is ***image-evoking***. ***Image cohesion***, as explained by Galperin[24], refers to a type of connection in literature that, similar to associative cohesion, triggers associations with tangible real-world objects. The unique aspect of this cohesion is that it links not the actual objects or phenomena of reality but rather the images used to depict these objects.

Image-evoking cohesion is a way of connecting elements in a literary text. It differs from the usual connection between objects or events in reality because, in this case, the connection is established between the images used to depict these objects or events.

Imagine you have a poem about a sunset. In it, the author can use various images to convey the sunset: "red clouds," "golden sea," "the sun descends beyond the horizon." Images like "red clouds" are not real objects themselves, but they create the image of the sunset in the readers' minds.

Image-evoking cohesion involves linking these images together so that they work together to create a cohesive image of the sunset. The author uses images not only to illustrate individual aspects but also to create a deeper and more emotional perception of the object (in this case, the sunset).

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[24] Гальперин, И.Р. *Текст как объект лингвистического исследования*. Москва, 2007. – С. 80.

According to the text, this type of cohesion is particularly clear in poetry, where the use of images and metaphors to convey meaning is more common and expressive. In prose works, imagery cohesion may be less obvious as it can include not only images but also longer descriptions and context.

The ***compositional-structural forms of cohesion*** primarily encompass methods that disrupt the coherence and logical organization of communication. These methods involve various deviations, insertions, temporal or spatial descriptions of phenomena, events, or actions that are not immediately related to the main theme or plot of the narrative. These disruptions, which interrupt the primary narrative, sometimes constitute secondary narrative threads. The compositional-structural methods of linking can be likened to assembling individual film sequences into complete movies, where certain memories or "subplots" intrude into the sequentially connected scenes.

In each instance of compositional-structural cohesion, we can imagine words and expressions that could logically connect the disjointed segments of the narrative. For example, phrases like "deviating from the main storyline," "transitioning to a secondary narrative," "that reminds me of...," "a parallel occurrence," "simultaneously with this," "elsewhere," or "we can observe similarities in the events"... etc., could bridge these gaps.

In Laila Lalami's novel "The Moor's Account," the integration of the legend "The Story of the Embroiderer and the Sultan" into the narrative showcases a brilliant example of compositional-cohesion. While this legend may not seem directly linked to the main plot, its presence serves a profound purpose. It acts as a narrative tool that reinforces the central themes and ideas of the entire novel. The legend provides a parallel narrative that resonates with the experiences of the main character, creating a thematic bridge between the past and the present.

> Mustafa, my mother said again.
> I looked up. Her face had begun to show signs of middle age, but her eyes were still luminous and kind. My brother Yusuf, perhaps sensing my sadness, had crawled toward me and now he thrust up his stubby fingers in the air, begging to be picked up. I seated him on my

knees. He was still teething, and I let him gnaw on one of my fingers.

Listen, my mother said. Once there was and there was not, in olden times, a poor slipper-mender whose wife died in childbirth, leaving him with two boys and an infant girl. The boys he took with him to his workshop, but the girl he placed with her aunt, who was an embroiderer. The aunt taught the girl everything she knew: how to choose fabric, how to select threads, how to marry colors, how to disguise an imperfect stitch behind a looped one. Best of all, she taught the girl all the embroidery patterns that had been passed down from generation to generation, patterns that could not be trusted to paper, but had to be committed to memory. By the time she was fourteen, the apprentice surpassed the mistress. She even began to invent new patterns. Her fame spread throughout our fortunate kingdom until, one day, a company of women musicians from the sultan's court came to commission caftans from her.

The girl set to work immediately. She chose a dark blue silk, upon which she embroidered eight-pointed stars in silver thread, giving the fabric the appearance of a starry night sky. The caftans, she hoped, would look beautiful on the musicians. But the more she thought about the court, the more curious she became. What did the sultan's palace look like? Was it true, as the musicians had said, that the marble in his courtyard was so clear that you would mistake it for a mirror? Had it really taken ninety-two artisans a year to decorate the ceilings of his reception rooms? Were there truly grapevines hanging over the walls of his courtyard, so that passing guests could eat from them?

To a girl who had spent her entire life bent over her embroidery scrolls, the musicians' stories seemed too good to be true. But Satan, may he be cursed, continued to tempt her. She was so tormented by her curiosity that, surreptitiously, she made one additional caftan — this one for herself — and when the musicians came to pick up their garments, the girl donned the precious caftan and followed them into the palace.

How right the musicians had been! The palace was dazzling. Mouth agape, the girl stared at everything around her. The arched ceilings and colorful rugs were unlike anything she had ever seen in the city. Dozens of guests sat on the divans, attended to by servants

who brought in platter after silver platter of succulent dishes. But, while the girl was still entranced by the riches around her, the sultan came in. With his dark turban and his long, green cloak, he was as imposing as a monarch could be. He sat down on the throne and, with a snap of the fingers, asked for wine and entertainment.

The musicians came forward. A hush fell on the assembly at the sight of the magnificent caftans, though the sultan barely took any notice. Then each of the ladies picked up her instrument — the flute, the guenbri, the kamanja. Hoping to keep up her deceit, the girl took up the lute. She knew nothing about music and could not have guessed that she had chosen the most difficult of all instruments. As soon as the company started performing, the sultan frowned. Who dared to play such discordant notes in his presence? The musicians themselves stopped and looked. And the girl, who had foolishly continued to pluck at her strings, was unmasked.

The sultan's mekhazniya fell upon her and, beating her this way and that, threw her out of the palace. Caftan in tatters, feet bare, hands broken, the girl returned home, where her aunt tried to nurse her back to health. But the fractures did not heal properly and the girl's precious fingers became deformed. She could no longer make the delicate patterns that had made her so famous.

My mother had come to the end of her story. Only then did I notice that she had finished shelling the beans and tossed them into the cooking pot. The smell of the meat stew now filled the kitchen. My brother had fallen asleep on my lap, his legs dangling on either side of my knees, his little hand still gripping my finger; now it was covered with baby spittle.

My mother had accustomed me to fairy tales in which it was easy for me to imagine myself, so I remained quiet as I thought about the Story of the Embroiderer and the Sultan. Was I the embroiderer, who should have been content with her gift and not sought out that which was beyond her reach? Or was the story
about my father? Was he like the sultan, so enamored with his entertainment that he fails to notice the embroiderer's talent? I could not be sure, but I knew better than to ask her, because my mother would have told me that stories are not riddles; they do not have a simple answer. All I knew was that the weight on my chest no longer

felt as heavy, because my mother's stories always entertained me, and, by so doing, soothed me.

Another striking instance of this type of cohesion can be found in Mikhail Bulgakov's "The Master and Margarita." In this novel, Bulgakov masterfully weaves two distinct plot threads: one set in early 20th-century Moscow and the other depicting the crucifixion of Yeshua at the dawn of our era in Jerusalim. Although these threads appear disconnected, they are thematically linked through their exploration of societal structures, faith, and the struggle for creative freedom. The novel's cohesive power emerges from the profound connections it draws between seemingly unrelated events, illuminating universal human themes that transcend time and place.

The next to consider is the ***stylistic*** form of cohesion. Galperin asserts that "Stylistic forms of cohesion are revealed in the organization of the text, in which stylistic features are consistently repeated in the structures of sentences and paragraphs. The identity of structures always implies a certain, and sometimes a very high degree of *semantic* proximity. If in one paragraph of the text we find a *structure* that can be defined as unfolding from cause to effect, then the same unfolding of the structure in the second or third paragraph (excerpt) will be one of the forms of cohesion. The same can be said for cases of incomplete parallelism of structures: the beginnings of two or more sections of the text.[25]

This type of cohesion can be categorized into two distinct forms: Semantic and Structural.

Semantic-stylistic cohesion relies on the repetition of stylistic devices grounded in the semantic attributes of word usage. These include metaphors, similes, allusions, metonymies, and symbols, to name a few. In this form of cohesion, a metaphorical expression representing a particular idea can reappear multiple times across various segments of a literary text. A discerning reader can unravel this pattern, thanks to their keen interpretive skills.

The metaphor "crème de la crème" in Muriel Spark's novel "The Prime of Miss Jean Brodie" is an excellent example of semantic-

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[25] Гальперин, И.Р. *Текст как объект лингвистического исследования*. Москва, 2007. – С. 83.

stylistic cohesion. In the novel, Miss Jean Brodie, an unconventional and charismatic teacher, often uses this French phrase to refer to her chosen group of students, whom she considers the "best of the best."

This recurring metaphor, which translates to "the cream of the cream" in English, symbolizes Miss Brodie's elitist and selective attitude towards her students. It reinforces her belief that she is molding a group of exceptional individuals who are superior to the rest. The metaphor is not only repeated but also serves as a central motif throughout the novel, highlighting Miss Brodie's fixation on her "chosen" students and her disregard for others.

Through this repetition of the metaphor, the author creates a strong semantic-stylistic cohesion, emphasizing Miss Brodie's character, her pedagogical philosophy, and the divisive impact she has on her pupils. This cohesive literary device adds depth and meaning to the story, making it a powerful tool for conveying the novel's themes and character development.

Structural-stylistic cohesion relies on the repetition of syntactical and stylistic elements to create a unified and memorable composition. Mostly it is based on the repetition of syntactical stylistic devices such as parallelism, chiasm, types of stylistic repetition (anaphora, epiphora, anadiplosis).

Rudyard Kipling's poem "If" exemplifies this form of cohesion through several syntactical stylistic devices.

Firstly, structural-stylistic cohesion in "If" is achieved through the use of parallelism. Each stanza of the poem begins with the word "If" and presents a hypothetical scenario followed by a conditional clause. This consistent structural pattern not only guides the reader through the poem but also reinforces the central theme of resilience and personal growth.

Chiasm, another syntactical device, is subtly employed in the poem. For instance, in the line

"If you can meet with *Triumph and Disaster*,
 And treat *those two* impostors just the same,"

the reversal of "Triumph" and "Disaster" ("those two") in the second clause creates a balanced and symmetrical structure, emphasizing the speaker's advice to maintain equanimity in the face of both success and failure.

Stylistic repetitions like anaphora (repetition of a word or phrase at the beginning of successive clauses) and epiphora (repetition at the

end of successive clauses) are strategically used. For instance, the repetition of "If you can..." at the beginning of each stanza and the repetition of "Yours is the Earth and everything that's in it" at the end of the poem create a powerful sense of unity and purpose.

Rudyard Kipling's "If" masterfully showcases structural-stylistic cohesion through the repetition of syntactical and stylistic elements, creating a poem that is not only structurally sound but also thematically powerful and memorable.

The final form of cohesion proposed by I. R. Galperin is known as ***rhythm-creating cohesion***. This particular form of cohesion is primarily associated with poetry, where every line is constructed based on a rhythmic pattern.

In poetry, rhythm is a fundamental and deliberate element. It's the heartbeat of the verse, the cadence that gives each line its distinctive musical quality. Poets carefully choose words, syllables, and stresses to create a specific rhythm or meter, and this rhythmic pattern often repeats throughout the poem. These patterns can include iambs, trochees, anapests, dactyls, and more, depending on the poem's structure and style.

The purpose of rhythm-creating cohesion in poetry is multifaceted. It not only contributes to the poem's musicality but also influences its tone, mood, and pacing. Rhythmic patterns can be used to create tension, build anticipation, or evoke emotions. When a reader or listener encounters a poem with a well-crafted rhythm, they often feel a sense of immersion in the text, as if they are being carried along by the poet's words.

For example, consider William Shakespeare's sonnet 18, which begins with the lines:

"Shall I compare thee to a summer's day? (A)
Thou art more lovely and more temperate: (B)
Rough winds do shake the darling buds of May, (A)
And summer's lease hath all too short a date." (B)

Here, Shakespeare employs the iambic pentameter, a rhythmic pattern consisting of ten syllables in each line, with alternating stressed and unstressed syllables. This rhythmic structure not only gives the sonnet its distinctive flow but also contributes to the romantic and timeless quality of the poem.

Rhythm-creating cohesion is a hallmark of poetry, where the deliberate use of rhythmic patterns enhances the poem's musicality, tone, and emotional impact. Each line is carefully crafted to contribute to the overall rhythm and aesthetic of the poem, making it a powerful and memorable form of literary cohesion.

The form of cohesion related to rhythm creation is often challenging to pinpoint in prose works. This difficulty arises from the fact that prose rhythm is an intangible quality, one that we often describe as "inexplicable but felt." However, when we encounter repeated identical syntactic structures across several sections of text, we can begin to identify their rhythmic organization as a cohesive element.

In prose, the rhythm is like an undercurrent that flows beneath the surface, subtly influencing the reader's experience. It's the cadence of sentences, the pacing of paragraphs, and the overall musicality of the language. While it may not be as overt as rhyme or meter in poetry, it still plays a crucial role in shaping the narrative's atmosphere and impact.

When a writer employs consistent syntactic patterns or sentence structures throughout a series of passages, it creates a sense of rhythm. This repetition, whether consciously or unconsciously perceived by the reader, can affect the pacing, tone, and flow of the narrative. It's akin to a recurring musical motif in a symphony, adding coherence and resonance to the entire composition.

In essence, the rhythm-creating form of cohesion in prose may be subtle, but its impact on the reader's experience is profound. It's the pulse that beats beneath the words, guiding our emotional response and connection to the narrative.

In conclusion, cohesion within a literary text, as illuminated by Russian linguist I.R. Galperin, serves as a vital element that weaves together the tapestry of a narrative, rendering it coherent and meaningful. This cohesion takes various forms, each contributing distinctively to the unity of the text.

Logical cohesion, the first form discussed, hinges on the use of logical connections and relationships to guide readers through a text. It ensures the clear presentation of ideas and arguments, paramount in literary works that demand organization and coherence to convey their themes effectively.

Associative cohesion, the second form, arises from elements like retrospection, connotation, and subjective-evaluating modality. These nuanced connections enhance comprehension of complex concepts within literature, fostering a deeper engagement with the text.

Image-evoking cohesion, primarily observed in poetry, leverages imagery to create vivid and emotionally resonant depictions. It harnesses the power of evocative language to paint mental pictures that transcend the literal and appeal to the reader's senses and emotions.

Compositional-structural cohesion, often seen in complex narratives, incorporates deviations, insertions, and parallel narratives to connect seemingly disparate elements. These disruptions add depth and complexity, akin to subplots in a larger story.

Stylistic cohesion, with its semantic and structural variants, employs the repetition of stylistic elements, like metaphors, parallelism, and syntactical devices, to reinforce thematic connections and create a cohesive reading experience.

Finally, rhythm-creating cohesion, most evident in poetry, utilizes rhythmic patterns and meter to infuse musicality, emotion, and pacing into the text, ensuring a harmonious and immersive experience for the reader.

In the world of literature, these forms of cohesion serve as tools for authors to craft compelling narratives, allowing readers to delve into the depths of storytelling while also appreciating the structural and thematic intricacies that enrich the reading experience. Through these cohesive devices, literature becomes a profound and interconnected realm where ideas, emotions, and narratives flow seamlessly.

Coherence as a Structural-Semantic Paradigm in Literary Textual Analysis

Coherence as a structural-semantic paradigm in literary textual analysis is a fundamental concept that delves into how a literary work achieves unity, consistency, and meaningful connections between its various elements. This paradigm revolves around two core aspects: structural coherence and semantic coherence.

Structural Coherence: This dimension of coherence focuses on the organization and structure of the literary text. It examines how the text is divided into sections, chapters, or acts and how these divisions are linked together to form a cohesive whole. Structural coherence

involves the arrangement of events, scenes, or chapters in a logical sequence that allows the narrative to flow smoothly.

For example, in a novel, structural coherence can be observed through the chronological arrangement of chapters or the use of flashbacks and transitions that connect past and present events. In a play, it can be seen in the division of acts and scenes, each contributing to the development of the plot and characters.

Semantic Coherence: Semantic coherence, on the other hand, pertains to the meaningful connections between the elements of the text at a deeper, thematic level. It involves the development of consistent themes, motifs, symbols, and character arcs throughout the work. Semantic coherence ensures that the reader can discern a purposeful and unified message or set of ideas within the text.

An example of semantic coherence can be found in "Queen of the Desert: A Biography of the Legendary Gertrude Bell" by Georgina Howell explores the life of Gertrude Bell against the backdrop of early 20th-century Middle East. Howell achieves semantic coherence through historical context, character exploration, geographical descriptions, and thematic threads. The biography delves into Bell's role in shaping the region, offering a comprehensive understanding of her motivations and relationships. Vivid depictions of landscapes and cultures enrich the narrative. Through these elements, Howell weaves a cohesive and immersive portrayal of Gertrude Bell's legendary life and contributions to history.

In literary analysis, scholars and critics often examine how these two dimensions of coherence interact. The structural organization of a text can influence the reader's understanding of its thematic coherence, and vice versa. For instance, a nonlinear narrative structure may be employed to create thematic dissonance or complexity, challenging the reader's interpretation of the work's deeper meanings.

Coherence, as a structural-semantic paradigm, underscores the importance of both the "how" and the "why" of a literary text. It considers not only the arrangement of elements within the text but also the underlying thematic threads that tie those elements together. Through a nuanced analysis of structural and semantic coherence, scholars and readers alike can gain a deeper appreciation of the intricate artistry that goes into crafting a compelling literary work.

88

Cohesion and coherence are related but distinct concepts in the context of language and discourse. Here's how they differ:	
Definition: Cohesion refers to the grammatical and lexical devices used to create a sense of unity and flow within a text. It involves the way words, phrases, and sentences are structured to make the text coherent.	Definition: Coherence refers to the overall quality of a text or discourse. It involves the organization and presentation of ideas, themes, and information in a way that makes sense to the reader or listener.
Focus: Cohesion primarily deals with the micro-level of language, such as sentence structure, reference, ellipsis, and conjunctions.	Focus: Coherence operates at the macro-level, encompassing the entire text or discourse. It relates to the logical flow of ideas, the arrangement of paragraphs, and the overall structure of the communication.
Purpose: The goal of cohesion is to ensure that a text is well-structured, with sentences and paragraphs logically connected to one another. This enhances clarity and readability, fostering a logical flow of ideas for effective communication and understanding.	Purpose: The primary purpose of coherence is to ensure that the entire text or discourse is clear, logical, and easy for the audience to follow. It involves the big-picture aspects of communication, such as ensuring that the main ideas are well-developed and that transitions between paragraphs or sections are smooth.

In conclusion, cohesion deals with the nuts and bolts of language and focuses on the micro-level of text, while coherence addresses the broader organization and structure of a discourse, encompassing the macro-level. Cohesion ensures that individual sentences and paragraphs are connected and flow smoothly, while coherence ensures that the entire text or communication is logically structured and easy to understand. Both cohesion and coherence are crucial for effective communication and writing.

QUESTIONS:

1. What is the origin of the term "cohesion," and why is it significant in language and literature?

2. How does cohesion function in language, and what role does it play in preventing a literary work from becoming disjointed?

3. In contemporary linguistics, how is cohesion defined, and what are the types of linguistic cohesion discussed by Halliday and Hasan?

4. What are the key elements of cohesion in discourse, and how do they contribute to the overall readability and impact of a literary work?

5. According to Russian linguist I.R. Galperin, what role does cohesion play within a literary text, and how does it establish a continuous and logically structured sequence?

6. What are the different types of cohesive devices proposed by Galperin, and how do they contribute to the unity of a literary work?

7. Explain the concept of logical cohesion and its significance in literary texts, providing examples from well-known works.

8. How does associative cohesion manifest in literature, and what are the specific elements like retrospection, connotation, and subjective-evaluating modality that contribute to it?

9. Describe image-evoking cohesion and its role in creating vivid and emotionally resonant depictions in literary texts, with examples.

10. In what ways does compositional-structural cohesion disrupt the coherence and logical organization of communication, and how do these disruptions add depth to a narrative?

11. Discuss the semantic-stylistic form of cohesion, including its reliance on repetition of stylistic devices, with examples from literary works.

12. Explore the structural-stylistic cohesion in literature, focusing on the repetition of syntactical and stylistic elements, using specific examples.

13. How does rhythm-creating cohesion operate in poetry, and how does it contribute to the musicality, tone, and emotional impact of a poem?

14. Explain the concept of rhythm-creating cohesion in prose, highlighting its subtlety and impact on the reader's experience.

15. What is the significance of coherence as a structural-semantic paradigm in literary textual analysis, and how does it involve both structural and semantic dimensions?

LECTURE 7. THE CATEGORY OF SETTING

OUTLINE:

1. The Concept of Setting as an Artistic and Textual Category in Literature.
2. Temporal Setting in Literary Narratives: A Critical Analysis.
3. Spatial Setting: Exploring the Role of Physical Environments in Literature.
4. Analyzing the Multifaceted Functions of Setting in Narrative Discourse.
5. Chronotope: The Fusion of Time and Space.
   Key words: setting, temporal setting, spatial setting, chronotope.

The Concept of Setting as an Artistic and Textual Category in Literature

Each artist, as a creator of new and imaginative worlds, meticulously selects the time and place to breathe life into their artistic vision. The painter, for instance, carefully arranges elements on the canvas, choosing the perfect moment and setting for their future oil or watercolor masterpiece. This deliberate selection isn't limited to physical attributes but extends to the emotional resonance and narrative depth that these choices bring. Just as writers craft their stories within carefully chosen historical eras and locales, painters use the canvas as a stage, employing color, light, and composition to transport viewers to a distinct moment, whether real or fantastical, inviting them to immerse themselves in the artist's world and interpretation of reality. For example "Apple Gathering" is a well-known painting by the British artist Frederick Morgan, known for his genre scenes and depictions of Victorian rural life. In "Apple Gathering," the setting is a quintessential pastoral landscape that reflects the idyllic countryside of the Victorian era. Let's analyze setting of the picture.

Countryside Orchard: The primary setting of the painting is an apple orchard situated in the lush, rolling countryside. The orchard is filled with fruit-laden apple trees, their branches heavy with ripe apples. The landscape is bathed in soft, warm sunlight, creating a serene and inviting atmosphere.

Victorian Era: The clothing and accessories worn by the figures in the painting, particularly the women and children, reflect the Victorian era's fashion. The detailed depiction of clothing and accessories is a characteristic feature of Morgan's work and contributes to the historical and cultural setting.

Family Gathering: In the foreground of the painting, a family is depicted engaged in the activity of apple gathering. The figures are elegantly dressed, suggesting a well-to-do rural family enjoying a leisurely day of harvesting apples. Children are seen playing, and adults are busy picking apples from the trees or arranging them in baskets.

Atmosphere: The setting exudes a sense of tranquility and abundance. The dappled sunlight filtering through the trees casts gentle shadows on the ground, creating a play of light and shade. This contributes to the overall atmosphere of contentment and leisure associated with rural life.

Morgan's "Apple Gathering" captures the essence of a peaceful and bountiful countryside during the Victorian era. The setting serves as an essential backdrop for the depiction of a harmonious family scene and reinforces the nostalgic and idealized view of rural life that was prevalent in Victorian art.

Similarly, in literary works, writers employ the strategies of selecting the setting to unfold their stories to the reader. Through the words they choose and the verbal setting they create, writers transport readers to different times and places, allowing them to understand the importance of setting and its role in the narrative.

In Marjorie Boulton's "The Anatomy of the Novel,"[26] the essence of storytelling is elegantly encapsulated. Human experiences unfold within the rich tapestry of diverse places and settings, each offering its unique context and atmosphere. Whether it's the vast expanse of the high seas, the rugged beauty of the Yorkshire moors, or the stark, industrial landscape of a coal mine, these settings provide the backdrop against which the narrative of life takes place. Boulton reminds us that every experience occurs somewhere; there is no "nowhere." While novelists may vary in their approach to describing these settings, the act of establishing a scene is essential. It serves as the canvas upon which characters and stories come to life, offering readers an entry point into the vivid and multifaceted world of the novel.

Boulton's insight reinforces the fundamental role of setting in storytelling. Just as a skilled artist selects the perfect canvas and palette for a painting, a novelist must choose the right setting to breathe life into their narrative. These settings are not passive backdrops; they are dynamic elements that shape character interactions, evoke emotions, and enrich the narrative's depth. Through the deliberate choice of setting, novelists invite readers to journey alongside characters, immersing themselves in the rich and varied experiences of the human condition. In doing so, they transform the abstract concept of "nowhere" into a vivid and tangible somewhere, where stories come alive.

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[26] Boulton, M. *The Anatomy of the Novel.* London, Boston: Routledge and Kegan Paul, 1975. – P. 135.

The Textual Category of Setting is a fundamental element in literature and storytelling that encompasses the physical, temporal, and emotional context in which a narrative unfolds. It serves as the backdrop against which characters and events come to life, profoundly influencing the overall atmosphere and mood of a story. The term "setting" refers not only to the geographical location where the story takes place but also to the time period, societal and cultural background, and the environmental or emotional conditions that shape the narrative's world. In essence, setting is the stage upon which the characters interact, the environment that molds their experiences, and the canvas upon which the author paints the story's themes and messages. By delving into the intricacies of a story's setting, readers can gain a deeper appreciation of the characters' motivations and the events that transpire. It is a powerful tool in the hands of authors, enabling them to create immersive and evocative literary landscapes that transport readers to different times, places, and emotional states, ultimately enriching the storytelling experience.

Here's a more detailed exploration of the category of time and place in literary texts:

Temporal Setting in Literary Narratives: A Critical Analysis

Time Period indicates the era or time period in which the story occurs. It can be historical (e.g., the Victorian era, World War II), contemporary (set in the present day), or even futuristic (set in a time yet to come). Time period plays a pivotal role in shaping the essence of a story, and it's a versatile aspect of setting that contemporary and futuristic writers skillfully utilize to add depth and context to their narratives.

In Charlotte Brontë's "Jane Eyre," set in the early 19th century, the temporal setting is crucial in understanding the societal norms and constraints that influence the characters' actions. The restrictive nature of Victorian society, with its rigid class structure and gender roles, significantly impacts Jane's struggles for independence and love. The historical setting adds layers of complexity to the story, making it a compelling exploration of social injustice and individual resilience within the constraints of that era.

Conversely, in Ernest Hemingway's "In Another Country," the setting is World War I, a historical period that reflects the aftermath of

war on soldiers. The temporal setting conveys the emotional trauma, physical injuries, and sense of disillusionment experienced by the characters. It highlights the post-war existential crisis and the profound impact of loss and displacement, making the story a poignant commentary on the human condition during that specific period.

Time of Day in literature is a versatile tool that authors use to infuse scenes with specific symbolism, atmosphere, and emotional resonance. Whether a story unfolds in the morning, afternoon, evening, or at night, the choice of time setting can profoundly affect the narrative's tone and meaning.

For instance, morning scenes often symbolize new beginnings, hope, and renewal. Authors may place pivotal moments at this time to signify a character's fresh start or a turning point in their journey. In F. Scott Fitzgerald's "The Great Gatsby," the early morning sunrises at Gatsby's mansion symbolize his unrelenting optimism and the aspiration for a brighter future.

Conversely, evening and nighttime settings are often associated with mystery, introspection, and transformation. They can create an atmosphere of uncertainty and reveal hidden truths. Arthur Conan Doyle's Sherlock Holmes stories frequently use the night to emphasize the mysterious and enigmatic nature of the cases Holmes investigates.

Afternoons, with their sense of calm and serenity, can signify moments of reflection or mundanity. It's a time when characters might contemplate their actions, fostering introspection and character development. In Harper Lee's "To Kill a Mockingbird," Scout's afternoon encounters with her reclusive neighbor Boo Radley provide an opportunity for her to grow and develop empathy.

The choice of time setting is not limited to its symbolic value but also influences the physical and emotional atmosphere of a scene. An afternoon picnic might convey warmth and comfort, while a midnight rendezvous in a Gothic novel can evoke tension and foreboding.

The time of day in literature is a multifaceted element that serves as a narrative tool. It can carry deep symbolism, impact a scene's atmosphere, and contribute to character development, making

it an essential aspect of storytelling that authors skillfully wield to enrich their narratives.

Spatial Setting: Exploring the Role of Physical Environments in Literature

The spatial setting of a narrative serves as the canvas upon which the story unfolds, providing a crucial backdrop for characters, events, and themes. It encompasses not only the physical locations but also the atmosphere, culture, and societal norms that shape the world of the story. Specific geographical settings, such as bustling urban metropolises, idyllic rural landscapes, or mysterious forests, offer readers a tangible sense of place and often play a pivotal role in the narrative's development. These settings can become characters in their own right, influencing the actions and decisions of the protagonists.

However, the power of spatial settings extends beyond the literal. In literature, abstract or symbolic settings can be equally potent in conveying meaning. The dreamscape, for instance, can serve as a realm where the subconscious is explored, allowing readers to delve into the inner workings of a character's mind. Dystopian societies can serve as cautionary tales, reflecting societal fears and challenging readers to contemplate the consequences of certain paths. Regardless of whether a spatial setting is concrete or abstract, it shapes the narrative's tone, themes, and the reader's emotional engagement, making it a fundamental element in the art of storytelling.

Authors often provide detailed descriptions of the ***Physical Surroundings***, including landscapes, architecture, and natural elements, to immerse readers in the story's world. For instance in the classic novel "Wuthering Heights" by Emily Brontë, the Yorkshire moors play a central role in the story's setting. Brontë's vivid descriptions of the rugged landscape and the isolated Wuthering Heights and Thrushcross Grange estates help create an atmospheric backdrop for the novel's passionate and tumultuous events. The same physical description can be observed in the "The Lord of the Rings" by J.R.R. Tolkien. The author paints a vivid picture of Middle-earth, with its diverse landscapes, from the serene Shire to the foreboding Mordor. His detailed descriptions of geography, flora, and architecture transport readers to this epic fantasy realm.

Cultural and Social Context of the setting includes the norms, values, beliefs, and societal structures that influence the characters and their actions. It can encompass historical, political, and cultural references that provide deeper layers of meaning to the narrative. The social environment, such as class divisions, racial tensions, or political conflicts, can be integral to the plot and character development. One example that vividly illustrates the influence of cultural and social context on the setting, characters, and plot is Harper Lee's novel "To Kill a Mockingbird." The story is set in the racially segregated American South during the 1930s, and the cultural and social context of this setting is integral to the narrative. The novel is deeply influenced by the racial segregation and racial tensions prevalent in the American South during the 1930s. The racial divide is a significant part of the cultural and social context, and it permeates every aspect of life in the fictional town of Maycomb, Alabama. Social hierarchies and class divisions are evident throughout the story. Characters like the Finch family occupy a higher social class, while others, like the Ewells, are marginalized and impoverished. These class divisions play a role in shaping characters' perspectives and interactions. Moreover, the cultural context of the Southern code of honor, often referred to as "Southern hospitality," is present in the novel. It influences characters' behaviors, expectations, and judgments. Atticus Finch's principled and compassionate character reflects this code.

Analyzing the Multifaceted Functions of Setting in Narrative Discourse

The category of setting in literary texts serves several essential functions that extend beyond mere geographical and temporal markers. These elements are the foundational building blocks of storytelling, providing the necessary context for the unfolding narrative. Time and place, as literary devices, serve as dynamic tools that shape character development, influence thematic exploration, and imbue stories with mood and atmosphere. Moreover, they often mirror broader cultural, historical, and societal contexts, allowing readers to engage with complex ideas and emotions in a relatable and resonant manner. As readers traverse the landscapes of literature, whether they are transported to distant historical epochs, exotic locales, or familiar settings, they are invited to explore the rich interplay between time

and place, unearthing layers of meaning and significance that deepen their understanding of the human experience and the stories that seek to illuminate it.

In Denis Delaney's "Field of Vision,"[27] various roles of the setting are explored. One crucial role is that of the **"setting as a mirror."** Here, the setting can mirror or amplify the prevailing mood or the emotions experienced by a character. For instance, desolate landscapes might symbolize feelings of hopelessness and urgency, while stormy weather can serve as an appropriate backdrop for internal emotional struggles. Nevertheless, the setting can also take on an ironic or subtly commentative role, indirectly shedding light on the characters' mental states or behaviors.

Another role explored is that of the **"Setting as an Antagonist."** In many stories, the setting plays a significant role in shaping the identities and fates of the characters, essentially molding them into who they become. For instance, an individual raised in the harsh environment of an inner-city slum is likely to have a different perspective on life and approach to challenges compared to someone who grew up in the vast, open spaces of rural areas, closely connected to nature. Stories often present characters as direct products of their surroundings, reflecting the moods and values inherent in their environment. However, narratives also frequently depict characters who resist their constrictive settings, striving to break free from the oppressive constraints of their surroundings.

Another function to consider is the **"Setting as a Means of Character Revelation."** This implies that the way a character interprets or interacts with their environment can reveal more about their personality and emotional state than it does about the actual setting itself. For instance, if a character describes an urban landscape as "bleak" and "threatening," it may not necessarily reflect the precise characteristics of the setting; instead, it provides insight into the character's emotional state. In this context, the writer uses the external setting to offer readers a glimpse into the character's internal thoughts and emotions, using the character's perception of the surroundings as a mirror to their inner world.

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[27] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P. A 34-35.

Another important function of setting is its capacity **to Strengthen and Elucidate the Theme of a Novel or Short Story**. The physical environment where the plot unfolds can symbolically represent the core ideas of the work. For instance, a solitary house in a harsh and unwelcoming landscape can serve to underscore the theme of humanity's struggle against the forces of nature. In contemporary literature, many works are set in what can be termed as "alien settings," where even the familiar appears strange and unfamiliar. Often, the characters in such settings are exiles, tourists, or expatriates, and the inhospitable environment reinforces the overarching theme of displacement, the loss of roots, and the longing for a sense of home, which is a recurring motif in much of modern fiction.

In addition to the functions of setting mentioned earlier, we can explore a couple more important ones:

Setting for Establishing Atmosphere. The role of setting in establishing atmosphere cannot be overstated. Authors utilize setting to create the mood and atmosphere that envelop the story. For instance, a story set in a bustling, neon-lit metropolis at night might evoke feelings of excitement, mystery, or even danger. Conversely, a peaceful countryside with rolling hills and chirping birds can evoke a sense of tranquility and nostalgia. Through the selection of setting details such as weather, lighting, and the physical environment, authors set the emotional tone for the reader's engagement with the narrative. This helps immerse readers in the story's world, making them feel a part of the events and emotions being conveyed.

Symbolism and Allegory. Settings can serve as powerful symbols or allegorical elements within a narrative. Just as characters can represent abstract ideas or themes, so can the setting itself. For instance, a dense and foreboding forest might symbolize the unknown or a character's inner turmoil as they navigate a complex moral dilemma. A desolate, post-apocalyptic wasteland may allegorically represent a world on the brink of collapse due to environmental neglect. The symbolic use of setting adds depth and complexity to the narrative, allowing authors to convey deeper layers of meaning and commentary on society, psychology, or the human condition.

These additional functions of setting demonstrate its versatility as a literary device. Setting is not merely a backdrop but an integral

element that shapes the narrative's emotional resonance, carries symbolic weight, and contributes to the overall richness and complexity of the story. The category of setting or time and place in literary texts is essential for grounding the narrative, shaping the reader's experience, and conveying deeper thematic and symbolic meanings. The interplay between time, place, and the characters' experiences is a fundamental aspect of storytelling.

Chronotope: The Fusion of Time and Space

In addition to the concept of setting, there exists another concept that addresses similar aspects. This concept is known as the "chronotope," a term derived from the Greek words "chronos," meaning time, and "topos," meaning place. The notion of the chronotope, initially introduced by literary theorist Mikhail Bakhtin[28], goes beyond the conventional boundaries of time and space. Instead, it delves into the profound fusion of these dimensions within a narrative, emphasizing their intricate interplay and their profound impact on the narrative's architecture and significance.

The concept of the chronotope reveals that it is not merely about considering time and space separately; rather, it's about recognizing their inseparable union. In the realm of literature, time evolves from a linear progression into a multidimensional continuum where past, present, and future coexist and influence one another. Simultaneously, space transitions from being a static backdrop to an active participant, imbued with *cultural, historical, philosophical,* and *emotional* significance. Khalizev V.E in his book "Theory of Literature" characterizes chronotope in the following way:

"The chronotopic element in literary works is capable of imparting a philosophical character to them, "elevating" the verbal fabric to the image of existence as a whole, to the portrayal of the world, even if the characters and narrators are not inclined toward philosophy"[29].

Temporal Complexity: Chronotope acknowledges that time is not a linear progression but a complex interplay of past, present, and future. In literature, different times can coexist, overlap, or be subject

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[28] Бахтин, М.М. *Формы времени и хронотопа в романе: Очерки по исторической поэтике*// Бахтин М.М. *Вопросы литературы и эстетики*. – С. 391.

[29] Хализев, В.Е. *Теория литературы*. Москва: Высшая школа, 2005. – С. 232-233.

to manipulation. For example, a character's memories can blend with present actions, creating a narrative that transcends the confines of chronological order.

Spatial Dynamics: Chronotope recognizes that space is not static but dynamic, with locations being imbued with meaning based on the time in which they are experienced. Places can undergo transformations, mirroring the changes in characters and society. A specific location can serve as a "chronotope marker," evoking specific cultural, historical, or emotional resonances.

Narrative Significance: The interplay of time and space within the chronotope affects the narrative's significance. It can shape the way events are perceived, the development of characters, and the thematic exploration of the text.

Genre and Style: Different literary genres employ specific chronotopes. For instance, the detective novel often uses a "time bomb" chronotope, where time is of the essence in solving a mystery. In contrast, the historical novel employs a "time machine" chronotope, transporting readers to a specific historical period.

Comparative Analysis: Setting vs. Chronotope

While both setting and chronotope deal with time and space in literature, they operate at different levels and serve distinct narrative functions:

Scope: Setting primarily deals with the physical and environmental context in which the story unfolds. It provides a tangible backdrop for characters and events. In contrast, chronotope encompasses a broader scope, delving into the temporal complexities and spatial dynamics that shape the narrative's structure and meaning.

Function: Setting often serves to ground the reader in the story's physical reality, creating atmosphere, revealing character, and supporting thematic elements. Chronotope, on the other hand, goes beyond physicality to explore the interconnectedness of time and space, influencing how events are perceived, characters evolve, and themes are developed.

Narrative Perspective: Setting is typically described from an external, objective perspective, offering readers a sense of place. In contrast, chronotope delves into the subjective experience of time and

space, exploring how characters' perceptions and experiences of their surroundings are shaped by the chronotope.

Genre Variation: Setting is a fundamental element in almost all literary genres. In contrast, the concept of chronotope is especially pertinent in genres where time and space are intricately intertwined, such as science fiction, historical fiction, and certain postmodern narratives.

Narrative Complexity: While setting contributes to the narrative's depth and mood, chronotope introduces a higher level of narrative complexity, allowing for non-linear temporal structures, temporal shifts, and the exploration of multiple temporal and spatial dimensions simultaneously.

Now, let's consider about chronotope in the following contemporary novels.

Book 1.

"The Last Station" by Jay Parini contains elements of the chronotope, although it may not be as prominent or complex as in some other literary works. "The Last Station" is a historical novel that explores the final year in the life of the Russian author Leo Tolstoy and his complex relationships with his wife, Countess Sofya, and his followers. The novel is set in the historical context of early 20th-century Russia.

The chronotope in "The Last Station" involves the interconnectedness of time and space, particularly as it relates to the historical period and the physical setting of Russia during that era. The novel explores how the political and social upheaval of the time, including the rise of the Bolsheviks and the tensions between tradition and modernity, impact the lives of its characters.

While the novel primarily focuses on the relationships and conflicts among its characters, it is situated within a specific historical and geographical context that influences the characters' actions and beliefs. The chronotope of early 20th-century Russia and the tensions of that period provide a backdrop for the character-driven narrative.

In summary, "The Last Station" does incorporate elements of the chronotope by placing its characters and their personal struggles within the historical and geographical context of early 20th-century

Russia. This adds depth and complexity to the narrative, highlighting the interconnectedness of time, place, and human experience.

Book 2.

In Laila Lalami's novel *"The Moor's Account,"* the chronotope is characterized by the interconnectedness of time and space as it unfolds within the historical context of exploration and colonization in the 16th century. The novel tells the story of Estebanico, a Moroccan slave and one of the four survivors of the ill-fated Narváez expedition to Florida in 1527.

The chronotope in "The Moor's Account" is intricately linked to the historical period and the physical landscape of exploration. Estebanico's account traverses both time and space as he recounts his experiences in the New World, chronicling the hardships, encounters with indigenous peoples, and the gradual understanding of his own identity and place in this new, unfamiliar land.

Through the chronotope, the novel explores themes of identity, cultural encounter, and the complexities of colonization. It delves into the ways in which the characters' experiences in a specific historical context shape their understanding of self and others. The interconnectedness of time and space in Estebanico's narrative allows the reader to see how the past informs the present and how the physical landscape becomes a character in itself, influencing the course of events.

Overall, the chronotope in "The Moor's Account" is a narrative device that ties together the historical, geographical, and personal dimensions of the story, creating a rich tapestry of interconnected experiences and perspectives within the context of exploration and colonization in the 16th century.

Book 2.

In Michael Cunningham's novel *"The Hours,"* the chronotope is characterized by the interconnectedness of time and space across three separate narratives set in different time periods. The novel weaves together the lives of three women: Virginia Woolf in 1920s England as she writes "Mrs. Dalloway," Laura Brown in 1950s Los Angeles

reading "Mrs. Dalloway," and Clarissa Vaughan in contemporary New York City who is often referred to as "Mrs. Dalloway" by her friend Richard.

The chronotope in "The Hours" explores how the themes, experiences, and emotions of Virginia Woolf's time in the 1920s echo and resonate in the lives of Laura Brown and Clarissa Vaughan in their respective time periods. It showcases how Woolf's work, particularly her novel "Mrs. Dalloway," transcends time and space to influence and connect the lives of these women.

The novel uses this interconnected chronotope to delve into themes of identity, the passage of time, the role of literature in people's lives, and the complexities of human relationships. It explores how the characters in different eras grapple with similar existential questions and how literature serves as a bridge across time, allowing them to confront their innermost thoughts and desires.

Overall, the chronotope in "The Hours" is a narrative device that links the experiences of characters across different temporal settings, revealing the profound impact of Virginia Woolf's writing on their lives and creating a rich tapestry of interconnected stories.

In conclusion, setting and chronotope are essential elements in the literary toolbox, each offering unique ways to shape and enrich the narrative. Setting provides the stage upon which the story unfolds, while chronotope delves into the intricate interplay of time and space, influencing the narrative's structure and meaning. Together, they contribute to the depth, complexity, and resonance of literary works, inviting readers to explore the multifaceted dimensions of human experience and storytelling.

QUESTIONS:

1. How does the concept of setting function as an artistic and textual category in literature, and how does it compare to a painter's selection of elements on a canvas?

2. In the painting "Apple Gathering" by Frederick Morgan, how does the setting, including the countryside orchard, Victorian era, and family gathering, contribute to the overall atmosphere and narrative depth of the artwork?

3. According to Marjorie Boulton in "The Anatomy of the Novel," what role does setting play in storytelling, and how does it contribute to the richness of the narrative tapestry?

4. Discuss the multifaceted functions of setting in literary texts, including its impact on character development, thematic exploration, and the overall mood and atmosphere of a story.

5. How does Denis Delaney's "Field of Vision" explore the role of setting as a mirror, antagonist, and means of character revelation within the narrative?

6. Examine the function of setting in strengthening and elucidating the theme of a novel or short story, using examples from contemporary literature.

7. Explore the significance of setting in establishing atmosphere, considering how authors use details such as weather, lighting, and physical environment to set the emotional tone for readers.

8. How can settings in literature serve as powerful symbols or allegorical elements, adding depth and complexity to the narrative's meaning?

9. Define the concept of chronotope and its significance in literature, particularly in Mikhail Bakhtin's understanding of the fusion of time and space within a narrative.

10. Discuss the temporal complexity and spatial dynamics associated with the chronotope, using examples to illustrate how different times and places coexist and influence each other in literary works.

11. Compare and contrast the concepts of setting and chronotope, considering their scope, function, narrative perspective, genre variation, and the level of narrative complexity they introduce in literary works.

LECTURE 8. TRANSTEXTUALITY AS A TEXTUAL CATEGORY: INTERTEXTUALITY, PARATEXTUALITY

OUTINE:

1. The Concept of Transtextuality: An Exploration
2. Textual Transcendence Across Diverse Contexts
3. Transtextuality: Taxonomy and Subtypes
4. Intertextuality: A Comprehensive Examination
5. Paratextuality: A Multifaceted Analysis

Key words: transtextuality, textual transcendence, intertextuality, quotes, plagiarism, allusion, paratext, titles and subtitles, intertitles (section headings), prefaces and forewords, marginal notes, infrapaginal notes, and footnotes/endnotes, epigraphs, illustrations, blurbs, book covers and dust jackets, notices and terminal notes.

The Concept of Transtextuality: An Exploration

Transtextuality, the term coined by French structuralist Gerard Genette (1930-2018), delves into the intricate verbal strata of textual narratives, challenging readers to kindle their memories associated with prior literary works while contemplating the author's deliberate intent in interweaving one text within another. This rich tapestry of textual connections encompasses a spectrum of manifestations, including intertextuality, paratextuality, architextuality, metatextuality, and hypertextuality, each presenting a unique facet of the interplay between texts. In contemporary literary landscape, the examination of transtextuality has evolved into a dynamic discourse that not only unveils the origins of a statement but also invites readers to ponder the author's purpose in amalgamating hypotexts and hypertexts.

The realm of fragmentary and kaleidoscopic contemporary literature has become a focal point for structuralist interpretation, as scholars dissect the verbal tapestry of texts, fragmenting and categorizing them to uncover the intricate web of relationships they share with other works. Gerard Genette, in his seminal work titled "Palimpsests: Literature in the Second Degree" (1982), provides invaluable insights into the methods employed in the investigation of transtextuality. The very title of his work, "Palimpsests," carries

profound significance, drawing from its Greek origin, where it denotes "a very old text or document in which writing has been removed and covered or replaced by new writing"[30]. In antiquity, parchments were crafted from the hides of calves, lambs, or goats and were often repurposed, bearing traces of prior inscriptions. Genette poetically applies this term to literature, symbolizing how texts, or even fragments thereof, along with images and concepts, can be repurposed, revised, and reconfigured to convey fresh narratives and novel insights. Thus, the notion of palimpsests in literature serves as a compelling metaphor for the intricate process of recontextualizing and transforming textual elements to yield new layers of meaning and understanding.

Textual Transcendence Across Diverse Contexts

In essence, transtextuality, as delineated by Genette, encompasses what can be aptly described as the "textual transcendence of the text"[31]. This transcendence implies a quest for the excellence that bestows uniqueness upon a text – a distinct quality that can arise from a myriad of sources, such as its genre, specific stylistic elements, choice of words, or the intricate web of connections it shares with other texts, including the reader's own recollections, cultural codes, knowledge, and personal experiences. Indeed, it is this amalgamation of factors that collectively weaves the intricate tapestry of discourse, whether it takes the form of a book, a novel, or a poem, rendering each text a special and evocative entity.

The word "transcendence" refers to the state or quality of surpassing or going beyond ordinary limits, boundaries, or constraints. It implies the idea of exceeding or rising above the ordinary, often in a spiritual, philosophical, or abstract context. Transcendence can involve the attainment of a higher state, level, or understanding that goes beyond the mundane or material aspects of existence.

Transcendence, in its diverse contexts, encompasses a range of meanings and experiences. It can signify Spiritual or Religious Transcendence, where individuals surpass earthly limitations to connect with higher spiritual truths. Intellectual Transcendence involves breaking established boundaries of knowledge, fostering

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[30] https://en.wikipedia.org/wiki/Palimpsest

[31] Genette, G. *Palimpsests. Literature in the Second Degree.* Translated by Channa Newman and Claude Doubinskiy. Lincoln and London: University of Nebraska Press, 1997. – P. 1.

breakthroughs in science, philosophy, or art. Emotional Transcendence delves into profound emotions like love and joy, transcending everyday feelings. Artistic Transcendence, prevalent in literature and the arts, creates works that evoke deep emotional and intellectual responses, moving audiences beyond sensory experiences. Existential Transcendence, a theme in existentialist philosophy, explores the limits of human existence and mortality. Additionally, Cultural Transcendence encompasses ideas, art, or cultural phenomena with enduring cross-generational and cross-cultural impact.

In general, "transcendence" conveys the idea of moving beyond the ordinary or the finite to access something greater, whether it's a higher reality, deeper understanding, heightened emotion, or expanded horizons of thought and creativity.

Coming back to Genette's theory we should state that the scholar underscores that transtextuality is an encompassing concept, one that "sets the text in relationship, whether obvious or concealed, with other texts," and that it "encompasses all aspects of a particular text"[32]. In other words, transtextuality penetrates every facet of a text, illuminating the interplay between the text at hand and *the broader literary and cultural context in which it resides*.

The primary objective of transtextuality, then, becomes the discovery and exploration of the intricate relations between the primary text (referred to variously as the initial, original, hypotext, prototype, or anterior text) and its derived counterparts (often known as the secondary, hypertext, descendant, or posterior texts). These relationships may manifest themselves in a variety of ways, some overtly visible, while others remain shrouded in invisibility. Occasionally, authors deliberately acknowledge or even showcase their attempts to rewrite or reinterpret existing texts in new forms. However, more frequently, these textual connections are concealed, awaiting the astute reader to uncover and elucidate them. The depth and thoroughness of such analysis ultimately rely on the reader's own knowledge, intuition, and ability to discern and illuminate the intricate connections that bind the original and secondary texts.

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[32] Genette, G. *Palimpsests. Literature in the Second Degree*. Translated by Channa Newman and Claude Doubinskiy. Lincoln and London: University of Nebraska Press, 1997. – P. 1.

Transtextuality: Taxonomy and Subtypes

In the lexicon of transtextuality, two crucial terms come to the forefront: "hypertext" and "hypotext." These terms serve as reference points, distinguishing between the initial text, which acts as the source or wellspring of inspiration, and the newly created texts that emerge from its influence, often in ways that are invisible yet profoundly transformative. Through these terms, transtextuality provides a nuanced framework for exploring the dynamic interplay between texts, both seen and unseen, as they converge to shape the rich tapestry of literary discourse.

Genette's concept of "transtextuality" serves as a comprehensive and encompassing framework, functioning as a hyperonym – a term that serves as an umbrella word, capable of encompassing and categorizing various hyponyms or subcategories within it. These subcategories include intertextuality (encompassing citation, plagiarism, allusion), paratextuality (encompassing elements like title, subtitle, epigraph, commentary), metatextuality (which unites one text with another without citing or naming it, often in the form of commentary), hypertextuality (involving transformations, parodies, imitations, and adaptations), and architextuality (relating to the generic connections between texts such as novels, essays, stories, and poems).

TRANSTEXTUALITY

Intertextuality
Paratextuality
Metatextuality
Hypertextuality
Architextuality
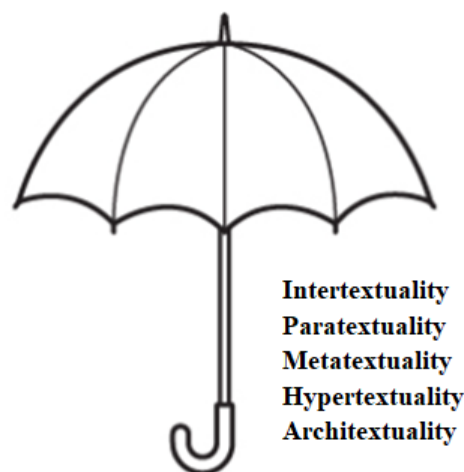
The discussion surrounding these concepts reveals the profound impact of postmodernism on the world of literature. In this postmodern landscape, parody and fragmentation have risen to

prominence as defining features. Postmodernist writers employ a multifaceted approach, mixing and transforming various texts to generate new works that offer fresh perspectives and styles. This technique is, on one hand, innovative, showcasing the dynamism of contemporary literary creation. On the other hand, it represents a reinterpretation and reappropriation of traditional techniques in light of the evolving understanding of objective reality in the modern age.

Postmodernist writers give birth to entirely new novels and literary works, creating a fertile ground for literary critics to analyze, conceptualize, and construct new frameworks for understanding the cyclical nature of world-literary reflection. This continuous cycle of creation, deconstruction, and reconstruction contributes to the evolving landscape of literature and its interpretation.

Intertextuality: A Comprehensive Examination

Gérard Genette is discussing the concept of "intertextuality," (the first category of transtextuality) a term initially explored by Julia Kristeva, which serves as a foundational element in his transtextual theory. The prefix "inter-" comes from Latin and means "between" or "among." It is often used to indicate relationships or interactions between multiple elements or entities. Intertextuality refers to a particular type of relationship between two or more texts. Genette defines it as a "relationship of co-presence" between texts. This means that it involves the coexistence or presence of one text within another, either explicitly or implicitly.

The scholar demarcates the following forms of intertextuality:

Quoting: The most explicit and literal form of intertextuality is the traditional practice of quoting. This involves directly citing a portion of one text within another, often accompanied by quotation marks and specific references.

One of the most overt forms of intertextuality is quoting, where a specific portion of one text is directly cited within another. This practice typically involves the use of quotation marks and specific references. For instance, in Laila Lalami's novel "The Moor's Account," the author employs the following quotation from "The Noble Qur'an": "The elders teach us: we all belong to God, and to Him we return"[33]. This quote serves as an intertextual device to

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[33] Lalami, L. *The Moor's Account*. United Kingdom: Penguin Books, 2015. – P. 76

elucidate a significant dramatic event in the novel. The original source of this quote is "The Noble Qur'an," specifically Surah 2 Al-Baqara, verse 156, which reads: "Who, when afflicted with calamity, say: 'Truly! To Allah we belong and truly, to Him we shall return'"[34].

This verse from the Quran is traditionally recited by Muslims in response to the news of a believer's passing or a tragic event. It serves as a way to acknowledge God's ultimate authority over life and death and to offer condolences to fellow Muslims who have lost loved ones. In the novel, Lalami employs this Islamic phrase in reference to a harrowing incident. Following an extended period of dehydration, a ration master tragically dies after drinking seawater in desperation. This event prompts Estebanico, a slave and observer, to reflect on the deceased man's earlier arrogance and greed. Estebanico recalls a previous encounter where the ration master demanded a knife from him in exchange for water. Now, with the knife resting in the lifeless man's waist, Estebanico contemplates its inability to resurrect or benefit its deceased owner.

Lalami uses this particular Islamic verse to explore themes of compassion, social and racial equality, and broader philosophical concepts. By drawing from "The Noble Qur'an," the novel conveys profound meanings such as faith in God, acceptance of destiny, and the impermanence of worldly existence. It's worth noting that the deliberate selection and appropriate application of this Islamic phrase by the author effectively persuades the reader of the divine truth that humanity is but temporary guests in a transient world, embarking on a journey back to the Creator through trials of destiny and patience.

Plagiarism: In a less explicit but still literal form, intertextuality can manifest as plagiarism. This occurs when an author borrows content from another text without proper acknowledgment or citation. It's a form of borrowing that lacks explicit quotation marks or references, making it a hidden form of intertextuality.

Allusion: Intertextuality also includes the practice of allusion. Allusion is a reference made within a text that presupposes the reader's recognition of a relationship between the current text and another text. This reference is often indirect and relies on inflections

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[34] *The Noble Qur'an.* Madinah: King Fahd Complex for the Printing of the Holy Qur'an, 2019. – P. 29.

or clues within the text. For example, if an author describes a character as "having the wisdom of Solomon," it alludes to the biblical figure King Solomon, creating an intertextual connection.

Genette emphasizes that in the case of allusion, the full meaning of the enunciation (the act of conveying meaning through speech or writing) relies on the reader's ability to perceive the relationship between the current text and the text being alluded to. Without this recognition, certain aspects of the text would remain unintelligible.

So, intertextuality underscores the idea that texts are not isolated entities but are interconnected, and their meanings can be enriched by recognizing and understanding these relationships with other texts. Intertextuality is a fundamental aspect of transtextuality and plays a crucial role in literary analysis and interpretation.

Paratextuality: A Multifaceted Analysis

Gérard Genette introduces the concept of paratextuality, which represents the second type of textual transcendence within his transtextual theory. The prefix "para-" is derived from Greek and means "beside" or "alongside." It is often used to indicate something that is auxiliary, supplementary, or adjacent to the main element. Paratextuality refers to the relationship between the main body of a literary work (the "text properly speaking") and the various elements that surround and accompany it, providing context, commentary, or signals to the reader. These surrounding elements are collectively known as "paratext."

Paratext includes a wide range of elements that accompany the main text, such as titles, subtitles, intertitles (section headings), prefaces, postfaces, notices, forewords, marginal notes, infrapaginal notes (footnotes or endnotes), terminal notes (concluding remarks or commentary), epigraphs (quotations or inscriptions at the beginning of a work), illustrations, blurbs (short descriptions or endorsements), book covers, dust jackets, and other secondary signals. All that extra information on the inside of the novel like acknowledgments, title pages, author notes, maps, family trees, and dedications are also paratext. These elements serve as a bridge or intermediary between the reader and the text, providing context, interpretation, and additional information. Here's how some of the paratextual elements mentioned in your question connect derived texts to the initial text:

Titles and Subtitles: Titles and subtitles of derived texts often reference the original text, making it clear that they are related. For example, a subtitle like "A Modern Adaptation of..." or "The Sequel to..." directly establishes the connection.
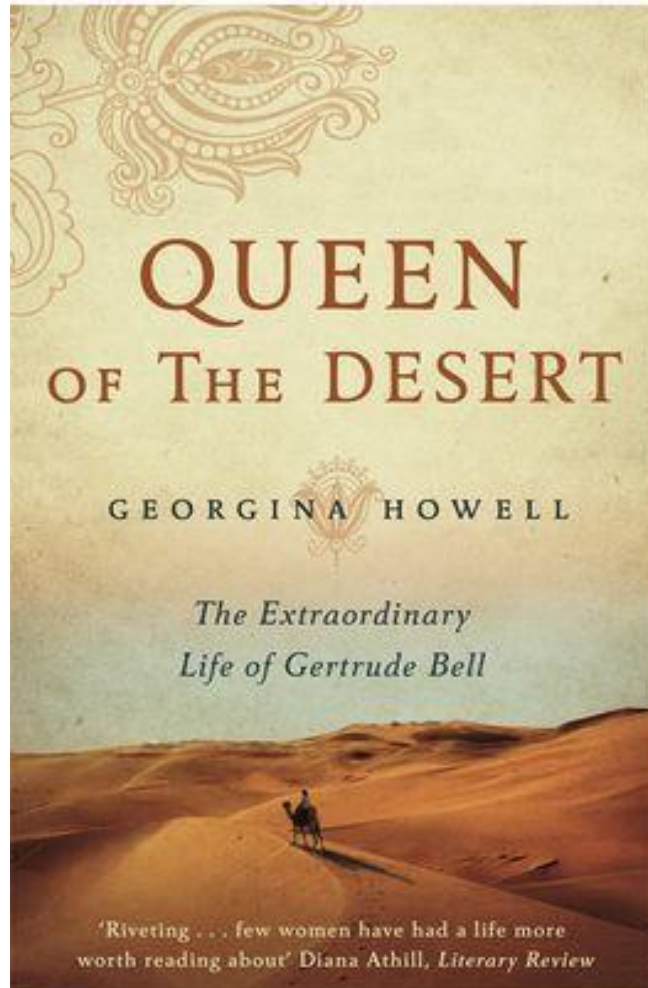
In this case, the subtitle "The Extraordinary Life of Gertrude Bell" is part of the book's paratext, as it serves to introduce and provide context for the main text (the biography of Gertrude Bell). It establishes a clear connection between the derived text (the biography) and the original subject (Gertrude Bell), guiding readers on what to expect from the book.

Intertitles (Section Headings): Section headings in a derived text can explicitly reference or allude to sections or themes in the original text. This helps readers identify where the derived text corresponds to or diverges from the original.

Prefaces and Forewords: Prefaces and forewords in derived texts can explain the purpose of the adaptation, translation, or edition.

They may discuss the significance of the original text, the author's intent, or the reasons for the new version.

"Her prolific letters, diaries and intelligence position papers, no less than her eight books and her magnum opus *The Review of the Civil Administration of Mesopotamia*, make Gertrude Bell one of the best-documented women of all time. Her voice as it comes through in her writing, so personal, so visionary, so humorous and crystal- in its purpose, has guided me as to how to write this book. Although she lacked the narrative strain needed to set all she had to say in the context of her story, her voice ought to be heard and appreciated, it seemed to me - which is why I decided to use many more of her own words than would appear in a conventional biography and to give them a distinct typeface of their own. In parallel with her story, they give the immediacy and the sparkle of her ardent mind, vividly revealing her wit and character."[35]

Implicit within the narrative of "The Moor's Account," Laila Lalami alludes to her endeavor to reconfigure the story of Spanish conquistador and member of the ill-fated Narváez colonization expedition, Cabeza de Vaca (1490-1559), as chronicled in "The Narrative of Álvar Núñez Cabeza de Vaca" (1542). The prototype's genre is that of a narrative account, composed in Spanish, offering a retelling of the aforementioned expedition and serving as a valuable historical source pertaining to the Spanish immigrants who ventured to North America. Lalami, in her literary endeavor, employs this very account as both a "prototype" and a "historical fact," providing the foundation upon which the events described in her novel are built. The prologue to her work sheds light on this connection in the following manner.

"This book is the humble work of Mustafa ibn Muhammad ibn Abdussalam al-Zamori, being a true account of his life and travels from the city of Azemmur to the Land of the Indians, where he arrived as a slave and, in his attempt to return to freedom, was shipwrecked and lost for many years(…)I intend to correct details of the history that was compiled by my companions, the three Castilian gentlemen known by the names of Andrés Dorantes de Carranza, Alonso del

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[35] Howell, G. *Queen of the Desert*. The Extraordinary Life of Gertrude Bell. Pan Books, 2007. – P. XIII

Castillo Maldonado, and especially Álvar Núñez Cabeza de Vaca, who delivered their testimony, what they called the Joint Report, to the Audiencia of Santo Domingo. The first was my legal master, the second my fellow captive, and the third my rival storyteller"[36].

Marginal Notes, Infrapaginal Notes, and Footnotes/Endnotes: These annotations provide explanations, references, or commentary related to the original text. They connect specific passages or ideas in the derived text to corresponding elements in the initial text.

Epigraphs: Epigraphs are quotations or inscriptions at the beginning of a work that can set the tone, theme, or context for the derived text. They may directly reference the initial text or hint at its relevance.

Illustrations: Visual elements in derived texts can depict scenes, characters, or symbols from the original text. They visually connect the two texts and help readers recognize familiar elements.

Blurbs: Blurbs on book covers or promotional material often mention the source material and highlight the relationship between the derived text and the original.

Book Covers and Dust Jackets: The design and imagery on book covers and dust jackets may incorporate visual elements from the initial text. This visual connection can attract readers familiar with the original work.

Notices and Terminal Notes: Notices within the text or terminal notes at the end of the derived work can provide acknowledgments or explanations about the relationship to the initial text.

In essence, paratextual elements function as signposts, guiding readers to recognize the link between the derived text and the initial text. They inform readers about the nature of the connection – whether it's an adaptation, translation, commentary, or reinterpretation – and prepare them for the experience of engaging with the derived work while keeping the original text in mind.

In conclusion, the exploration of transtextuality, as pioneered by Gerard Genette, opens a captivating realm within the field of literary analysis. It beckons us to delve deeper into the intricate web of textual

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[36] Lalami, L. *The Moor's Account*. United Kingdom: Penguin Books, 2015. – P. 2.

connections that enrich our reading experiences. Transtextuality transcends the confines of individual texts, inviting us to recognize the dynamic interplay between the primary, initial text (the hypotext) and the various derived, secondary texts (the hypertexts). This intricate relationship extends to diverse forms, such as intertextuality, paratextuality, architextuality, metatextuality, and hypertextuality, each offering a unique perspective on how texts engage with one another.

Furthermore, Genette's framework emphasizes the vital role of paratextual elements, such as titles, subtitles, epigraphs, and illustrations, in guiding readers to discern and appreciate the connections between texts. Paratexts serve as gateways to the intricate world of transtextuality, offering context, interpretation, and a bridge to understanding the relationships that shape literary discourse.

To conclude the discussion of intertextuality and paratextuality, we discover that texts are not solitary entities but are interwoven threads in the rich tapestry of literature. It is within these textual connections that we find layers of meaning, reinterpretation, and the timeless resonance of stories across generations. Transtextuality beckons us to explore the profound ways in which texts transcend their individual boundaries to create a collective literary mosaic that continues to captivate and inspire readers worldwide.

QUESTIONS:

1. What is the central focus of Gerard Genette's concept of Transtextuality, and how does it challenge readers to engage with literary works?
2. In what ways does the term "Palimpsests," as used by Genette, serve as a metaphor for the recontextualization and transformation of textual elements?
3. How has the examination of transtextuality evolved in contemporary literature, and what role does it play in unveiling the origins of a statement?
4. Explore the significance of the term "textual transcendence" as defined by Genette, and how does it contribute to the uniqueness of a literary work?
5. Define the term "transcendence" in diverse contexts and explain how it applies to the exploration of transtextuality.

6. According to Genette, how does transtextuality penetrate every facet of a text, and what does it reveal about the interplay between the text and its broader cultural context?

7. What is the primary objective of transtextuality, and how does it involve the exploration of relationships between the primary and derived texts?

8. Explain the taxonomy of transtextuality, focusing on the distinctions between "hypertext" and "hypotext" as proposed by Genette.

9. How does postmodernism influence the world of literature, particularly in terms of parody and fragmentation?

10. Provide an in-depth analysis of the forms of intertextuality outlined by Genette, including quoting, plagiarism, and allusion.

11. Explore the significance of quoting as a form of intertextuality, using examples from literary works to illustrate its explicit nature.

12. Discuss the concept of plagiarism as a hidden form of intertextuality and explain its implications for the relationship between texts.

13. Define and elaborate on the practice of allusion as a form of intertextuality, emphasizing its indirect nature and reliance on the reader's recognition.

14. What is paratextuality, and how does it serve as a bridge between the main body of a literary work and various surrounding elements?

15. Analyze the role of paratextual elements such as titles, subtitles, and epigraphs in establishing connections between the derived text and the original text.

LECTURE 9. TRANSTEXTUALITY AS A TEXTUAL CATEGORY: METATEXTUALITY, HYPERTEXTUALITY, ARCHITEXTUALITY

OUTINE:
1. Categorizing Metatextuality: Subtypes and Taxonomy.
2. A Thorough Exploration of Hypertextuality.
3. Comprehensive Analysis of Architextuality.

Key words: metatextuality, author's commentary, character's reflections narrative frameworks, hypertextuality, parody, pastiche, imitation, narrative style and discourse, mold or stylistic prototype, transmission of literary tradition, interpretation and adaptation, reader expectations.

Categorizing Metatextuality: Subtypes and Taxonomy

Transtextuality, a multifaceted concept introduced by Gerard Genette, extends its branches to encompass various textual categories that enrich our understanding of the interplay between literary works. In this lecture, we continue our journey by categorizing and dissecting metatextuality, hypertextuality, and architextuality. These categories offer distinct lenses through which we can examine how texts engage, evolve, and transcend their original boundaries, weaving a complex tapestry of interconnected narratives. As we navigate the intricate web of textual relationships, we unravel the profound ways in which literature thrives on its own past, constantly reinventing itself while paying homage to the works that came before.

The prefix "meta-"comes from Greek and means "beyond," "transcending," or "at a higher level." It is often used to denote something that is self-referential, reflecting upon, or going beyond the original or primary text. Genette uses the term "metatextuality" as a specific type of textual relationship known as "commentary"[37]. Metatextuality involves one text (the metatext) commenting on or engaging with another text (the primary text) without necessarily quoting or explicitly citing it. Metatextuality in literature refers to the presence of a secondary text or layer within a literary work that

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[37] Genette, G. *Palimpsests. Literature in the Second Degree*. Translated by Channa Newman and Claude Doubinskiy. Lincoln and London: University of Nebraska Press, 1997. – P.4.

comments on, interprets, reflects upon, or engages with the primary or original text. This concept is commonly employed by authors and scholars to add depth, complexity, and layers of meaning to a literary work. Metatextual elements can take various forms and serve different purposes in literature:

Author's Commentary: Some authors include commentary or reflections within their own works. They may directly address the reader, discuss the writing process, or provide insights into the themes and characters. This commentary adds an additional layer of authorial perspective to the text.

Example: In the case of a biography like "Queen of the Desert" by Georgina Howell, the author's reflections, insights, and interpretations of Gertrude Bell's motivations and actions serve to provide a metatextual layer to the biography. These reflections connect the initial text (Bell's life and historical events) with the derived text (Howell's biography) by offering a lens through which readers can understand and interpret the subject's life and significance.

Character's Reflections: Within a story, characters may engage in discussions or reflections about the events, themes, or meaning of the primary narrative. These discussions provide insight into the characters' perspectives and add metatextual commentary.

Example: In "The English Patient" by Michael Ondatgee there is a literary character Almásy. Within the novel's storyline, there is a notable reference to the Almásy family's copy of Herodotus's "The Histories". This specific reference serves as a metatextual element, meaning that it introduces an external text (Herodotus's work) into the novel's narrative. Herodotus's "The Histories" is a well-known historical account, often considered one of the earliest examples of historiography. By referencing this ancient text within the narrative, the novel adds layers of meaning to its own story.

Narrative Frameworks: Some literary works use a narrative framework that includes a secondary narrator or storyteller who provides commentary or interpretation of the primary narrative. This framing device adds a layer of distance and perspective.

Example: In Mary Shelley's "Frankenstein", the story is framed within letters written by an explorer named Walton, who reflects on the tragic tale of Victor Frankenstein and his creature.

Metatextuality enriches the reading experience by encouraging readers to engage with multiple layers of meaning, explore intertextual connections, and consider the role of the author, characters, and commentary within a work. It adds complexity and depth to literary texts, inviting readers to think critically about the relationships between texts and the act of reading itself.

Both paratext and metatext are based on commentary. But there are differences between these two transtextuat categories. Content: Metatext deals with content that comments on or engages with the primary text, offering additional layers of meaning and perspective. Paratext, on the other hand, provides contextual and supplementary information about the primary text but does not engage in direct commentary.

Function: Metatext adds depth and complexity to the reading experience by offering interpretations, reflections, or insights into the primary text. Paratext, on the other hand, serves to guide and orient the reader, providing information about the work's context, authorship, and structure.

Location: Metatext is usually found within the narrative or content of the literary work itself. Paratextual elements, on the other hand, are external to the main text and include features like titles, prefaces, and footnotes.

In summary, metatextual elements are part of the literary content and engage with the primary text, while paratextual elements are external to the content and provide contextual and structural information to enhance the reader's experience. Both concepts contribute to the overall understanding and interpretation of a literary work but in different ways and through different means.

A Thorough Exploration of Hypertextuality

Genette introduces and defines the fourth type of transtextuality, which he terms "hypertextuality". This type of transtextuality involves a relationship between two texts, where a second text (referred to as the "hypertext", text B) is connected to an earlier text (referred to as the "hypotext", text A) in a manner that is distinct from commentary. The prefix "hyper-" means "above" or "beyond." The prefix "hypo-"

means "under" or "beneath." Consequently, "hypotext" refers to the foundational or source text that lies beneath or serves as the basis for another text.

"Percy Jackson and the Olympians" is a popular series of young adult novels written by Rick Riordan. The series is a great example of hypertextuality as it draws heavily from Greek mythology and transforms it into a contemporary narrative with its own characters and storylines. Percy Jackson, the protagonist of the series, is a demigod, which means he is the offspring of a mortal and a Greek god. He is akin to the heroes of Greek mythology like Perseus and Hercules. The series reimagines the concept of the hero in a modern context, reflecting the hero's journey found in ancient myths. Throughout the series, Percy encounters and battles various creatures and monsters from Greek mythology, such as Medusa, the Minotaur, and the Chimera. These mythological creatures are adapted into the contemporary world, providing a link between the modern narrative and the ancient myths.

The Olympian gods and goddesses, including Zeus, Poseidon, and Hades, play prominent roles in the series. Their personalities and attributes are drawn from classical mythology, but they also have contemporary characteristics and interact with the modern world. The series often features quests and prophecies reminiscent of those found in Greek mythology. Percy and his friends embark on epic adventures and face challenges, mirroring the heroic quests of ancient mythological heroes. Camp Half-Blood is a central location in the series where young demigods receive training and protection. It is a modern-day adaptation of the idea of heroes' training grounds and reflects the concept of a hero's journey. Percy's visits to the Underworld and encounters with Hades and other mythical figures parallel the journeys to the underworld found in Greek mythology, such as Orpheus and Eurydice. Percy's lineage as the son of Poseidon ties him to the mythological heritage of the sea god, and his adventures often involve the sea and maritime themes reminiscent of Poseidon's realm.

These examples showcase how the "Percy Jackson" series takes elements from Greek mythology and transforms them into a contemporary and engaging narrative. The series appeals to readers by

offering a fresh perspective on familiar mythological concepts, making it a successful example of hypertextuality in modern literature.

Hypertextuality can involve elements of parody, pastiche, and imitation, although it is not limited to these aspects.

Parody: Hypertexts may engage in parody by imitating or mimicking elements of the hypotext in a humorous or satirical manner. Parody often involves exaggeration or subversion of the original text's style, themes, or characters to create a comedic effect or critique the source material.

Pastiche: Pastiche involves blending elements from different texts or styles to create a new work. Hypertexts can incorporate pastiche by drawing from the hypotext's themes, language, or motifs and combining them with other elements to produce a unique narrative or artistic expression.

Imitation: Imitation in hypertextuality may involve replicating certain aspects of the hypotext, such as its narrative structure, writing style, or character archetypes. Imitation can serve to pay homage to the original text or explore its themes from a different perspective.

These elements contribute to the intertextual nature of hypertextuality, where the hypertext interacts with the hypotext by echoing, transforming, or critiquing elements from the earlier text. Hypertexts often invite readers to recognize and interpret these intertextual references, enriching the reading experience and fostering a deeper engagement with the source material. While these elements can be integral to hypertextuality, it's important to note that hypertextuality encompasses a broader range of relationships between texts, and not all hypertexts rely on parody, pastiche, or imitation. Some hypertexts may focus on reinterpretation, expansion, or exploration of themes and narratives in more original ways.

Comprehensive Analysis of Architextuality

"Architext" serves as a crucial term in the realm of transtextuality, indicating *the narrative style and discourse of the primary text that functions as a mold or stylistic prototype for the second text*. The Greek suffix "arkhē," with its connotations of beginnings, origins, and primacy, assumes a pivotal role within the context of transtextuality, referring specifically to the genre relationship between the original and secondary texts. This term

enables us to grasp the fundamental influence of the primary text on the creation and structure of its successor.

Genette introduces the concept of "architextuality," which represents a fifth type of relationship between texts, often characterized by its abstract and implicit nature. Architextuality revolves around the overarching genre or category to which a text belongs. This relationship is often unarticulated within the text itself, meaning the text doesn't explicitly state or declare its genre. Instead, any hints about the text's genre typically come from paratextual elements like the title, subtitle, or cover design. For example, a novel might carry a subtitle like "A Novel," but within the text, it doesn't declare itself as a novel. Similarly, a poem may have a title that suggests it's a poem, but it doesn't explicitly announce its poetic nature within the verses. This subtlety allows for flexibility and interpretation when it comes to a text's genre.

The significance of architextuality lies in the fact that it leaves the determination of a text's genre largely in the hands of readers, critics, and the public. These stakeholders may choose to accept or reject the genre implied by the paratext. For instance, they might debate whether a work labeled a "tragedy" genuinely fits the criteria of a tragedy or whether a text titled "The Romance of the Rose" truly qualifies as a romance.

Furthermore, Genette notes that architextuality is open to discussion and subject to historical fluctuations. The perception of a text's genre can change over time. For instance, long narrative poems like epics, once considered part of the "poetry" genre, may now be perceived differently due to shifts in the definition of poetry, which has become more narrowly associated with lyrical poetry.

Despite its implicit and debatable nature, architextuality remains significant because it influences readers' expectations and, consequently, their reception of a work. A reader's understanding of a text's genre can shape how they approach and interpret the text, impacting their overall engagement with the literary work. In essence, architextuality highlights the importance of genre as a guiding factor in readers' interactions with literature.

"Architext" is a term introduced by Gérard Genette in the context of transtextuality, and it plays a pivotal role in understanding the relationships between texts. At its core, the concept of architext

revolves around the idea that a primary text, often referred to as the "hypotext," can serve as a foundational model or stylistic prototype for a second text, known as the "hypertext."

Narrative Style and Discourse: Architextuality focuses on the narrative style and discourse of the primary text. This means it examines not just the content of the text but also how that content is presented, the tone, the language, and the overall stylistic choices made by the author.

Example: Consider the narrative style of F. Scott Fitzgerald's "The Great Gatsby." It features a first-person narrator, Nick Carraway, who provides a reflective and somewhat detached perspective on the events. This narrative style becomes an architext for subsequent texts that adopt similar first-person, retrospective storytelling, as seen in Gillian Flynn's "Gone Girl."

Mold or Stylistic Prototype: The primary text, or hypotext, acts as a mold or template that can influence the narrative style and discourse of the secondary text, or hypertext. This influence can manifest in various ways, from structural elements like plot and character development to more subtle aspects like tone and symbolism.

Example: The detective novel genre, established by Arthur Conan Doyle's "Sherlock Holmes" series, serves as an architext. It has a distinct mold with a brilliant detective, a series of clues, and a final revelation. Agatha Christie's "Hercule Poirot" series follows this archetype, using it as a stylistic prototype.

Transmission of Literary Tradition: Architextuality highlights the transmission of literary tradition and conventions from one text to another. When a hypertext draws on the narrative style and discourse of a hypotext, it often engages with and responds to the literary tradition from which the primary text emerged.

Example: William Faulkner's "The Sound and the Fury" draws from the Southern Gothic literary tradition, with its complex characters and themes of decay. This novel inherits the stylistic and thematic elements of earlier Southern Gothic works by Edgar Allan Poe.

Interpretation and Adaptation: When a hypertext draws from an architext, it may choose to faithfully adhere to the style and discourse of the primary text, interpreting and adapting it to fit its own

narrative goals. Alternatively, it may subvert or challenge the conventions set by the architext, leading to innovative and creative reinterpretations.

Example: Jean Rhys' "Wide Sargasso Sea" is a prequel to Charlotte Brontë's "Jane Eyre." It takes Brontë's architext of the "madwoman in the attic" (Bertha Mason) and reinterprets her story, providing a voice and context to a character that was previously marginalized.

Reader Expectations: Understanding the architextual relationship between two texts can provide readers with important contextual cues. Readers familiar with the primary text's architext may come to the secondary text with certain expectations about its style and discourse, which can enrich their reading experience and offer insights into the author's intentions.

Example: J.K. Rowling's "Harry Potter" series falls within the architext of the fantasy genre. Readers familiar with this genre archetype anticipate elements like magical worlds, mythical creatures, and epic quests when approaching Rowling's work. This architextual framework informs their expectations and enhances their reading experience.

In each of these examples, architextuality plays a fundamental role in shaping and connecting literary works. It highlights the dynamic interplay between texts, the evolution of genres and styles, and the ways in which authors build upon, reinterpret, or challenge the conventions established by earlier texts. Architextuality provides readers and scholars with a framework for understanding the rich tapestry of literary traditions and the enduring influence of past works on contemporary storytelling.

Architextuality illuminates the intricate web of influence and adaptation that exists within the world of literature. It emphasizes that no text exists in isolation; instead, each text is situated within a broader literary context, and its narrative style and discourse are shaped by the architexts that came before it. This concept encourages readers and scholars to explore the dynamic interplay between texts and appreciate how literary traditions are both preserved and reinvented across generations of writers and readers.

In conclusion, our exploration of transtextuality in this lecture series has unveiled a rich tapestry of relationships between literary

124

works. We have categorized and examined metatextuality, hypertextuality, and architextuality, each offering unique insights into how texts interact, evolve, and transcend their origins. Metatextuality, with its elements like author's commentary and character reflections, enriches the reading experience by adding layers of interpretation and perspective. Hypertextuality, encompassing parody, pastiche, and imitation, showcases how texts can draw inspiration from and transform earlier works, breathing new life into established narratives. Architextuality, focusing on narrative style and discourse, highlights the enduring influence of primary texts as molds or stylistic prototypes, shaping the expectations of readers and the evolution of literary traditions.

As we navigate the intricate web of textual relationships, we recognize that literature thrives on its own past, constantly reinventing itself while paying homage to the works that came before. These categories of transtextuality invite us to explore the dynamic interplay between texts, appreciate the evolution of genres and styles, and understand the profound ways in which literature reflects, reinterprets, and challenges the conventions of its predecessors. In this ever-evolving landscape of literary creation and interpretation, transtextuality serves as a guiding light, illuminating the complex and fascinating connections that bind literary works together across time and space. It beckons us to delve deeper into the world of literature, where the past and present coexist in a harmonious dance of words and ideas, inviting us to engage, reflect, and appreciate the enduring power of storytelling.

QUESTIONS:

1. How does the concept of metatextuality, as introduced by Gerard Genette, contribute to our understanding of the relationships between literary works?

2. Provide an example of metatextuality involving the author's commentary, and explain how it adds depth to the interpretation of the primary text.

3. In what ways do character reflections within a narrative contribute to metatextuality, and how can they offer insights into the primary narrative?

4. Explore the role of narrative frameworks in metatextuality, citing an example from a literary work and explaining how it adds a layer of distance and perspective.

5. Differentiate between metatextuality and paratextuality, focusing on their content, function, and location within a literary work.

6. How do metatextual elements enhance the reading experience by offering interpretations, reflections, or insights into the primary text? Provide examples to illustrate this.

7. Define hypertextuality and explain how it involves a relationship between a hypertext and a hypotext, as introduced by Gerard Genette.

8. Explore the concept of hypertextuality in the "Percy Jackson and the Olympians" series, providing examples of how it draws from Greek mythology to create a contemporary narrative.

9. How can hypertextuality involve elements of parody, pastiche, and imitation? Provide examples to illustrate each of these elements.

10. Define architextuality and its significance in understanding the relationships between texts. How does it differ from other forms of transtextuality?

11. How does architextuality focus on the narrative style and discourse of the primary text, and how can this influence the genre perception of a literary work?

12. Explore the concept of the "mold or stylistic prototype" in architextuality, providing examples of how a hypotext serves as a foundational model for a hypertext.

13. In what ways does architextuality contribute to the transmission of literary tradition, and how can it shape the interpretation and adaptation of a text?

13. Choose a literary work and discuss how its narrative style and discourse serve as an architext, influencing subsequent works in a similar genre.

14. Reflect on how the understanding of transtextuality, including metatextuality, hypertextuality, and architextuality, enhances our appreciation of literature and its evolution across time.

LECTURE 10. METHODS OF INVESTIGATING A LITERARY TEXT: PHILOSOPHICAL, FEMINIST, STRUCTURALIST APPROACHES

OUTLINE:

1. The Literary Text as a Central Nexus for Diverse Analytical Approaches.
2. Philosophical Approach to Interpretation.
3. Feminist Approach to Interpretation.
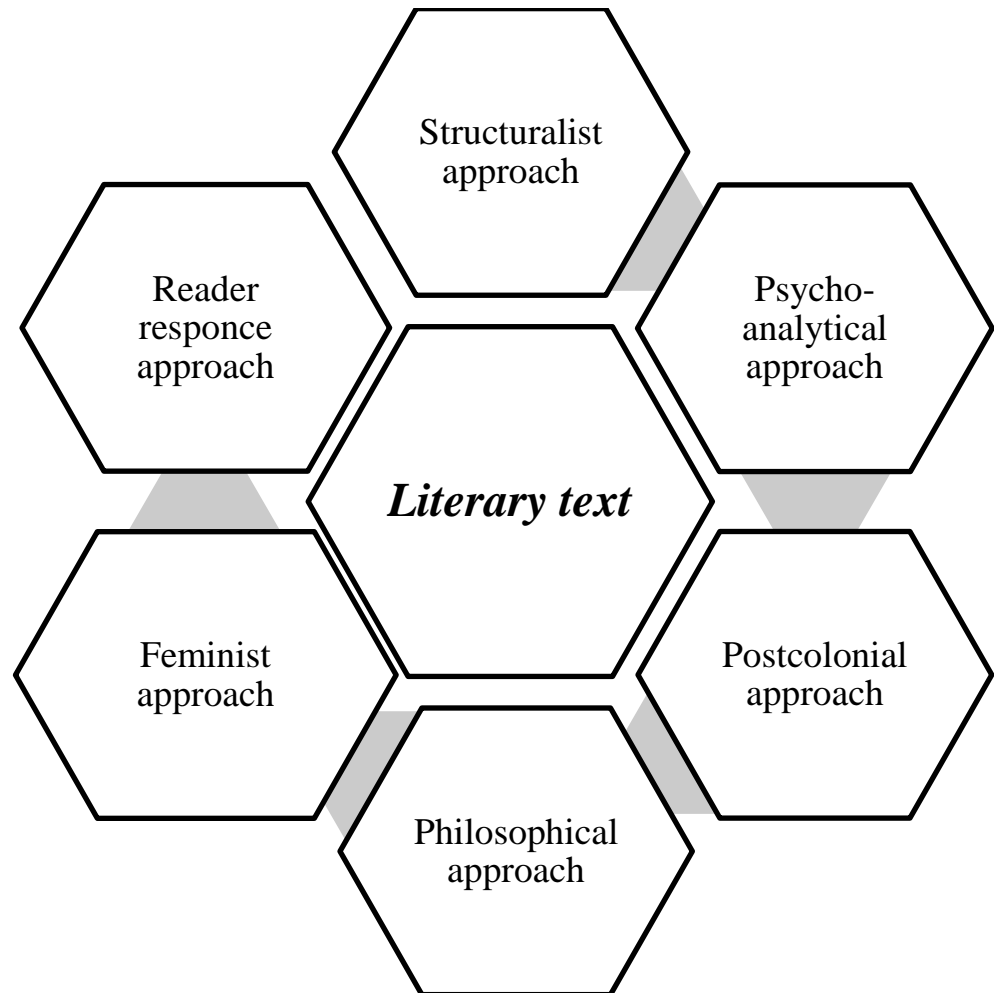4. Structuralist Approach to Interpretation.

Key words: philosophical, feminist, structuralist approaches; dialectic materialism, hermeneutics, axiology, feminism, gender as a social construct, intersectionality, reclaiming women's voices, subverting gender norms, examining patriarchy, empowerment and agency, language and representation, historical context, binary oppositions, signifiers and signifieds, decentering the author, structural patterns, intertextuality, narrative structure.

The Literary Text as a Central Nexus for Diverse Analytical Approaches

As mentioned earlier, the realm of critical theories offers various lenses for interpreting literary texts. These encompass philosophical, psychoanalytical, feminist, deconstructive, and structuralist, reader response approaches, among others. These diverse perspectives collectively form the foundation of comprehensive academic courses such as "Literature and Criticism," "Text and Theory," "Methods of Analysis". Studying these theories equips scholars with analytical tools to delve into the intricate layers of meaning within literature, fostering a richer understanding of how texts interact with culture, society, and the human experience.

The study of literary texts is a multifaceted endeavor, where words and narratives become windows into the human experience. In this lecture, we embark on an exploration of the diverse methods employed to investigate these intricate works of art. Literary texts serve as central nexuses, inviting scholars and readers to engage with them through a myriad of analytical approaches. From philosophical examinations that delve into the profound questions of existence and meaning, to feminist interpretations that uncover hidden layers of

gender dynamics, and structuralist analyses that dissect the very structure and language of texts, each approach brings a unique lens to the world of literature. As we journey through these methodologies, we uncover the rich tapestry of perspectives that enrich our understanding of literary works and the profound impact they have on our lives.

Structuralist approach

Reader responce approach

Psycho-analytical approach

Literary text

Feminist approach

Postcolonial approach

Philosophical approach

Philosophical Approach to Interpretation

In her book "Interpretation of Literary Text[38]," Aznaurova E.S. introduces the "Philosophical Approach to Interpretation" as a method for examining literary works by incorporating philosophical theories and concepts. In her theory this approach incorporates several elements from the field of philosophy to provide a comprehensive framework for understanding and evaluating literature.

Dialectic Materialism: Dialectical materialism, a revolutionary theory rooted in philosophy, serves as a foundational basis for

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[38] Aznaurova, E.S. and others. *Interpretation of Literary Text*. Tashkent: Uqituvchi, 1990. – P. 7.

analysis. This theory emphasizes the dynamic interplay between material conditions and societal change. When applied to literary interpretation, it focuses on how the text reflects and comments on the material conditions of the time in which it was written.

Dialectical Materialism is a philosophical framework that emphasizes the interplay between material conditions and societal change. When applied to the interpretation of texts, Dialectical Materialism provides a lens through which to analyze how literature reflects and comments on the material circumstances of the time in which it was written. In the context of literary analysis, Dialectical Materialism offers the following insights:

Historical Context: Dialectical Materialism encourages the exploration of the historical context in which a literary work was produced. This involves considering the socio-economic conditions, class struggles, and broader societal dynamics of the period. By understanding the material conditions of the time, readers can grasp the motivations and intentions of the author in addressing certain themes and issues.

1.   *Ideological Reflection*: Literary texts often mirror the prevailing ideologies and beliefs of their era. Dialectical Materialism suggests that these ideologies are rooted in the material conditions of society. By interpreting the ideological aspects of a text, one can uncover the ways in which the author engages with or challenges dominant ideologies.

2.   *Social Change and Transformation:* Dialectical Materialism posits that societies undergo continuous change due to contradictions inherent within their structure. When interpreting texts, this perspective prompts readers to identify the contradictions within the narrative and consider how they reflect larger societal conflicts and shifts.

3.   *Character Agency:* Characters' actions and decisions in a literary work can be analyzed in light of their socio-economic circumstances. Dialectical Materialism encourages readers to explore how characters' choices are influenced by their material conditions and class positions.

4.   *Representation of Material Reality:* Texts often depict physical and social environments. Dialectical Materialism encourages readers to examine how these depictions reflect the material reality of

the time, including issues such as labor, production, and technological advancements.

5. *Engagement with Contemporary Issues:* Authors may use literature to comment on contemporary issues and injustices. Dialectical Materialism aids in recognizing how these issues are tied to material conditions and how they drive social change.

Incorporating Dialectical Materialism into the interpretation of texts enriches the analysis by providing a framework that links literature to the broader socio-economic and historical context. By considering the material foundations of societal structures, the reader gains a deeper understanding of the motivations behind characters' actions, the author's intentions, and the text's relevance to the times in which it was written.

Hermeneutics: Hermeneutics, often referred to as the science of interpretation, is a philosophical method that helps researchers uncover the meanings embedded within a literary work. This approach acknowledges that understanding a text involves more than just surface-level comprehension; it delves into the deeper layers of meaning, including the cultural, historical, and psychological contexts in which the work was produced. In the field of hermeneutics, the approach distinguishes five distinct trends:

1. *Philosophical Trend:* This trend seeks to uncover the spiritual essence of the text and the thinking activity it represents. It aims to reveal the deeper philosophical ideas and concepts embedded within the literary work.

2. *Culturalogical Trend:* This trend focuses on identifying and understanding the cultural traditions and historical context reflected in the text. It explores how the work embodies the essence of human history and cultural evolution.

3. *Naturalistic Trend:* The naturalistic trend interprets the text as a mirror of reality, aiming to reproduce the object imprinted in the text. It emphasizes the depiction of real-world elements and their representation in the literary work.

4. *Psychological Trend:* This trend aims to uncover the personality of the author behind the text and how it is expressed within the work. It delves into the psychological aspects of the author's thinking and the emotional content of the text.

5. Allegoric-Symbolical Trend: Focused on explaining the "dark" or obscure elements within the text, this trend seeks to unveil the allegorical and symbolic meanings that may not be immediately apparent.

Axiology: Axiology is the philosophical study of values, encompassing concepts related to ethics, aesthetics, and the nature of values themselves. When applied to the interpretation of literary texts, axiology provides a set of criteria and perspectives for evaluating the worth, significance, and impact of the literary work. It helps readers and scholars analyze the values expressed within the text and understand how these values contribute to the text's meaning and the reader's response. Here is how axiology relates to the interpretation of literary texts:

1. *Aesthetic Evaluation:* Aesthetic axiology focuses on the artistic and sensory aspects of the text. It allows readers to assess the beauty, craftsmanship, and overall artistic quality of the work. Readers can analyze the use of language, imagery, symbolism, and literary techniques to appreciate how these elements contribute to the aesthetic experience.

2. *Moral and Ethical Values:* Ethical axiology involves evaluating the moral and ethical values presented in the text. Readers can analyze the characters' actions, decisions, and motivations to understand the ethical dilemmas and choices explored within the narrative. The text's treatment of moral issues and its ethical implications contribute to its depth and impact.

3. *Social and Cultural Values:* Axiology helps readers uncover the social and cultural values embedded in the text. Literary works often reflect the values and norms of the society in which they were created. Analyzing these values provides insights into the author's perspective on societal structures, hierarchies, and human relationships.

4. *Historical Significance:* Axiology allows readers to consider the historical context and significance of the text. By understanding the values and beliefs prevalent during the time of writing, readers can grasp how the text engages with contemporary debates and challenges.

5. *Interpersonal Relationships:* Axiology aids in analyzing the portrayal of human interactions and relationships in the text. By

examining characters' interactions, readers can assess themes related to empathy, compassion, love, and conflict resolution.

6. *Cultural Impact:* Aesthetic and ethical values conveyed through literature can have a lasting impact on culture. Readers can evaluate how the text shapes societal perceptions and contributes to discussions about important issues.

7. *Reader Response:* Axiology recognizes that readers bring their own values, beliefs, and perspectives to the reading experience. Interpretation involves understanding how readers' own values influence their reception of the text and the meanings they derive from it.

By integrating axiological analysis into the interpretation of literary texts, readers and scholars gain a deeper understanding of the text's multi-layered significance. This approach acknowledges the interplay of aesthetic, moral, social, and historical elements that contribute to the text's overall value and its impact on readers and society.

Overall, "Philosophical Approach to Interpretation" places literature within a broader cultural and philosophical context, aiming to uncover not only the text's inherent value but also its implications for societal understanding and development. It acknowledges that readers' interpretations are influenced by their personal experiences, education, and intellectual sensitivities, and it underscores the importance of gaining expertise in literary analysis to fully appreciate the complexity and depth of literary works.

Feminist approach to Interpretation

The feminist approach to the interpretation of literary texts is a critical lens that examines how gender roles, power dynamics, and societal norms are portrayed and challenged within literature. This approach emerged as a response to the historical marginalization of women's voices in literature and seeks to unveil, critique, and transform the representation of gender in texts.

Representatives of the feminist approach, such as Virginia Woolf, Simone de Beauvoir, Julia Kristeva, and Gayatri Chakravorty Spivak, have contributed significantly to shaping its key principles and methodologies.

1. Virginia Woolf: A key figure in early feminist literary theory, Woolf's essay "A Room of One's Own" (1929) emphasized the importance of economic independence and personal space for women's creative expression. She argued that women's voices and experiences had been suppressed throughout history due to patriarchal norms, urging for a transformation in literary representation.

2. Simone de Beauvoir: De Beauvoir's seminal work "The Second Sex" (1949) analyzed women's subordination in society and literature. She introduced the concept of "Othering," highlighting how women have been positioned as the "other" in relation to men. De Beauvoir emphasized the necessity for women to assert agency and reject traditional roles.

3. Julia Kristeva: A psychoanalytic feminist, Kristeva explored the intersection of language, gender, and the unconscious. She introduced the concept of "abjection," (униженность/kamsitilish) ("Powers of Horror; An Essay on Abjection", 1980) which underscored the societal discomfort towards the maternal body. Kristeva's work revealed the complexities of gendered language and its effects on cultural discourse.

4. Gayatri Chakravorty Spivak: Spivak's essay "Can the Subaltern Speak?" (1985) addressed the representation of marginalized voices, particularly in colonial and postcolonial contexts. She critiqued Western feminism for occasionally excluding the voices of women from the Global South, emphasizing the need for a more inclusive feminist discourse.

Contemporary critics like Roman Selden and others[39] and Robert Dale Parker[40] engage with the feminist approach to literary analysis, highlighting its efforts to liberate itself from entrenched patriarchal norms within both literature and its critical examination. According to Selden, feminist criticism spans a diverse range of interpretations, all aimed at breaking free from ingrained patriarchal assumptions surrounding the literary and its analysis[41].

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[39] Selden, R. and others. *Reader's Guide to Contemporary Literary Theory.* London: Pearson, 2005. –P. 116-143.

[40] Parker, R.D. *How to Interpret Literature.* New York, Oxford: Oxford University Press, 2008. – P. 185-227.

[41] Selden, R. and others. *Reader's Guide to Contemporary Literary Theory.* London: Pearson, 2005. –P. 117.

133

Parker refines the concept of feminism, portraying it as a fundamental principle centered on recognizing and honoring women with sincerity and respect.

At its most fundamental level, feminism is a simple concept. It is about taking women seriously and respectfully. It sets out to reverse a pattern and history of not taking women seriously, a pattern so deeply ingrained that it can seem natural, like mere truth. Feminists sometimes use the word **misogyny** for that habit of not taking women seriously, not respecting women, and misogyny is part of the broader cultural history and practice of centering on men while underestimating women, which feminists dub **patriarchy**.[42]

This, at its core, is an attempt to counteract the historical trend of disregarding women's significance—an ingrained pattern often so accepted that it appears to be an undeniable truth. Employing the term "misogyny" (женоненавистничество) to characterize this habit of not taking women seriously, Parker unveils a broader cultural history wherein women have been marginalized and underestimated. This tendency is deeply entrenched in a broader fabric of societal practices that prioritize men while downplaying the value of women, a phenomenon labeled by feminists as patriarchy.

Selden and Parker's insights underscore the progressive evolution of feminist literary criticism. This approach seeks to dismantle conventional perceptions of gender and elevate women's voices, unearthing the pervasive influences of patriarchal ideologies. Their analysis illuminates how feminism, in its diverse manifestations, endeavors to reevaluate and reshape literary interpretation to foster a more equitable and inclusive understanding of both literature and society.

In his exploration of feminist literary analysis, M. Meyer emphasizes the examination of gender representations in literature by both male and female authors. This approach involves scrutinizing how women are portrayed and understanding the influence of writers and cultures on these depictions. "Feminists have analyzed literature by both men and women in an effort to understand literary representations of women as well as the writers and cultures that

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[42] Parker, R.D. *How to Interpret Literature*. New York, Oxford: Oxford University Press, 2008. –P. 186.

134

create them. Related to concerns about how gender affects the way men and women write about each other is an interest in whether women use language differently from the way men do. Consequently, feminist critics' approach to literature is characterized by the use of a broad range of disciplines, including history, sociology, psychology, and linguistics, to provide a perspective sensitive to feminist issues."[43]

So, Meyer notes feminists' concern with gender's impact on writing about the opposite sex and their investigation into potential differences in language use between men and women. This multidisciplinary approach incorporates history, sociology, psychology, and linguistics to offer a nuanced perspective on feminist issues in literature.

Key principles of the feminist approach to interpreting literary texts include:

1. Gender as a Social Construct: Feminist analysis recognizes that gender is a social construct rather than a biological given. It questions how texts reflect and reinforce societal norms related to gender roles, identities, and expectations.

2. Intersectionality: The approach acknowledges the intersections of gender with other social categories such as race, class, and sexuality. It examines how multiple identities influence characters' experiences and the author's perspective.

3. Reclaiming Women's Voices: Feminist interpretation aims to reclaim women's experiences, narratives, and perspectives that have been marginalized or silenced. It uncovers stories that challenge dominant narratives and illuminate hidden aspects of women's lives.

4. Subverting Gender Norms: Feminist analysis subverts traditional gender roles and stereotypes present in literature. It questions why certain traits or behaviors are associated with specific genders and explores characters who defy these norms.

5. Examining Patriarchy: Feminist scholars examine how texts reflect and critique patriarchal ideologies and power structures. They investigate how women characters navigate societal constraints and challenge oppressive norms.

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[43] Meyer, M. The Bedford Introduction to Literature. Boston and New York: Bedford, 2005. – P.2044.

6. Empowerment and Agency: The approach assesses the agency and empowerment of female characters. It explores how characters resist oppression, assert themselves, and navigate challenges in their pursuit of autonomy.

7. Language and Representation: Feminist analysis scrutinizes language and linguistic choices to uncover biases and gendered language that reinforce unequal power dynamics.

8. Historical Context: Feminist scholars consider the historical context in which texts were written. They explore how gender norms of the time influenced both the author's perspective and the characters' actions.

In essence, the feminist approach to interpreting literary texts is a dynamic and evolving methodology that challenges traditional representations of gender, amplifies women's voices, and fosters discussions about equality, representation, and societal change. It opens up new avenues for understanding the complexities of gender dynamics in literature and society, advocating for inclusivity, empowerment, and the transformation of cultural norms.

Structuralist Approach to Interpretation

The Structuralist Approach to literary interpretation, rooted in structuralism as a broader intellectual movement, involves analyzing literary texts by examining the underlying structures and systems that give rise to meaning. Several key theorists and principles associated with this approach include:

The Structuralist Approach[44], particularly in the context of narratology, involves a deep examination of the underlying structures and systems that give rise to meaning in literary texts. While literature is inherently linguistic, the structuralist approach goes beyond this linguistic nature to explore the specific structures that govern literary practice. Here, we will delve into key concepts and theorists associated with the structuralist approach to narrative interpretation.

Ferdinand de Saussure, known for his foundational work in linguistics, provided the groundwork for structuralism. He introduced the concept of the "sign," consisting of a "signifier" (the linguistic

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[44] The theoretical views of the structuralist approach described here based on the book by Selden, R. and others. *Reader's Guide to Contemporary Literary Theory*. London: Pearson, 2005. – P. 67-72.

form) and a "signified" (the concept or meaning), which has relevance in how meaning is constructed in literary texts.

Claude Lévi-Strauss, an influential structuralist anthropologist, applied structuralist principles to the analysis of myths, including literary narratives. He used the concept of "mythemes," akin to linguistic "phonemes" and "morphemes," to identify the basic units of myth. Lévi-Strauss organized these mythemes into binary oppositions, mirroring the structure of linguistic units.

Vladimir Propp, a Russian scholar, developed a structuralist theory of Russian fairy tales by identifying a set of thirty-one "functions" that form the basic units of narrative language. These functions represent significant actions in narratives, and they always follow a logical sequence. Propp's approach is fundamental in understanding how narratives are constructed and how certain functions recur across different types of stories. Propp also introduced seven "spheres of action" or roles that complement the thirty-one functions. These roles include villain, donor (provider), helper, princess (sought-after person) and her father, dispatcher, hero (seeker or victim), and false hero. In complex narratives, one character can take on multiple roles, adding depth to the analysis.

In essence, the structuralist approach to narrative interpretation looks beyond the surface of literary texts and seeks to uncover the fundamental structures and patterns that govern their construction and meaning. It draws analogies from linguistics and anthropology to reveal the underlying rules and relationships that make narratives coherent and meaningful.

Key principles of the structuralist approach to interpretation include:

Binary Oppositions: Examining the presence of opposing pairs or dualities within a text and analyzing how meaning emerges from their interaction. The concept of binary oppositions draws from structuralist linguistics, particularly the work of Ferdinand de Saussure, who argued that meaning in language is constructed through the distinction between opposing elements. In the context of literature, these opposing elements can take many forms, such as good vs. evil, light vs. dark, male vs. female, order vs. chaos, and so on.

The significance of binary oppositions lies in their ability to create tension, conflict, and complexity within a narrative. By setting

up these opposing pairs, authors can explore themes, character development, and plot dynamics. Readers are often drawn into the narrative by the interplay between these dualities, as they represent fundamental aspects of the human experience and the conflicts that drive stories.

Analyzing binary oppositions involves examining how these opposing elements interact and how meaning emerges from their relationship. For example, in the classic binary opposition of good vs. evil, the actions and choices of characters on either side of this divide shape the narrative's moral landscape. The resolution of this conflict often leads to the text's ultimate message or moral lesson.

Signifiers and Signifieds: Investigating how words and symbols in a text function as signs, with signifiers (the linguistic form) and signifieds (the concepts or meanings). Signifiers are the physical or linguistic forms of signs. They are the words, symbols, or images used in a text. Signifiers are the tangible elements that we encounter when reading a literary work. For example, in the sentence "The red rose," the signifier is the word "rose," and it represents the physical flower or the written word on the page. Signifiers are the carriers of meaning, but they do not hold meaning in themselves. Signifieds are the concepts, ideas, or meanings associated with the signifiers. They represent the mental or abstract representations that the signifiers evoke in the reader's mind. In the example of "The red rose," the signified may include concepts like love, passion, beauty, or nature. Signifieds are the interpretive aspect of signs, as they depend on the reader's cultural and contextual knowledge.

Decentering the Author: Traditional literary analysis often emphasizes the importance of authorial intention – the idea that the author's intended meaning and purpose should guide the interpretation of a text. According to this view, the author's biography, beliefs, and historical context are central to understanding the text.

Decentering the author challenges this notion by arguing that the author's intentions are not the sole or primary determinants of a text's meaning. Instead, it suggests that meaning is generated through the complex interplay of language, narrative techniques, cultural influences, and reader responses. In essence, it devalues the author's privileged position in interpretation.

Other important principles include:

Narrative Structure: Analyzing the narrative structure of a text, including elements like plot, character, and setting, as structured systems that contribute to meaning.

Structural Patterns: Identifying recurring patterns, motifs, and themes within a text and exploring how they contribute to the overall meaning.

These aspects of analysis are very common and the initial in every discussion of a literary text.

The structuralist approach offers a systematic framework for analyzing the form and function of literary works, emphasizing the ways in which meaning is generated through relationships and structures within the text itself, rather than relying solely on external factors such as authorial intent or historical context.

In conclusion, the methods of investigating a literary text are as diverse and rich as the texts themselves. From the philosophical exploration of profound questions about existence and society to the feminist critique that unveils hidden layers of gender dynamics, and the structuralist analysis that dissects the very structure of narratives, each approach provides a unique lens to understand literature's complex tapestry. These diverse methods, whether rooted in philosophy, linguistics, anthropology, or feminism, underscore the central role of literary texts in our exploration of the human experience. By embracing these analytical approaches, scholars and readers alike enrich their understanding of literature's profound impact on our lives, culture, and the ever-evolving dynamics of meaning in the world of words.

QUESTIONS:

1. What is the foundational concept of Dialectical Materialism, and how does it apply to literary interpretation?

2. In the context of Dialectical Materialism, explain the significance of exploring the historical context of a literary work.

3. How does the Philosophical Trend in Hermeneutics aim to uncover the spiritual essence of a text?

4. Discuss the role of Axiology in evaluating the aesthetic aspects of a literary work.

5. Explain how Axiology contributes to understanding the moral and ethical values presented in a literary text.

6. Who are some key figures in early feminist literary theory, and what were their contributions to challenging patriarchal norms?

6. How does Simone de Beauvoir's concept of "Othering" relate to women's representation in literature and society?

7. Explain Julia Kristeva's concept of "abjection" and its implications for feminist literary analysis.

8. How does the feminist approach incorporate intersectionality in its analysis of literary texts?

9. Discuss the role of contemporary critics like Roman Selden and Robert Dale Parker in refining and expanding feminist literary criticism.

11. Define the Structuralist Approach to literary interpretation and its connection to linguistics and anthropology.

12. How did Ferdinand de Saussure's linguistic model contribute to the development of the Structuralist Approach?

13. Explain Claude Lévi-Strauss's use of binary oppositions in the structural analysis of myths and literary narratives.

14. What are the key principles of Vladimir Propp's structuralist theory of functions in analyzing narrative language?

15. In what ways does the Structuralist Approach decenter the author and emphasize structural patterns within a text?

LECTURE 11. METHODS OF INVESTIGATING A LITERARY TEXT: PSYCHOLOGICAL, READER-RESPONSE, POSTCOLONIAL APPROACHES

OUTLINE:

1. The Psychoanalytical Approach to Interpretation: Unveiling the Depths of the Unconscious.
2. The Reader-Response Approach to Interpretation: Bridging Text and Reader.
3. The Postcolonial Approach to Interpretation: Analyzing Texts through the Lens of Colonial Legacies and Decolonization.

Key words: psychoanalytical approach, the id (instinctual drives), the ego, the superego, repression, the oedipus complex, symbolism, transactional reading, implied reader, interpretive communities, post colonialism.

Literature, with its rich tapestry of words and narratives, has captivated the human imagination for centuries. It serves as a window into the complexities of the human experience, offering insights into our thoughts, emotions, and the world around us. However, the act of interpreting literature is far from a straightforward endeavor. It involves navigating a labyrinth of meanings, symbols, and narratives, and often leads to questions like: What is the true meaning of this text? How do we decipher the author's intentions? How does our own perspective shape our understanding of a literary work?

In this lecture, we embark on a journey through the diverse methods and approaches used to interpret literary texts. We will explore three prominent approaches, each offering a unique lens through which we can unlock the hidden depths of literature. From the psychoanalytical approach, which delves into the intricacies of the human psyche, to the reader-response approach, which celebrates the active role of readers in co-creating meaning, and finally, to the postcolonial approach, which critically examines the legacies of colonialism and imperialism—each method invites us to explore literature from distinct angles.

The Psychoanalytical Approach to Interpretation: Unveiling the Depths of the Unconscious

The psychoanalytical approach to literary interpretation delves into the intricate realms of the human psyche, aiming to unearth the hidden layers of meaning within literary texts. Rooted in the

pioneering work of Sigmund Freud, this approach ventures beyond the surface narrative to explore the profound influence of unconscious desires, conflicts, and psychological mechanisms on the construction and interpretation of literature. It operates on the premise that beneath the apparent plot and characters of a literary work lies a complex web of subconscious motivations, repressed desires, and unresolved conflicts that significantly shape the narrative's meaning. Like a psychoanalyst probing the depths of the human mind, scholars employing this approach dissect texts to reveal the inner workings of the characters' psyches and the author's own unconscious impulses. Through the examination of symbols, dreams, and character behaviors, the psychoanalytical approach unveils the psychological truths embedded in literature, shedding light on the profound ways in which literature mirrors and elucidates the complexities of the human condition. This approach has not only enriched our understanding of literary works but has also deepened our insights into the depths of human consciousness itself.

At the heart of the psychoanalytical approach lie fundamental Freudian concepts that serve as critical tools for analysis. These include **the id**, the primal source of instinctual drives; **the ego**, the conscious mediator between the id and the superego; **the superego**, the internalized moral authority; **repression**, the mechanism by which unconscious material is kept from conscious awareness; **the Oedipus complex**, which explores the dynamics of familial relationships; and **symbolism**, which investigates the representation of latent desires and meanings through metaphor and allegory. These concepts, developed by Sigmund Freud, provide a framework for understanding the intricate relationship between the human psyche and literary expression. Among these foundational concepts are:

The Id (Instinctual Drives): This represents the primal source of instinctual drives and desires. It operates on the pleasure principle, seeking immediate gratification of basic needs and desires without concern for morality or social norms. In literature, the id's influence can be observed in characters' impulsive actions and uninhibited pursuit of desires.

Example: In William Golding's "Lord of the Flies," the character Jack embodies the id as he succumbs to his primal instincts for power, dominance, and violence while marooned on the island.

His impulsive actions, such as hunting and pursuing his desires without moral restraint, reflect the unchecked id.

The Ego: Acting as the conscious mediator between the id and the superego, the ego balances instinctual drives with societal demands. It seeks to satisfy desires in a socially acceptable manner. Characters' decision-making processes and strategies for coping with conflicts often reflect the workings of the ego.

Example: In F. Scott Fitzgerald's "The Great Gatsby," the character Jay Gatsby demonstrates the workings of the ego. Gatsby seeks to fulfill his deep desire for love and social acceptance but does so by constructing a facade and organizing lavish parties to attract Daisy, the object of his affection. His conscious efforts to bridge the gap between his id-driven desires and social norms represent the ego's role in mediating conflicts.

The Superego: The superego represents the internalized moral authority, incorporating societal and parental values. It enforces moral standards and can lead to feelings of guilt or anxiety when these standards are violated. Literary characters often grapple with ethical dilemmas that highlight the influence of the superego.

Example: In Nathaniel Hawthorne's "The Scarlet Letter," the character Arthur Dimmesdale embodies the superego. As a Puritan minister, Dimmesdale grapples with intense guilt and self-punishment for his hidden sin (adultery). His internalized moral values and societal expectations lead to inner turmoil, reflecting the influence of the superego.

Repression: Repression is the mechanism by which unconscious material, often stemming from traumatic or unacceptable experiences, is kept from conscious awareness. In literature, characters may exhibit symptoms of repression, and narratives may involve the gradual unveiling of repressed memories or emotions.

Example: In Charlotte Brontë's "Jane Eyre," the title character, Jane, represses her feelings and emotions throughout her life due to her traumatic upbringing and societal constraints. Her repressed emotions gradually surface as the novel progresses, and she confronts her past, leading to personal growth and self-discovery.

The Oedipus Complex: This complex explores the dynamics of familial relationships, particularly the child's attraction to the opposite-sex parent and rivalry with the same-sex parent. Literary works frequently delve into complex family dynamics, and the

Oedipus complex provides a lens for understanding characters' motivations and conflicts within these relationships.

Example: In Sophocles' play "Oedipus Rex," the character Oedipus unwittingly fulfills the prophecy of killing his father and marrying his mother. His actions result from unconscious desires and conflicts related to the Oedipus complex. This classic example directly explores the complex dynamics of familial relationships.

Symbolism: Symbolism in literature involves the use of metaphor, allegory, and other figurative devices to represent latent desires, meanings, or psychological states. Psychoanalytical analysis often focuses on deciphering the symbolic elements in a text to reveal the hidden layers of the human psyche.

Example: In Edgar Allan Poe's poem "The Raven," the raven itself serves as a symbol of the narrator's grief and descent into madness. The bird's constant repetition of the word "Nevermore" symbolizes the narrator's inability to accept the loss of his beloved Lenore and his deteriorating mental state.

By employing these Freudian concepts, scholars using the psychoanalytical approach engage in a form of literary psychoanalysis, uncovering the subconscious motivations, conflicts, and desires that shape characters and narratives. This approach invites readers to explore the depths of human psychology as reflected in literature, shedding light on the complex interplay between the conscious and unconscious aspects of the human mind

The Reader-Response Approach to Interpretation: Bridging Text and Reader

The Reader-Response Approach to interpretation is a literary theory that challenges the traditional view of literature as a one-way communication from author to reader. Instead, it places significant emphasis on the active engagement of the reader in the process of meaning-making. This approach posits that a text is not a static entity with an inherent, fixed meaning waiting to be discovered by readers. Instead, it asserts that meaning is a product of the dynamic interaction between the reader and the text.

At the core of this approach is the rejection of the idea that an author's intentions or the text itself have a monopoly on determining meaning. Instead, it recognizes that readers come to a text with their unique life experiences, cultural backgrounds, beliefs, and emotions.

These individual factors influence how readers interpret and respond to the text. Consequently, the same literary work can elicit a myriad of interpretations and responses, all of which are valid within the context of the reader's engagement.

This perspective liberates literature from the constraints of authorial intent, allowing readers to actively participate in the creation of meaning. It acknowledges the subjectivity of interpretation and celebrates the diversity of responses that literature can provoke. In essence, the Reader-Response Approach invites readers to become co-creators of meaning, transforming the act of reading into a dynamic and interactive dialogue between the text and the reader.

Key figures and concepts associated with this approach include:

1. Louise Rosenblatt: Louise Rosenblatt, a prominent figure in Reader-Response theory, introduced the concept of "transactional reading" in her work "Literature as Exploration" (1938). She argued that reading is not a passive activity but an active and dynamic process in which readers engage with the text. Rosenblatt's ideas laid the foundation for the Reader-Response approach.

2. Wolfgang Iser: Wolfgang Iser, a German literary scholar, expanded upon Reader-Response theory in his influential work "The Implied Reader" (1972). He introduced the concept of the "implied reader," suggesting that texts contain gaps, ambiguities, and open-ended elements that invite readers to participate in the completion of the text. Readers, in their interpretation, bring their own experiences and perspectives to fill these gaps. "In Iser's view the critic's task is to explain not the text as an object but rather its effects on the reader. It is in the nature of texts to allow a spectrum of possible readings. The term 'reader' can be subdivided into 'implied reader' and 'actual reader'. The first is the reader whom the text creates for itself and amounts to 'a network of response-inviting structures' which predispose us to read in certain ways. The 'actual reader' receives certain mental images in the process of reading; however, the images will inevitably be coloured by the reader's 'existing stock of experience'."[45]

3. Stanley Fish: Stanley Fish, an American literary theorist, contributed to Reader-Response theory with his work "Is There a Text

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[45] Selden, R. and others. *Reader's Guide to Contemporary Literary Theory*. London: Pearson, 2005. – P. 53.

145

in This Class?" (1980). Fish argued that meaning is not inherent in the text itself but is a product of the reader's interpretive community. He introduced the idea of "interpretive communities," which are groups of readers who share common interpretive strategies and assumptions.

Key Concepts:

1. Transactional Reading: Transactional reading, as proposed by Louise Rosenblatt, emphasizes the dynamic interaction between the reader and the text. It recognizes that meaning is co-created through this transactional process, with readers responding to the text and the text, in turn, influencing the reader's responses. "Jane Eyre" by Charlotte Brontë is a prime example of transactional reading. Readers engage with the novel's characters, romantic relationships, religious themes, social injustices, feminism, gothic elements, and narrative voice in highly personal ways. Their individual values, beliefs, and perspectives shape interpretations of the story's moral dilemmas, making "Jane Eyre" a rich and dynamic literary experience.

2. Implied Reader: Wolfgang Iser's concept of the implied reader suggests that the text itself implies a certain kind of reader who is expected to engage with it. However, this implied reader is not a fixed entity but varies from text to text. Readers, in their interpretation, negotiate with this implied reader and contribute to the text's meaning. Franz Kafka's novella "The Metamorphosis" presents an implied reader who must grapple with the absurdity of the protagonist, Gregor Samsa, transforming into a giant insect. Readers negotiate their understanding of the text as they confront the implied reader's expected reactions. Some readers may empathize with Gregor's isolation, while others may focus on the dark humor of the situation, demonstrating the role of the implied reader in shaping interpretation.

3. Interpretive Communities: Stanley Fish's idea of interpretive communities highlights that readers do not interpret texts in isolation but within the context of specific communities or groups. These communities share common interpretive strategies and conventions, which shape how texts are understood. In J.K. Rowling's "Harry Potter" series, diverse interpretive communities have formed around the books. These communities bring their shared knowledge and cultural perspectives to their readings. For example, the interpretation of themes related to identity, prejudice, and belonging

may vary among different groups of readers, such as fans, academics, or young readers, each having their unique interpretive conventions.

In summary, the Reader-Response Approach to interpretation challenges traditional notions of fixed meaning and authorial intent by emphasizing the reader's active role in creating meaning. Key figures like Louise Rosenblatt, Wolfgang Iser, and Stanley Fish, along with concepts such as active readership, transactional reading, and interpretive communities, have contributed to the development of this approach, which recognizes the dynamic and subjective nature of interpretation.

The Postcolonial Approach to Interpretation: Analyzing Texts through the Lens of Colonial Legacies and Decolonization

Postcolonialist theories are a diverse and multidisciplinary set of intellectual perspectives that emerged in response to the legacies of colonialism and imperialism. These theories examine the social, cultural, economic, and political effects of colonial rule and the ongoing power dynamics between formerly colonized and colonizing nations. Here are some key themes and characteristics of postcolonialist theories analyzed in "The Moor's Account" by Laila Lalami:

Colonialism and Imperialism Critique: Postcolonialism critically analyzes the historical processes of colonization and imperialism, highlighting their oppressive and exploitative nature. It emphasizes the lasting impact of colonial rule on colonized societies.

In "The Moor's Account," the novel critically examines the historical processes of colonialism and imperialism as experienced by Mustafa al-Zamori, an enslaved Moor. The story portrays the harsh realities of Spanish colonization in the Americas, highlighting the oppressive and exploitative nature of European colonial rule.

Cultural Hybridity: Postcolonial theory often explores the concept of cultural hybridity, which arises from the encounter and interaction of different cultures. It recognizes that colonialism led to the mixing and transformation of cultures, languages, and identities. The novel explores the concept of cultural hybridity through Mustafa's interactions with Native American cultures and Spanish colonizers. Mustafa's identity and culture undergo transformation as he navigates between different cultural worlds, reflecting the complex nature of cultural hybridity in a colonial context.

Identity and Marginalization: Postcolonialism examines issues of identity, including the construction of identities by colonizers and the struggles of colonized people to assert their own identities. It also addresses issues of marginalization and exclusion. Mustafa's struggle to assert his own identity as a Moor within the context of Spanish colonialism is central to the narrative. His experiences as a marginalized individual underscore the broader issues of identity and exclusion faced by colonized peoples.

Subaltern Studies: The subaltern refers to the socially and politically marginalized groups within colonized societies. Postcolonial scholars, like Gayatri Chakravorty Spivak, have emphasized the importance of giving a voice to the subaltern and exploring their experiences. "The Moor's Account" can be seen as a subaltern narrative as it tells the story of a marginalized and silenced individual within the historical context of colonialism. Mustafa's account provides a voice to the subaltern, shedding light on the experiences of those often overlooked by mainstream historical accounts.

Orientalism: Edward Said's concept of Orientalism examines how Western scholars and artists have historically constructed and represented the East (the Orient) as exotic, inferior, and in need of Western intervention. This concept has been influential in postcolonial thought. While the novel primarily focuses on the colonization of the Americas, it indirectly engages with Orientalism by depicting how European colonizers perceive and stereotype Mustafa as an "Oriental" or foreign other. This reflects Edward Said's concept of Orientalism in the context of colonial encounters.

Decolonization and Nationalism: Postcolonialism explores the processes of decolonization and the rise of nationalist movements in colonized regions. It considers both the successes and challenges of postcolonial nations in achieving independence. Although the novel primarily explores the early period of colonization, it hints at the resistance and decolonization processes that would follow in the centuries to come. Mustafa's journey serves as a precursor to the broader struggles for independence and nationhood.

Language and Literature: Postcolonial literary criticism focuses on how colonial and postcolonial literature reflect the experiences of colonized peoples. "The Moor's Account" is itself a literary work that reflects the experiences of a colonized individual.

Through Mustafa's narrative, the novel highlights the power of storytelling and literature as a means of preserving the history and experiences of colonized peoples.

Globalization: Postcolonial theory engages with contemporary issues related to globalization, including economic disparities, cultural imperialism, and the spread of Western values and media. While the novel is set in the 16th century, it indirectly addresses contemporary issues related to globalization by depicting the interactions and exchanges between different cultures. It illustrates how the early encounters between Europeans and indigenous peoples laid the groundwork for future global processes.

In "The Moor's Account," Laila Lalami skillfully weaves these postcolonial themes and concepts into a compelling narrative, providing readers with a thought-provoking exploration of the colonial past and its enduring impact on individuals and societies.

Prominent figures in postcolonial theory include Edward Said, Frantz Fanon, Homi K. Bhabha, Gayatri Chakravorty Spivak, and bell hooks, among others. Postcolonialism has had a profound impact on various academic disciplines, including literature, cultural studies, sociology, and political science, and it continues to evolve as it engages with contemporary global issues and new forms of imperialism and colonialism.

In conclusion, this lecture has explored three distinct approaches to the interpretation of literary texts, each offering a unique perspective on how we engage with and extract meaning from literature.

The Psychoanalytical Approach, rooted in the groundbreaking work of Sigmund Freud, delves into the depths of the human psyche to uncover hidden layers of meaning within literary texts. By examining fundamental concepts like the id, ego, superego, repression, the Oedipus complex, and symbolism, this approach unveils the intricate relationship between the human mind and literary expression. Through psychoanalytical analysis, literature becomes a portal to explore the complexities of the unconscious and its profound influence on characters and narratives.

The Reader-Response Approach challenges traditional notions of fixed meaning, highlighting the active role of readers in co-creating meaning through their unique perspectives and experiences. Figures like Louise Rosenblatt, Wolfgang Iser, and Stanley Fish have

contributed to this approach by emphasizing transactional reading, implied readers, and interpretive communities. By inviting readers to become co-creators of meaning, this approach transforms the act of reading into a dynamic and interactive dialogue between the text and the reader.

The Postcolonial Approach scrutinizes the historical legacies of colonialism and imperialism, shedding light on their oppressive nature and enduring impact. Concepts such as colonialism critique, cultural hybridity, identity and marginalization, subaltern studies, Orientalism, decolonization, and globalization provide lenses through which we can analyze literature like "The Moor's Account" by Laila Lalami. This approach uncovers the complex interplay between colonizers and colonized, emphasizing the importance of giving a voice to marginalized groups and understanding the ongoing struggles of postcolonial nations.

These approaches collectively demonstrate the richness and diversity of literary interpretation, showcasing how scholars and readers alike can explore literature from multiple angles, whether by delving into the depths of the human psyche, engaging in a dynamic dialogue with the text, or critically examining the historical and cultural contexts in which literature is situated. Ultimately, these methods empower us to appreciate literature as a multifaceted reflection of the human experience, inviting us to explore its depths, engage with its narratives, and decode its hidden meanings.

QUESTIONS:

1. How does the psychoanalytical approach to literary interpretation, rooted in Sigmund Freud's work, aim to uncover hidden layers of meaning within literary texts?

2. Explain the fundamental concepts of the id, ego, and superego in the context of the psychoanalytical approach and their significance in literary analysis.

3. Provide an example from William Golding's "Lord of the Flies" that illustrates the influence of the id, as discussed in the psychoanalytical approach.

4. In F. Scott Fitzgerald's "The Great Gatsby," how does the character Jay Gatsby exemplify the workings of the ego according to the psychoanalytical approach?

5. Discuss the role of repression in literature, citing an example from Charlotte Brontë's "Jane Eyre."

6. How does the Reader-Response Approach challenge traditional views of literature as a one-way communication from author to reader?

7. Explore Louise Rosenblatt's concept of "transactional reading" and its implications for understanding the dynamic interaction between the reader and the text.

8. Explain Wolfgang Iser's idea of the "implied reader" and its role in the interpretation of literary works.

9. How does Stanley Fish contribute to the Reader-Response theory, and what is the significance of "interpretive communities" in his work?

10. Using "Jane Eyre" as an example, illustrate how diverse interpretive communities can shape the understanding of a literary work.

11. How does the postcolonial approach critically analyze the historical processes of colonization and imperialism, as demonstrated in "The Moor's Account" by Laila Lalami?

11. Discuss the concept of cultural hybridity and its representation in the novel, especially through the character Mustafa al-Zamori.

12. Explore the theme of identity and marginalization in the context of postcolonialism, using Mustafa's experiences in "The Moor's Account" as an example.

13. Explain how the novel engages with Edward Said's concept of Orientalism, considering the portrayal of Mustafa as a character from the "Orient."

14. In what ways does "The Moor's Account" hint at the processes of decolonization and resistance, and how does it contribute to giving a voice to the subaltern?

LECTURE 12. PRAGMATIC ASPECTS OF A LITERARY TEXT

OUTLINE:
1. Understanding Pragmatics. Theoretical overview.
2. Exploration of Speech Acts Theory.
3. Applying Speech Act Theory to Literary Texts.
4. Analysis of Locutionary Acts in "Jane Eyre" by Charlotte Brontë.
5. Illocutionary Acts in "Jane Eyre" by Charlotte Brontë.
6. Perlocutionary Acts in "Jane Eyre" by Charlotte Brontë.

Key words: pragmatics, speech acts, locution, illocution, perlocution.

Understanding Pragmatics. Theoretical overview

Pragmatics, as a nuanced branch of linguistics, navigates scholarly the complex interplay between language and context, scrutinizing the profound ways in which the broader socio-cultural tapestry and immediate contextual cues mold the interpretation of language. Positioned at the crossroads of syntax and semantics, it delves into the intricate dance of non-verbal cues, cultural norms, and shared expectations, transcending the conventional confines of linguistic study.

E.S. Aznaurova characterizes the pragmatics of a literary text within the realm of linguopragmatics, which is a facet of language research that explores language units in their connection to the individuals employing the language. In linguopragmatic inquiries, the central focus lies on both the act of speaking or writing (involving the speaker, the text's creator, and the addresser) and the act of listening or reading (involving the recipient and the addressee).

"Any kind of intercourse, including intercourse by means of a belles-lettres text, presupposes a certain communicative-pragmatic situation. A pragmatic situation is a complex of external conditions of intercourse which the speakers keep in mind at the moment of realizing their speech act: who?-to whom?-about what?-for what?-how?

We distinguish the following parameters of a communicative-pragmatic situation:

1. Environment and place of a communicative act.

2. The subject of communication.

3. The purpose of communication.

4. The social status of the participants of communication (their class social, ideological characteristics); educational qualifications, background knowledge, race affinity etc.

5. Individual psychological characteristics of the communicants (sex, age, national affinity, temperament etc.)"[46]

J.K. Adam's theory of pragmatics is based on the further development of semantics of language. He asserts that pragmatics in linguistics is challenging, requiring exclusion of semantic aspects.

"The field of linguistics places a special burden on attempts to define pragmatics, for the definition must not only encompass everything within pragmatics, it must also exclude everything within semantics.[1] The development of linguistics in this century has progressed by jumping from one level of language to another: from phonology to syntax, from syntax to semantics, and from semantics to pragmatics. This progression suggests that these linguistic levels are rigid and should be clearly defined, so that ever since the jump to pragmatics, considerable effort has been made to distinguish it from semantics."[47]

Both Adams and Aznaurova emphasize the importance of pragmatics in linguistic analysis, particularly in relation to language users and their communication. Adams discusses the distinction between semantics and pragmatics, with a focus on the importance of considering "the users of a language." Aznaurova highlights linguopragmatics as the aspect of language research that studies units in relation to the individuals using the language, including both speakers/writers and listeners/readers. Aznaurova introduces the concept of a communicative-pragmatic situation, emphasizing the external conditions of intercourse, including who is involved, the subject, purpose, social status, and individual characteristics. Adams, in discussing the distinction between semantics and pragmatics,

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[46] Aznaurova, E.S. and others. *Interpretation of Literary Text*. Tashkent: Uqituvchi, 1990. – P. 48-49.

[47] Adams, J. *Pragmatics and Fiction*. Amsterdam,Philadelphia: John Benjamins Publishing Company, 1985. – P. 1.

implies that pragmatics involves understanding the context and conditions of communication.

Both definitions suggest that pragmatics involves understanding contextual information and indicates which signs of the language system are appropriate in specific communication conditions.

Adams suggests that a pragmatic description of fiction should be based on categories developed within the philosophy of language, including utterance, language users, and context. Aznaurova's definition incorporates elements related to philosophy of language by considering the nature of communication and the parameters influencing it.

Both Adams and Aznaurova view pragmatics as an essential aspect of language research, involving the study of language units in relation to language users and their communication contexts. They emphasize the dynamic and contextual nature of linguistic interactions.

Concerned fundamentally with meaning in the context of language use, pragmatics illuminates the gaps between speaker meaning and sentence meaning, unraveling the intricacies inherent in communication. For instance, how is the statement "John has three children" imbued with meaning beyond the mere numerical count? It extends beyond a simple numerical fact, suggesting layers of significance. This statement could convey that John is not just a father by count but potentially a good and attentive one, actively caring for his children. Alternatively, in a specific context, it might imply that John has brought two of his children to the party, adding a dimension of family involvement. Furthermore, it could hint at a more somber reality, such as the loss of John's wife, leaving him to shoulder the responsibility of caring for his children alone. The richness of meaning within this seemingly straightforward statement illustrates the complexity and depth inherent in linguistic expression, where the interpretation is shaped not only by the words themselves but by the intricate interplay of context, cultural norms, and shared knowledge.

Pragmatic theories, woven into the fabric of this exploration, offer explanations for such phenomena, portraying communication as a process of rational and reasoned interpretation. This process draws not only on linguistic structures but also on shared and world

knowledge, cultural norms, and individual components of specific interactional contexts, thereby enriching our understanding of the multifaceted nature of linguistic expression within the broader scope of human interaction and interpretation. Let's look into the history of pragmatic investigation of language. The first scholars to think about pragmatic aspects of speech were the Greeks. While the formal field of pragmatics as we understand it today did not exist in ancient rhetoric schools, there were certainly discussions and teachings that touched upon pragmatic aspects of communication. In ancient rhetoric, the focus was primarily on persuasive and effective communication. Scholars and rhetoricians in ancient Greece, such as Aristotle, Plato, and others, explored various aspects of language use, argumentation, and persuasion.

For example, Aristotle's work "Rhetoric" delves into the art of persuasion, exploring the means of effective communication and the use of language to influence an audience. While not explicitly framed in modern pragmatic terms, many principles discussed in ancient rhetoric are related to pragmatic aspects, such as the importance of understanding one's audience, adapting speech to different situations, and considering the context of communication.

In essence, ancient rhetoric schools were concerned with practical and effective communication, addressing aspects that align with the modern understanding of pragmatics, even though the formal field of pragmatics as a branch of linguistics emerged much later.

Exploration of Speech Acts Theory

In the second half of the twentieth century, modern theories related to the pragmatic understanding of information emerged. The development of these theories was notably influenced by the speech act theory, which offers a framework within pragmatics for analyzing intentional acts carried out through language. Originating with philosopher J.L. Austin in "How to do Things with Words" (1962) and later expanded by John Searle in "Speech Acts: An Essay in the Philosophy of Language" (1969), speech act theory is a branch of the philosophy of language. It delves into the ways in which speech can perform actions, surpassing the conventional view of language as a mere tool for information conveyance. Instead, it explores how utterances can have performative functions, actively shaping social reality through language.

Key components of speech act theory include:

1. Locutionary Act: This is the basic act of producing a meaningful linguistic expression with a certain grammatical structure. It involves the production of words and sentences that carry meaning.

2. Illocutionary Act: This represents the speaker's intention in making a statement. It is the intended or implied force behind the utterance, such as making a request, giving an order, asking a question, making a promise, etc.

3. Perlocutionary Act: This refers to the effect or impact an utterance has on the listener or the audience. It is the response or reaction elicited by the speaker's words. The perlocutionary act is concerned with the consequences or effects of speech acts.

Let's break down the sentence "The sun is shining brightly today" into all three speech acts:

	Locutionary Act:	Illocutionary Act:	Perlocutionary Act:
Explanation	This is the basic act of producing a meaningful linguistic expression with a certain grammatical structure.	This represents the speaker's intention in making a statement. It is the intended or implied force behind the utterance.	This refers to the effect or impact an utterance has on the listener or the audience.
Example	In this case, the locutionary act involves uttering the words "The sun is shining brightly today," forming a grammatically correct and meaningful sentence.	The illocutionary act here could be a statement of fact, indicating that the sun is indeed shining brightly. It might also convey a sense of appreciation for the weather.	The perlocutionary act might include the listener feeling a sense of warmth and positivity upon hearing the statement. It could evoke a mood of cheerfulness or prompt someone to look outside to enjoy the bright sunlight.

Speech act theory is significant in understanding how language is used not only to convey information but also to perform actions and bring about social effects. It emphasizes that the meaning of an utterance is not solely in the words used (locutionary act) but also in

the speaker's intention (illocutionary act) and the impact on the listener (perlocutionary act).

Applying speech act theory to literary texts

Applying speech act theory to literary texts provides a nuanced lens through which we can unravel the intricate layers of language's impact on storytelling. Beyond the conventional understanding of words merely conveying information, this theoretical framework delves into the intentional acts carried out through language in literary narratives. Characters and narrators become not just vessels of dialogue but agents executing illocutionary acts, where their stated words encapsulate deeper intentions. Whether it's the subtle promises embedded in a character's monologue, the commanding force behind a directive, or the implicit questioning within a character's dialogue, speech act theory unveils the rich tapestry of communicative functions within a literary work.

Moreover, speech act theory extends its gaze to the perlocutionary acts, unraveling the repercussions of language on the reader. The emotional impact, cognitive shifts, or moral reflections triggered by the narrative's linguistic expressions become integral to the reader's experience. It transforms literature from a static exchange of words to a dynamic realm where each utterance carries the potential to shape perceptions and provoke responses.

As we navigate through the pages of a novel or immerse ourselves in the lines of a poem, speech act theory guides us to recognize language as a performative force, shaping the very fabric of literary worlds. This theoretical approach underscores that literary texts are not mere repositories of information but dynamic arenas where characters, narrators, and readers engage in a complex dance of meaning, intention, and response.

Here's how speech act theory can be applied to literary texts:

Analysis of Locutionary acts In "Jane Eyre" by Charlotte Brontë

Locutionary acts refer to the basic act of producing a meaningful linguistic expression with a certain grammatical structure. In "Jane Eyre" by Charlotte Brontë, numerous locutionary acts are present throughout the novel. Here are a few examples:

Narrative Descriptions:

Locutionary Act: The author's use of language to describe settings, characters, and events.

Example: "The red glow in the west gleamed on the ridge of clear white hills that rose in the distance."

Significance: This locutionary act establishes the visual and atmospheric elements of the scene, contributing to the novel's vivid imagery.

Dialogue Between Characters:

Locutionary Act: Characters engaging in conversations with each other.

Example: Jane's dialogue with Mr. Rochester, such as when she responds to his inquiries or expresses her thoughts and feelings.

Significance: These locutionary acts are crucial for character development, plot progression, and conveying the emotions and intentions of the characters.

Jane's Inner Monologue:

Locutionary Act: Jane's internal thoughts and reflections.

Example: "I am no bird; and no net ensnares me; I am a free human being with an independent will."

Significance: Jane's inner monologue serves as a locutionary act that provides insights into her character, beliefs, and emotional state. It contributes to the first-person narrative style of the novel.

Descriptive Passages:

Locutionary Act: The author's use of language to describe emotions, landscapes, and events.

Example: Descriptions of Jane's emotional turmoil or the imposing presence of Thornfield Hall.

Significance: Locutionary acts in descriptive passages contribute to the novel's mood, tone, and thematic elements.

Letters and Correspondence:

Locutionary Act: Written communication between characters.

Example: Jane's exchanges of letters with various characters, including the mysterious letters warning her about Mr. Rochester.

Significance: Letters serve as locutionary acts that convey information, create suspense, and advance the plot.

Locutionary acts, encompassing both narrative elements and character interactions, are fundamental in constructing the linguistic fabric of "Jane Eyre." They are the building blocks of the novel's

expressive and communicative dimensions, contributing to the reader's engagement with the story.

Illocutionary acts in "Jane Eyre" by Charlotte Brontë

In "Jane Eyre" by Charlotte Brontë, illocutionary acts play a significant role in conveying the characters' intentions and contributing to the overall narrative. Here are some examples:

Jane's Declarations of Independence:

Illocutionary Act: Jane Eyre's frequent declarations of independence and assertion of her rights illustrate her strong will and desire for autonomy.

Example: When Jane stands up to her oppressive aunt, Mrs. Reed, saying, "I am no bird; and no net ensnares me: I am a free human being with an independent will," she is making a powerful illocutionary act, declaring her autonomy and resisting subjugation.

Mr. Rochester's Declarations of Love:

Illocutionary Act: Mr. Rochester's expressions of love and affection toward Jane are illocutionary acts that reveal his feelings and shape the romantic dynamic of the novel.

Example: When Mr. Rochester declares his love for Jane, despite the societal and class barriers, it represents a powerful illocutionary act that influences the romantic development between the characters.

Jane's Assertiveness in Dialogue:

Illocutionary Act: Throughout the novel, Jane Eyre's assertiveness in dialogue, whether with Mr. Rochester or other characters, reflects her strong character and determination.

Example: When Jane confronts Mr. Rochester about his intention to marry Blanche Ingram, her assertive illocutionary acts convey her feelings of betrayal and prompt Mr. Rochester to reassess his choices.

Narrative Reflections:

Illocutionary Act: The narrative voice, often identified with Jane Eyre, engages in illocutionary acts through reflective and introspective commentary.

Example: When Jane reflects on her experiences at Lowood School or Thornfield Hall, her illocutionary acts provide insights into her character's growth, resilience, and evolving understanding of the world.

Expressions of Morality:

Illocutionary Act: Jane's expressions of moral principles and her refusal to compromise her values are illocutionary acts that shape her character and contribute to the moral fabric of the novel.

Example: Jane's decision to leave Thornfield Hall upon discovering Mr. Rochester's secret is driven by her illocutionary commitment to moral integrity.

Analyzing illocutionary acts in "Jane Eyre" helps uncover the characters' motivations, conflicts, and the broader themes of independence, love, and morality that define the novel.

Perlocutionary acts in "Jane Eyre" by Charlotte Brontë

Perlocutionary acts refer to the effects or impact an utterance has on the listener or the audience. In "Jane Eyre" by Charlotte Brontë, various perlocutionary acts can be identified based on the reactions and consequences of the characters' speech acts. Here are some examples:

Jane's Confession to Mr. Rochester:

Perlocutionary Effect: Mr. Rochester's intense reaction, including shock and realization, to Jane's revelation of her love for him has a profound impact on the narrative.

Significance: This perlocutionary act contributes to the development of the romantic relationship between Jane and Mr. Rochester. It also leads to significant changes in the plot, such as Mr. Rochester's attempted marriage to Jane despite his existing impediment.

Mrs. Reed's Accusations:

Perlocutionary Effect: Mrs. Reed's false accusations against Jane as a disobedient and troublesome child elicit sympathy for Jane from the reader.

Significance: The perlocutionary impact is essential in shaping the reader's perception of Jane's character. It generates empathy and understanding for Jane's plight, influencing the reader's engagement with the story.

Bertha Mason's Revelations:

Perlocutionary Effect: The revelation of Mr. Rochester's secret marriage and the existence of Bertha Mason has a shocking effect on Jane and the reader.

Significance: This perlocutionary act dramatically alters the course of the narrative. It leads to Jane's decision to leave Thornfield Hall, impacting the plot's trajectory and character development.

St. John Rivers' Proposal:

Perlocutionary Effect: St. John's proposal to Jane, driven by a sense of duty, creates a sense of tension and conflict.

Significance: This perlocutionary act sets the stage for Jane's moral dilemma and her ultimate decision to follow her heart, rejecting St. John's proposal. It contributes to the exploration of themes related to love and individual agency.

Narrative Reflections on Morality:

Perlocutionary Effect: Jane's reflections on moral principles and her unwavering commitment to integrity influence the reader's perception of her character.

Significance: The perlocutionary impact contributes to the novel's exploration of morality, shaping the reader's understanding of Jane's resilience and ethical stance.

In "Jane Eyre," perlocutionary acts are pivotal in shaping the characters' relationships, moral dilemmas, and the overall impact of the narrative on the reader's emotions and perceptions.

Applying speech act theory to literary analysis offers a profound lens through which readers and scholars can unravel the intricate tapestry of language in texts. It enables a nuanced exploration of characters' hidden intentions, shedding light on the complexities of communication beyond the literal. Delving into locutionary, illocutionary, and perlocutionary acts unveils the rich layers of meaning within the narrative. This analytical framework transforms reading into a dynamic intellectual pursuit, revealing how language operates as a performative force, shaping the narrative's essence and influencing readers' interpretations. In essence, speech act theory opens up new dimensions, making literary texts a rich terrain for understanding the multifaceted nature of human expression.

In conclusion, the exploration of pragmatic aspects in literary texts, guided by speech act theory, reveals the intricate dance of meaning, intention, and response within the realm of language. The theoretical foundation of pragmatics, as discussed by scholars like E.S. Aznaurova and J.K.Adams, underscores the importance of considering language in its dynamic relationship with users and contextual parameters.

In the broader context, the evolution of pragmatic investigation traces back to ancient rhetoric schools, where pragmatic aspects of communication were explored, laying the foundation for modern theories. The emergence of speech act theory in the mid-twentieth century marked a pivotal moment, providing a framework to understand language as a performative force that goes beyond information conveyance.

The application of speech act theory to "Jane Eyre" by Charlotte Brontë illustrates how locutionary, illocutionary, and perlocutionary acts operate within the narrative. From the descriptive locutionary acts shaping imagery to the powerful illocutionary acts of characters asserting independence or expressing love, and the perlocutionary acts evoking reader empathy or steering the plot, speech act theory unravels the layers of meaning and impact embedded in the text.

In essence, pragmatic analysis, intertwined with speech act theory, enriches our comprehension of language in literary texts. By acknowledging the performative nature of language, considering contextual parameters, and deciphering the intended and unintended consequences of speech acts, we unravel the tapestry of meaning woven into the fabric of literary expression.

QUESTIONS:

1. What is the central focus of linguopragmatics, as described by E.S. Aznaurova, and how does it relate to the act of speaking or writing?

2. According to J.K. Adams, why is defining pragmatics challenging, and what distinction does he make between pragmatics and semantics?

3. How do both Aznaurova and Adams emphasize the importance of pragmatics in linguistic analysis, especially concerning language users and their communication contexts?

4. In what ways does the statement "John has three children" exemplify the complexity and depth inherent in linguistic expression, according to the discussion on meaning in pragmatic theories?

5. How does the concept of a communicative-pragmatic situation, as introduced by Aznaurova, encompass external conditions of intercourse, and what parameters does it involve?

6. Discuss the historical roots of pragmatic investigation, specifically in ancient rhetoric schools, and how their teachings align with the modern understanding of pragmatics.

7. What are the key components of speech act theory, and how does it go beyond the conventional view of language as a tool for information conveyance?

8. Break down the sentence "The sun is shining brightly today" into locutionary, illocutionary, and perlocutionary acts, explaining the significance of each.

9. How does speech act theory provide a nuanced lens for unraveling the impact of language on storytelling in literary texts, going beyond the conventional understanding of words conveying information?

10. In the analysis of locutionary acts in "Jane Eyre," provide examples of how narrative descriptions, dialogues between characters, inner monologues, descriptive passages, and letters contribute to the linguistic fabric of the novel.

11. Explore the significance of illocutionary acts in "Jane Eyre," using examples like Jane's declarations of independence, Mr. Rochester's declarations of love, and Jane's assertiveness in dialogue.

12. How do perlocutionary acts in "Jane Eyre," such as Jane's confession to Mr. Rochester, Mrs. Reed's accusations, Bertha Mason's revelations, and St. John Rivers' proposal, shape the narrative and influence the reader's perception?

13. Discuss the broader implications of applying speech act theory to literary analysis, emphasizing how it transforms reading into a dynamic intellectual pursuit.

14. In what ways does pragmatic analysis, guided by speech act theory, enrich our comprehension of language in literary texts, and how does it contribute to understanding the performative nature of language?

15. Summarize the overall significance of exploring pragmatic aspects in literary texts through the lens of speech act theory, drawing on the theoretical foundations discussed by scholars like E.S. Aznaurova and J.K. Adams.

LECTURE 13. LITERARY GENRES: THEORETICAL FRAMEWORK

OUTLINE

1. Theoretical Framework of Literary Genre: Influential Figures and Their Contributions.
2. Rene Wellek and Austin Warren: Tracing the Historical Development of Literary Genre.
3. V.B. Sosnovskaya's Genre Analysis: Unraveling the Factors Delimiting Literary Genres.
4. Contemporary Perspectives on Genre: Denis Delaney, Ciarran Ward, and Carla Pho Fiorina

Key words: genre, classical and modern theories of genre, factors delimiting the genre, lyric, epic, dramatic works, short story, poetry, drama and fiction.

Theoretical Framework of Literary Genre: Influential Figures and Their Contributions

A literary genre is a distinct category of literary composition characterized by common themes, structures, and stylistic elements, allowing for the classification and understanding of diverse works within a shared framework. Genres serve as critical tools for readers, writers, and scholars, facilitating discussions and expectations surrounding narrative conventions. From the vivid realms of fantasy and the intricate webs of mystery to the poignant depths of drama and the timeless echoes of poetry, each genre offers a unique lens through which stories unfold. The classification of literature into genres enables readers to navigate the vast landscape of creative expression, providing a roadmap for exploration while fostering a sense of familiarity. Ultimately, literary genres embody the dynamic interplay between tradition and innovation, reflecting the ever-evolving nature of human storytelling across cultures and epochs. This lecture will delve into the rich tapestry of literary genres, exploring significance in shaping our literary landscape.

The term "genre" originates from the French word meaning "kind" or "type." Its etymology can be traced to the Latin word "genus." In the context of literature, "genre" refers to a category or

style characterized by shared thematic, structural, and stylistic elements, aiding in the classification and analysis of diverse works.

Numerous scholars, including René Wellek and Austin Warren, Vita Borisovna Sosnovskaya, Denis Delaney, Ciaran Ward, Carla Pho Fiorina, and Heather Sellers, have explored the rich diversity of literary genres in their respective works. René Wellek and Austin Warren delve into the historical development of genres, offering insights into the evolving nature of each category. Vita Borisovna Sosnovskaya makes a significant contribution by categorizing genres based on key factors such as content, the nature of representation, and volume. Contemporary scholars, such as Denis Delaney, Ciarran Ward, and Carla Pho Fiorina, examine the vast catalogue of genres and subgenres. Through their collective efforts, these scholars deepen our understanding of literature, showcasing how genres evolve, intersect, and adapt across different epochs and cultural contexts.

Rene Wellek and Austin Warren: Tracing the Historical Development of Literary Genre

Wellek and Warren, in "Theory of Literature," delved into the intricate relationship between literature and its various components, including genre. They argued that the understanding of genre is crucial for the analysis and interpretation of literary works. They use an English word "kind" and a metaphor "institution" to show the complexity of genre.

"The literary kind is an "institution" as Church, University, or State is an institution. It exists, not as an animal exists or even as a building, chapel, library, or capitol, but as an institution exists. One can work through, express oneself through, existing institutions, create new ones, or get on, so far as possible, without sharing in polities or rituals; one can also join, but then reshape, institutions"[48]

In the book, Wellek and Warren stressed the historical development of literary genres, asserting that genres are not fixed or timeless entities. They evolve over time, responding to cultural, social, and artistic shifts. The scholars emphasized the dynamic nature of genres, suggesting that genres are not rigid classifications but fluid and adaptable forms. The scholars argued that while genres have

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[48] Wellek, R. and Warren, A. *Theory of literature*. – New York: A Harvest book, 1956. – P. 226.

historical roots, they also undergo transformations through the creative acts of individual authors. The authors underlined the importance of considering the broader cultural context in understanding genres and asserted that genres are intimately tied to the intellectual and cultural milieu (окружение/mihit) of a particular period.

Wellek and Warren's investigation of classical and modern theories of genre highlights the shift from a static, classical understanding of genres to a more dynamic, modern perspective that considers the historical and cultural contexts influencing the definition and interpretation of literary genres.

V.B. Sosnovskaya's Genre Analysis: Unraveling the Factors Delimiting Literary Genres

V.B. Sosnovskaya in her book "Analytical Reading," have dedicated efforts to classify literary genres, aiming to discern the factors that delineate one genre from another. Sosnovskaya proposes a comprehensive framework by identifying three pivotal factors shaping genre distinctions. Firstly, she emphasizes content, acknowledging that the thematic substance of a work is fundamental in assigning it to a specific genre. Secondly, she delves into the nature of representation, considering the stylistic and structural elements that characterize the way a narrative unfolds. Lastly, Sosnovskaya underscores the importance of volume, recognizing that the extent and depth of a literary work play a role in genre classification. Her tripartite approach encapsulates the multifaceted nature of genre, acknowledging that a nuanced understanding requires scrutiny of thematic, stylistic, and quantitative dimensions within the intricate tapestry of literary expression. Her classification is following:

I. As with all other art categories it is **the content** that imposes upon the genre its peculiar limitations:

1. If the author speaks about an aspect of reality reflected in his own inner world, if his emotions and meditations are represented without a clearly delimited thematic or temporal setting, the **genre is lyric** with lyric poetry as its main variety.

2. If it is outside events that are objectively narrated by an author, then it is an **epic genre** with narrative prose as its main variety.

3. If it is present day conflicting events that are represented in the speech and actions of characters, in their interrelation with each other,

the **genre is dramatic**, with different types of plays as its main manifestation.

II.   Another factor that delimits the genre of writing is **the nature of the represented conflicts** (fatal for the main character, the hero, or on the contrary, easily, overcome by him) as well as the moral stand taken by the author and expressed in a peculiar emotive quality of writing (elevated, humorous, ironic, sarcastic). In accordance with this literary works are divided into tragedy, comedy and drama.

III.   **The volume of the represented subject matter** is another factor, which is relevant to genre. In narrative prose, for instance, the volume delimits such two main subdivisions within the genre as novel and short story. A short story is usually centered on one main character (protagonist), one conflict, one theme, while in a novel alongside the main theme there are several other rival themes; several minor conflicts alongside the main conflict, rival characters alongside the main character.[49]

Identifying lyric, epic, and dramatic genres, Sosnovskaya navigates the intricate tapestry of literary expression, considering thematic, stylistic, and quantitative dimensions. Her nuanced approach discerns the factors that distinguish one genre from another, enriching our understanding of literary classification.

Contemporary Perspectives on Genre: Denis Delaney, Ciarran Ward, and Carla Pho Fiorina

Denis Delaney, Ciarran Ward, and Carla Pho Fiorina in the book "Fields of Vision" published in 2003 discuss the problem of genre in three broad groups. They call them *poetry, drama* and *fiction* and provide insights into the nature of poetry, drama, and fiction, emphasizing their distinctive features and the elements that bring each genre to life.

Poetry: Denis Delaney and others underscore the unique characteristics of poetry, suggesting that "poetry emerges from the interplay between the meaning of words and their arrangement on paper",[50] thus highlighting a delicate interplay between the meaning of words and their arrangement on paper. While the appearance of words

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[49] Sosnovskaya, V.B. *Analytical Reading*. Moscow: Higher School, 1974. – P.47-48.
[50] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P.4 A.

on the page is crucial, the essence lies in crafting language poetically. Poetry, in various shapes and sizes, is characterized by rich imagery, metaphors, and symbols. Sound features, such as rhyme and rhythm, contribute to its musical quality. Denis Delaney and others   highlight that poets often deviate from standard grammar and syntax to use language in a striking and original way. Ultimately, poetry is portrayed as a means for the poet to communicate their emotional and intellectual responses to personal experiences and the world.

Scholars propose a diverse array of poetic genres, each distinct in form and subjective expression. Among these are the ballad, elegy, epic, epigram, haiku, limerick, mock epic, ode, pastoral, romance, and sonnet[51]. These genres, while not exhaustive, encapsulate universal features rooted in poetic structure and the author's subjective insights conveyed through elevated mood and sensibility. The ballad, often narrative, weaves stories in verse; the elegy mourns the deceased, evoking poignant emotion. The epic takes on grand narratives, while the epigram encapsulates concise wit. In contrast, the haiku, originating from Japanese tradition, captures fleeting moments in three lines. Limericks entertain with playful rhymes, and mock epics satirize grandiosity. Odes celebrate with lyrical exuberance, pastorals delve into idyllic landscapes, romances explore love, and sonnets, with defined structures, delve into intricate themes. These genres collectively showcase poetry's versatility, offering a rich tapestry of forms and emotions.

Drama: Denis Delaney and others delve into the realm of drama, defining it as a genre intended for performance on a stage. "When reading a play, we should always try to imagine how it could be presented on stage. It always helps to see as many live or filmed versions of the play as possible."[52] He emphasizes that the written text, the play, is just one component, with other essential elements including actors, directors, and the audience. The description extends to the physical aspects of a theatrical production, such as the stage set, lighting, and sound effects. Drama is presented as a dynamic art form, relying on collaboration and visual elements to convey stories effectively. Delaney encourages readers to envision how a play could

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[51] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P. VII-VIII. Genres

[52] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P. 23 A.

be presented on stage, highlighting the importance of experiencing live or filmed performances.

Denis Delaney and others' classification of dramatic genres encompasses a rich tapestry of literary forms, each with its distinct flavor and purpose. His taxonomy includes *comedy, comedy of manners, farce, masque, mystery, miracle and morality plays, theatre of the absurd,* and *tragedy*[53]. These subgenres, objective in essence, come alive with vibrant dramatic hues. Comedy unfolds in its various nuances, from witty manners to farcical escapades, while masques and mysteries offer a mystifying allure. Morality plays explore ethical dilemmas, and tragedies delve into profound human experiences. This categorization emphasizes the performative nature of these genres, where the interplay between actors and the stage, guided by the director's vision, comes together to captivate the audience. In this theatrical realm, words are not solitary entities but catalysts for a dynamic synergy of artistic elements, creating a multidimensional experience that transcends the written text, inviting the audience into a world where literature transforms into living, breathing performances.

Fiction: The term "fiction," traced back to the Latin word "fingere," encompasses narratives in prose or verse that are products of the imagination. Denis Delaney and others focuse on the novel and short story as primary forms of fiction stating "it is most commonly used when referring to the short story and the novel."[54] He recognizes storytelling as an integral part of human existence and emphasizes fiction's role in satisfying the innate human need for narrative. Fiction transports readers to imaginary worlds, introduces them to new characters, and narrates significant events. Delaney situates fiction, particularly in the form of the novel since the eighteenth century, as the most popular literary genre in Western culture.

Denis Delaney and others' exploration of fictional genres is an intricate tapestry encompassing diverse forms of storytelling. His classification spans allegory, anti-novel, bildungsroman, epistolary novel, gothic novel, historical novel, modernist novel, picaresque novel, regional novel, satire, science fiction, utopian and dystopian

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[53] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P. IX-XI. Genres

[54] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P. 35 A.

novel, and short story[55]. Within these genres, characters become conduits for unraveling various facets of life, navigating the realms of objective description and subjective evaluation. Allegory weaves symbolic narratives, while bildungsroman traces the protagonist's coming-of-age journey. Epistolary novels unfold through letters, offering a unique narrative structure, and gothic novels delve into mysterious and supernatural realms. Historical novels transport readers to different eras, while modernist novels experiment with narrative forms. Picaresque novels follow roving protagonists through various adventures, and regional novels capture the essence of specific locales. Satire employs humor and irony to critique societal aspects, while science fiction explores speculative futures. Utopian and dystopian novels envision ideal or nightmarish societies, and short stories distill poignant moments. Delaney's taxonomy underscores the rich diversity within fiction, each genre providing a lens through which authors navigate the intricate interplay of storytelling elements to illuminate the complexities of human experience.

Denis Delaney, Ciarran Ward, and Carla Pho Fiorina, in their 2003 book "Fields of Vision," explore the genres of poetry, drama, and fiction, offering nuanced insights into their unique characteristics. Scholars define poetry as an interplay between word meaning and arrangement on paper, highlighting its musicality, symbolism, and deviation from standard grammar. The scholars propose various poetic genres such as ballad, elegy, and sonnet, each conveying subjective insights through elevated language. They portray drama as a dynamic genre, emphasizing its performative nature with components like actors, directors, and stagecraft. The classification of dramatic subgenres, including comedy, tragedy, and masque, illustrates the vibrant spectrum of theatrical expression. Regarding fiction, Scholars trace its origin to the Latin term "fingere" and focuses on the novel and short story. The taxonomy spans allegory, gothic novel, satire, and science fiction, showcasing the diversity within fiction. Their exploration underscore storytelling's fundamental role in human experience, with each genre offering a unique lens to navigate the complexities of life.

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[55] Delaney, D. and others. *Fields of Vision*. Volume I. Essex: Longman, 2003. – P. XI-XIII. Genres

In conclusion, the exploration of literary genres and sub-genres, as presented, unveils a captivating tapestry woven by influential figures across different epochs. From the theoretical frameworks of René Wellek and Austin Warren, emphasizing the dynamic evolution of genres, to V.B. Sosnovskaya's meticulous genre analysis, considering content, representation, and volume, the journey through lyric, epic, and dramatic genres is enriched. Contemporary perspectives by Denis Delaney, Ciarran Ward, and Carla Pho Fiorina illuminate the performative nature of poetry, drama, and fiction. This comprehensive examination reaffirms that genres are not static entities but living expressions, evolving through cultural shifts, individual creativity, and the symbiotic relationship between authors and their cultural contexts.

QUESTIONS:

1. How do literary genres serve as critical tools for readers, writers, and scholars?

2. What linguistic roots contribute to the term "genre," and how does this understanding enhance its role in literature?

3. According to Wellek and Warren, how do literary genres evolve over time, and what factors influence their transformation?

4. In Wellek and Warren's perspective, why is it crucial to view genres as dynamic and adaptable rather than fixed classifications?

5. What are the three pivotal factors proposed by V.B. Sosnovskaya for shaping genre distinctions?

6. Can you provide examples of lyric, epic, and dramatic works and explain how they fit into Sosnovskaya's classification based on content?

7. How does Sosnovskaya's framework delimit genres, considering factors like conflicts, moral stands, and the volume of subject matter?

8. How do Denis Delaney, Ciarran Ward, and Carla Pho Fiorina categorize genres in "Fields of Vision," and what insights do they offer into poetry, drama, and fiction?

9. According to Denis Delaney and others, what are the unique characteristics of poetry and how does it emerge from the interplay between words?

10. Explain Denis Delaney's description of drama as a dynamic art form. What elements contribute to the effectiveness of conveying stories through drama?

11. How does Denis Delaney perceive fiction, and what is its role in satisfying the innate human need for narrative?

12. Can you provide examples of different forms of storytelling within the fiction category, as explored by Denis Delaney and others?

13. In the conclusion, how is storytelling discussed as a contributing factor to the living expressions and evolution of literary genres?

14. According to Delaney's classification, how does the collaborative nature of the theatrical realm come into play in the presentation of drama?

LECTURE 14. HEATHER SELLERS AND HER CATALOGUE OF GENRES

OUTLINE

1. Heather Sellers' Exploration of Literary Forms: A Palette of Creativity.
2. Exploring Abecedarius and Anaphora.
3. Exploring Braids, Graphic and Flash.
4. Exploring Ghazal and Journey.

Key words: abecedarius, anaphora, graphic, flash, ghazal, journey.

Heather Sellers' Exploration of Literary Forms: A Palette of Creativity

Heather Sellers stands as a prominent contemporary figure in the realms of Literary Studies and Creative Writing, making significant contributions to both fields. She emphasizes the importance of exploring and experimenting with various literary forms within the traditional genres of poetry, drama, fiction, and creative nonfiction. She introduces the concept of "forms" as specific subcategories within each genre. For instance, in poetry, a writer might choose the sonnet or free verse form, while a playwright can utilize two-parters, ten-minute plays, or one-act plays.

Sellers encourages writers to go beyond traditional boundaries and explore forms that exist in between or outside the established genres. This includes working with prose poems, spoken word, monologues in verse (such as rap), and extremely short stories that blur the line between fiction and poetry. Additionally, she mentions unconventional forms like comics, graphic novels, vouvelles, and text-and-image experiments that don't neatly fit into the traditional genres.

The overarching idea is that practicing various forms, both traditional and nontraditional, contributes to the expansion of a writer's skills and vision. The notion that "there's nothing new to say, only new ways to say it"[56] underscores the importance of innovation

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[56] Sellers, H. *The Practice of Creative Writing*. Boston, New York: Macmillan Learning, 2008. – P. 405.

and creativity in the exploration of diverse literary forms. This approach encourages writers to find unique expressions and push the boundaries of conventional genres, fostering a more dynamic and inventive writing practice.

Heather Sellers discusses fourteen distinct forms, which serve as tools for writers to paint their narratives, offering a rich variety of styles and techniques to explore.

Exploring Abecedarius and Anaphora

Abecedarius is a form of poetry or literature in which each line or stanza follows a strict alphabetical order. Starting with the first letter of the alphabet and progressing sequentially, this structured approach adds a playful or challenging dimension to creative expression, encouraging writers to craft within the constraints of the alphabet.

Example: The poem "A Poem for S." by Jessica Greenbaum reflects on a person (referred to as S.) who once engaged with the dictionary with casual and devoted attention. Life's responsibilities now constrain that engagement, likened to gears around a cog and petals on a daisy. The poem explores a treasured story of a Jewish ancestor finding forgiveness by naming the alphabet. It wishes well for S., drawing connections between individual trials, aspirations, and the broader human experience. The final lines invoke hope for good news in a wife's X-ray and raise a toast to S. in the metaphorical Great Book of Life.

A Poem for S.

BY JESSICA GREENBAUM

Because you used to leaf through the dictionary,
Casually, as someone might in a barber shop, and
Devotedly, as someone might in a sanctuary,
Each letter would still have your attention if not
For the responsibilities life has tightly fit, like
Gears around the cog of you, like so many petals
Hinged on a daisy. That's why I'll just use your
Initial. Do you know that in one treasured story, a
Jewish ancestor, horseback in the woods at Yom
Kippur, and stranded without a prayer book,
Looked into the darkness and realized he had
Merely to name the alphabet to ask forgiveness—

No congregation of figures needed, he could speak
One letter at a time because all of creation
Proceeded from those. He fed his horse, and then
Quietly, because it was from his heart, he
Recited them slowly, from aleph to tav. Within those
Sounds, all others were born, all manner of
Trials, actions, emotions, everything needed to
Understand who he was, had been, how flaws
Venerate the human being, how aspirations return
Without spite. Now for you, may your wife's
X-ray return with good news, may we raise our
Zarfs to both your names in the Great Book of Life.[57]

Anaphora is a literary form characterized by the repetition of a word or phrase at the beginning of successive clauses or sentences. This deliberate repetition serves to create emphasis, rhythm, and thematic coherence, allowing writers to convey powerful emotions and ideas through a structured and repetitive pattern.

Example: The opening paragraph of Charles Dickens' "A Tale of Two Cities" is one of the most famous in English literature:

"**It was** the best of times, **it was** the worst of times, **it was** the age of wisdom, **it was** the age of foolishness, **it was** the epoch of belief, **it was** the epoch of incredulity, **it was** the season of Light, **it was** the season of Darkness, **it was** the spring of hope, **it was** the winter of despair, **we had** everything before us, **we had** nothing before us, **we were all going direct** to Heaven, **we were** all **going direct** the other way – in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only."[58]

Exploring Braids, Graphic and Flash

Braids in literary form involve interweaving multiple storylines or perspectives to create a complex narrative structure. Similar to braided hair, this technique merges distinct elements, enriching the overall texture of the story. It allows for nuanced exploration and

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[57] Sellers, H. The Practice of Creative Writing. Boston, New York: Macmillan Learning, 2008. – P. 335.

[58] Sellers, H. The Practice of Creative Writing. Boston, New York: Macmillan Learning, 2008. – P.413.

connection of diverse characters, themes, or timelines within a single narrative. While traditional braids may involve three strands, contemporary literature expands this concept, allowing for the incorporation of more than three interconnected storylines, enriching the narrative with diverse perspectives and thematic elements.

Example: Michael Cunningham's novel "The Hours" can be considered an example of the "braids" literary form. The novel intertwines three separate narratives, each exploring the lives of different women (Mrs. Dalloway (1990s), Mrs. Woolf (1920s), and Mrs. Broun (1940s)) in different time periods . The braided structure allows for a rich and complex exploration of themes and characters, creating connections and resonances across the distinct storylines.

Graphic. Embracing the visual dimension of storytelling, the graphic form incorporates images and text. A graphic novel is a narrative work that combines illustrations and text, often in a comic book style, to tell a complete story. It blends visual and literary elements to convey complex narratives. A poem is a form of literary expression characterized by heightened language, rhythmic qualities, and condensed, evocative imagery, often exploring emotional or aesthetic themes.

Example: "Action: An Answer to Sympathy" by Rebekah Lee[59] is a contemporary poem that responds to the Black Lives Matter movement. The poem draws on the metaphor of a caged bird, echoing the historical struggles and injustices faced by Black individuals. Through vivid imagery and powerful language, the poem portrays a collective awakening, a breaking free from oppression, and a determined call for justice. The repetition of "We heard the caged bird's song years past" emphasizes the enduring legacy of racial inequality, while the poem's conclusion asserts a resounding declaration: "Storm the streets, we will be heard. Black Lives Matter." Rebekah Lee's poem exemplifies the use of poetry as a medium for social commentary and activism.

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[59] Rebekah Lee, a student of Ohio Northern University in 2021, pursued journalism and engaged in creative writing classes to explore and develop her poetic forms. With permission granted by Rebekah Lee, her poem is made available for use in educational settings and publications, specifically for teaching purposes.
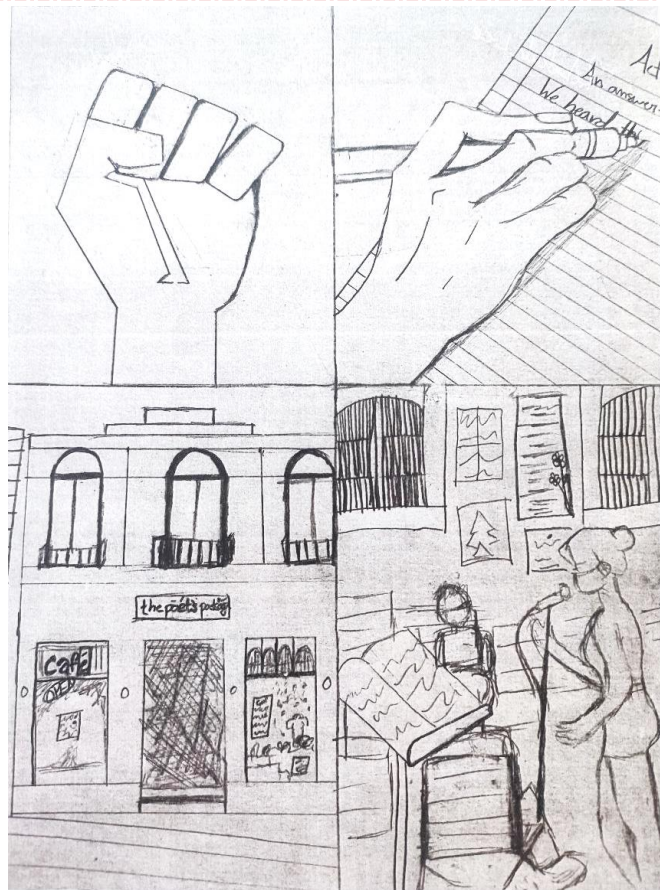
Action
An Answer to sympathy

BY REBEKAH LEE

We heard the caged bird's song years past
The sun beat down on pavement streets, Floyd Chokes
And the people saw, filmed, they gasped
When this man died, we took to the streets
And the sounds of voices fill the air, maybe this time, they'll last
We heard the caged bird's song years past

We heard the beating of wings, saw the mournful scars
Blood splattered our streets, buildings burned in the night.
There are no more perches from which to cling.
It is all or nothing this time.
The pain has reached its limit, the people won't wait for the door
to open
They are screeching now.
A loud wailing, assault of the emotions built up too high to ignore
anymore.
A million birds forcing open that same door.

We heard the caged bird's song from years past
And added our own voices to it so it won't last.
We beat the bars. We will be free.
No more waiting. No more chiding
No more sighing. No more hiding.
The pleas to heavens swing downward with actions.
Now a heavy rain pouring clatter
Storm the streets, we will be heard. Black Lives Matter.

Flash, as a literary form, refers to extremely brief works characterized by their concise and condensed nature. It often includes flash fiction or nonfiction, presenting a complete narrative, idea, or emotion within a very short word count, typically ranging from a few words to a thousand. Flash engages readers through brevity and impactful storytelling. Ernest Hemingway's "For sale, Baby shoes, Never worn" is considered as an example to a six word flash.

The flash story "Book" by DeRicki Johnson, presented below, comprises 102 words, including the book's title. The writer skillfully captures the personality and behavior of a book buyer in a bookstore. Through the animated portrayal of the book, the reader is prompted to contemplate the significance of books in human life. The narrative suggests that books have the power to influence mindset and world outlook, potentially altering the trajectory of one's life.

Book

BY DERICKI JOHNSON

His lips moved as he read the tag on the worn, tattered book: "Slightly Foxed—$5.00."

Humph. More like savagely sharked, he thought. But, there was something about this tome, driving him to covet it.

"I'll give you two bucks for it."

Just then the book cover flapped ever so slightly, its dog-eared pages restlessly ruffling.

The eldritch clerk looked over his precariously perched reading glasses and down his nose at the scruffy whelp; the book definitely quivering in anticipation. "No charge. The book's chosen you."

Walking home, he couldn't shake the feeling the book itself had begun to read… him.[60]

Exploring Ghazal and Journey

Ghazal is a poetic form with Middle Eastern origins, characterized by rhyming couplets and a repeating refrain, typically dealing with themes of love, loss, and mysticism. Each couplet is independent, presenting its own unique thought or emotion. The final couplet often includes the poet's signature, introducing their name or a pseudonym. The ghazal encapsulates intense emotions within a concise and structured lyrical framework.

Example: "Hustle" by Jericho Brown reflects elements of a ghazal, a form characterized by rhyming couplets and repeated refrains. Each stanza encapsulates distinct moments, mirroring the modular nature of the ghazal. The repetition of "prison" creates a rhythmic pattern, linking disparate experiences thematically. Addressing themes of incarceration, love, and family dynamics, the poem echoes the ghazal's exploration of personal and universal tensions. Ghazals traditionally explore themes of love, loss, and longing. In Jericho Brown's poem "Hustle," themes of incarceration (imprisonment), love, and family dynamics are prominent. The poem explores the impact of imprisonment on individuals and their relationships. The experiences and emotions associated with being in prison or having a family member in prison are central to the narrative. The poem reflects on the challenges, sacrifices, and

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[60] *Flash Fiction Magazine*. Edited by: Black, G., Clayton, E. Anushree Nande e-book formatting by Henkel, G. 2016 // https://flashfictionmagazine.com/

complexities involved in navigating life within the context of incarceration. Additionally, it addresses societal perceptions and biases related to race, as suggested by the line, "I eat with humans who think any book full of black characters is about race." The theme of injustice and its effects on personal and familial relationships is also implicit in the poem.

Hustle

BY JERICHO BROWN

They lie like stones and dare not shift. Even asleep, everyone hears in prison.
Dwayne Betts deserves more than this dry ink for his teenage years in prison.
In the film we keep watching, Nina takes Darius to a steppers ball.
Lovers hustle, slide, and dip as if none of them has a brother in prison.
I eat with humans who think any book full of black characters is about race.
A book full of white characters examines insanity—but never in prison.
His whole family made a barricade of their bodies at the door to room 403.
He died without the man he wanted. What use is love at home or in prison?
We saw police pull sharks out of the water just to watch them not breathe.
A brother meets members of his family as he passes the mirrors in prison.
Sundays, I washed and dried her clothes after he threw them into the yard.
In the novel I love, Brownfield kills his wife, gets only seven years in prison.
I don't want to point my own sinful finger, so let's use your clean one instead.
Some bright citizen reading this never considered a son's short hair in prison.
In our house lived three men with one name, and all three fought or ran.
I left Nelson Demery III for Jericho Brown, a name I earned in prison.[61]

Journey: The term "journey" as a literary genre doesn't refer to a distinct and separate genre like fiction, poetry, or drama. Instead, it is more of a thematic element or motif that can be found across various genres. The journey is a narrative pattern that often involves a character or characters traveling, exploring, or undergoing a transformative experience. This theme is pervasive in literature and serves as a metaphor for personal growth, self-discovery, and the challenges of life.

Journey narratives can take different forms, including physical journeys across landscapes, spiritual journeys, emotional journeys, or intellectual quests. The protagonist's movement from one place to another is often symbolic of their inner development or a quest for knowledge.

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[61] Sellers, H. The Practice of Creative Writing. Boston, New York: Macmillan Learning, 2008. – P. 112-113.

Example: "The Lord of the Rings" by J.R.R. Tolkien is a journey narrative because it intricately weaves a tale of physical and metaphysical odyssey. At its core is the quest to destroy the One Ring, undertaken by Frodo Baggins and the Fellowship of the Ring. The narrative unfolds as a perilous expedition across diverse landscapes, cultures, and challenges. This physical journey symbolizes a profound quest for the preservation of Middle-earth from the dark lord Sauron's tyranny. Beyond the external trek, it is a journey of moral choices, personal growth, and the forging of unbreakable bonds among the characters. The story adheres to the quintessential elements of the journey narrative – character development, exploration, overcoming obstacles, and the pursuit of a transformative goal. Through this epic journey, Tolkien creates a timeless narrative structure that explores the complexities of heroism, sacrifice, and the enduring struggle between good and evil.

In conclusion, Heather Sellers' exploration of literary forms provides a rich palette for creative expression. Sellers advocates for pushing the boundaries of traditional genres and experimenting with various forms within poetry, drama, fiction, and creative nonfiction. The lecture covers the intricate details of abecedarius, anaphora, graphic, flash, ghazal, and journey as literary forms, emphasizing the importance of keen observation, rich detail, and expertise in the chosen subject matter.

QUESTIONS:

1. What is Heather Sellers' contribution to Literary Studies and Creative Writing?

2. What is the significance of exploring and experimenting with various literary forms, according to Heather Sellers?

3. How does Heather Sellers define and introduce the concept of "forms" within the traditional genres of poetry, drama, fiction, and creative nonfiction?

4. Can you provide examples of nontraditional forms that Heather Sellers encourages writers to explore, and why are they important for creative expression?

5. According to Sellers, what is the overarching idea behind practicing various literary forms, both traditional and nontraditional?

6. How does the notion that "there's nothing new to say, only new ways to say it" underscore the importance of innovation and creativity in literary exploration?

7. In what ways does Heather Sellers emphasize the importance of pushing the boundaries of conventional genres for writers?

8. Discuss the characteristics and significance of the abecedarius form in poetry or literature, using Jessica Greenbaum's "A Poem for S." as an example.

9. What is anaphora as a literary form, and how does it contribute to creating emphasis, rhythm, and thematic coherence in writing?

10. Explain the concept of the "braids" literary form, and provide an example from Michael Cunningham's novel "The Hours."

11. How does the graphic form in literature incorporate both images and text to convey complex narratives?

12. Explore the characteristics of flash as a literary form, using DeRicki Johnson's flash story "Book" as an example.

13. Define ghazal as a poetic form, and analyze how Jericho Brown's poem "Hustle" reflects elements of the ghazal.

14. What does the term "journey" represent as a literary motif, and how does it manifest in J.R.R. Tolkien's "The Lord of the Rings"?

LECTURE 15. AN IN-DEPTH EXPLORATION OF TRADITIONAL LITERARY FORMS: INSIGHTS FROM HEATHER SELLERS' FRAMEWORKS

OUTLINE

1. A Comprehensive Examination of List and Monologue.
2. Exploring the Art of Dramatic Expression: Exploring a One-Act Play.
3. Pantoum Poetry and Sestina: Form, Function, and Poetic Techniques.
4. Sonnet and Villanelle Poetry: Examining the Literary Forms.

Key words: list, monologue, play/screenplay, pantoum, sestina, sonnet, villanelle.

A Comprehensive Examination of List and Monologue

List: In literature, a list is a stylistic device where items, ideas, or descriptions are presented sequentially, emphasizing enumeration and order. Whether a straightforward inventory or a more elaborate arrangement, lists serve various purposes. Writers use lists for cataloging, organization, and rhetorical effect, enhancing rhythm and pace. Lists can convey information with clarity, create emphasis, or build anticipation. Walt Whitman's poetic catalogs or Betsy Sholl's "Genealogy" exemplify how lists can structure and convey complex themes, becoming a distinctive literary form. The deliberate repetition and arrangement of items in a list contribute to the overall impact of a work, fostering engagement and conveying meaning through a curated sequence.

Sellers celebrates the simplicity and effectiveness of the list, where writers compile items or thoughts in a sequential manner. This form offers a structured yet flexible approach to storytelling.

Example: The following list poem reflects the speaker's complex relationship with their parents, each metaphorically represented by contrasting elements. The parents are symbols of dichotomies – flame and rope, tire and dial tone, flag and shoe. The speaker navigates a world where symbols of fragility and transience, like a cup and a star gone out, are intertwined with the dualities of drinking and dreaming. The poem delves into the speaker's sense of shame, embarrassment,

and longing within the metaphorical realms of burning, flying, and calling across the ice to an absent dog.

Genealogy

BY BETSY SHOLL

One of my parents was a flame, the other a rope.
One was a tire, the other a dial tone.

In the night I'd wake to a hum and the faint
smell of burnt rubber.

One of my parents was a flag, the other a shoe.
The ideogram tattooed on my lower back
is the one for dog trying to run on ice.

One of my parents was a star already gone out,
the other a cup I carried into the night,
convinced it was fragile.

One of my parents I drank, the other I dreamed.

In the revolving door of my becoming,
one pushed from inside, one from without.
Thus, my troubled birth, my endless stammer.

One was an eyebrow, the other a wink.
How they amused each other.

One was a candle, the other a bird, I was ashamed
Of not burning, embarrassed I couldn't fly.

I was a girl calling across the ice to a dog
She didn't have.[62]

[62] Sellers, H. The Practice of Creative Writing. Boston, New York: Macmillan Learning, 2008. – P. 66.

Analyzing the Art of Monologue: Structure, Purpose, and Impact

Monologue: A monologue is a speech or verbal expression by a single character, typically delivered aloud and addressed to other characters, the audience, or oneself. It is a literary device used in both drama and prose to reveal a character's thoughts, feelings, and perspectives. Monologues can serve various purposes, such as providing insight into a character's motivations, expressing inner conflicts, or advancing the plot. Contemporary humoristic monologues entertain, offer social commentary, reflect culture, express personal views, break taboos, and showcase comedic skills.

Example: The central idea of the monologue "I'll Never Give Up My Independence" by Jules Feiffer is about a young woman's desire for independence and her attempt to break away from her parents' home. Faced with societal expectations and pressure to conform to traditional norms, she makes the decision to move out. However, the reality of the world and the challenges of finding a place to stay force her to resort to stealthy visits back home while maintaining the appearance of an independent life. The monologue humorously explores the tensions between youthful aspirations for freedom and the practical challenges of achieving true independence.

I'll Never Give Up My Independence

BY JULES PFEIFFER

GIRL

Try to see it my way. I am nearly twenty and if I was ever going to make a break, now is the time to do it. Imagine. Half my girl friends were already separated from their husbands and here I was still living at home.

So I told my parents I was moving out.

You can't imagine the yelling and screaming. My father said, "You're breaking your mother's heart." My mother said, "What was my crime? What was my terrible crime?"

And before I knew it we were in an argument and I told them both they needed analysis and they told me I had a filthy mouth, and suddenly I was out on the street with my raincoat, my suitcase, and my tennis racket but I had no place to move!

So I looked around downtown and everything was too expensive and evening came and all my girl friends had reconciled with their husbands so there was absolutely no place I could spend the night.

Well, frankly, what on earth could I do? I waited till it was way past my parents' bedtime – then I sneaked back into the house and set the alarm in my bedroom for six the next morning.

Then I slept on top of the bed so I wouldn't wrinkle any sheets, sneaked some breakfast in the morning and got out before anyone was up.

I've been living that way for two months now.[63]

Exploring the Art of Dramatic Expression: Exploring a One-Act Play

A one-act play: A one-act play, often referred to as a "short play" or "10-minute play," is a brief theatrical work that typically lasts around ten minutes when performed. Despite their brevity, these plays aim to tell a complete story with a beginning, middle, and end, or to capture a moment or theme effectively within the time constraints.

Ten-minute plays have gained popularity for various reasons. They are suitable for festivals, competitions, and showcases where several short plays can be presented in a single event. They offer playwrights a chance to explore concise storytelling, and for directors and actors, they provide an opportunity to work on diverse characters and themes in a condensed timeframe.

These plays can cover a wide range of genres, from comedy to drama and everything in between. Due to their short duration, they often focus on a specific moment, conflict, or idea. The challenge lies in creating engaging and meaningful storytelling within the constraints of the limited time frame.

Example: Peter Morris' ten-minute play "Pancake" can be an example to this literary form. David Ives is known for his clever and humorous short plays; Ives has contributed to collections like "All in the Timing." Annie Baker is more famous for her longer works, Baker has also written shorter plays, such as "The Flick."

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[63] https://www.dawsoncollege.qc.ca/professional-theatre/wp-content/uploads/sites/11/monologues_contemporary_female.pdf

Pantoum Poetry and Sestina: Form, Function, and Poetic Techniques

Pantoum: A pantoum is a poetic form with a specific structure characterized by repeating lines in a pattern. It originated in Malaysia and was adapted into French literature in the 19th century. The pantoum typically consists of quatrains (four-line stanzas) where the second and fourth lines of each stanza are repeated as the first and third lines of the next stanza. The final stanza repeats the second and fourth lines of the previous stanza, often creating a circular effect. Each line is usually of a set length, and there is no strict requirement for rhyme.

The structure of a pantoum can be summarized as follows:

Stanza 1: A-B-C-D

Stanza 2: B-E-D-F

Stanza 3: E-G-F-H

Stanza 4: G-I-H-J

Stanza 5: I-C-J-A

This repetition creates a rhythmic and meditative quality, as well as a sense of inevitability and circularity. Poets often use the repeated lines to create variations in meaning or to build upon certain themes throughout the poem.

Example: Carolyn Kizer's (1925 –2014) "Parent's Pantoum" revolves around the theme of aging and the complex relationship between parents and their grown-up children. The poem explores the contrast between the generations, highlighting the perception of the parents as still young and vibrant, while the grown-up children are described as "enormous" and more "ladylike" than the parents ever were.

Parent's Pantoum

BY CAROLYN KIZER

Where did these enormous children come from,
More ladylike than we have ever been?
Some of ours look older than we feel.
How did they appear in their long dresses

More ladylike than we have ever been?
But they moan about their aging more than we do,
In their fragile heels and long black dresses.

They say they admire our youthful spontaneity.

They moan about their aging more than we do,
A somber group – why don't they brighten up?
Though they say they admire our youthful spontaneity
They beg us to be dignified like them

As they ignore our pleas to brighten up.
Someday perhaps we'll capture their attention
Then we won't try to be dignified like them
Nor they to be so gently patronizing.

Someday perhaps we'll capture their attention.
Don't they know that we're supposed to be the stars?
Instead they are so gently patronizing.
It makes us feel like children – second-childish?

Perhaps we're too accustomed to be stars.
The famous flowers glowing in the garden,
So now we pout like children. Second-childish?
Quaint fragments of forgotten history?

Our daughters stroll together in the garden,
Chatting of news we've chosen to ignore,
Pausing to toss us morsels of their history,
Not questions to which only we know answers.

Eyes closed to news we've chosen to ignore,
We'd rather excavate old memories,
Disdaining age, ignoring pain, avoiding mirrors.
Why do they never listen to our stories?

Because they hate to excavate old memories
They don't believe our stories have an end.
They don't ask questions because they dread the answers.
They don't see that we've become their mirrors,

We offspring of our enormous children.[64]

Sestina: A sestina is a complex poetic form consisting of six stanzas, each with six lines, followed by a three-line envoi (заключающая строфа стихотворения / she'rni xulosalovchi bandi). The unique feature of a sestina is the pattern of word-endings, or "teleutons."[65] The words that end each line in the first stanza are rotated in a specific order throughout the subsequent stanzas, ending in a different combination in the envoi. This intricate structure demands careful word choice and manipulation, making the sestina a challenging and structured poetic form. The form was popularized by Arnaut Daniel in the 12th century and later adapted by poets like Dante and Petrarch. Notable modern poets, including Elizabeth Bishop, Florence Cassen Mayers have also embraced the sestina, showcasing its enduring appeal and versatility.

The structure of sestina is as following:
- Stanza 1: A, B, C, D, E, F
- Stanza 2: F, A, E, B, D, C
- Stanza 3: C, F, D, A, B, E
- Stanza 4: E, C, B, F, A, D
- Stanza 5: D, E, A, C, F, B
- Stanza 6: B, D, F, E, C, A
- Envoi: B, E
- Envoi: D, C
- Envoi: F, A

Example: "Sonya: A Sestina" in Jay Parini's novel "The Last Station" explores the emotional landscape of Sofia Andreyevna, Leo Tolstoy's wife. The sestina unfolds a complex tapestry of Sonya's inner turmoil, love, and devotion. Through repeated words, it captures her multifaceted emotions, revealing the challenges of maintaining a relationship with a celebrated figure like Tolstoy. The central idea revolves around the intricate interplay of love, sacrifice, and the

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[64] https://poets.org/poem/parents-pantoum
[65] The term "teleuton" typically refers to the conclusion or end part of a speech or literary work. It's the opposite of a prologue, focusing on the ending or closing remarks. The teleuton is often used in the context of rhetorical structures and narrative devices.

struggles inherent in a literary marriage. The poem adheres to the sestina form, a poetic structure of six stanzas, each with six lines and a fixed end-word pattern. The end words from the first stanza are rotated in a set pattern through the remaining stanzas. This structure creates a unique rhythm, emphasizing key themes and contributing to the poem's cyclical nature.

SONYA: A SESTINA

BY JAY PARINI

*On my knees, still praying, by the blackened **pond.***
I watch the moon's bare sickle and the stars
that fleck and burn my skin, asking the God
of thunder to avenge me now, to cleanse or kill
the enemy without, within, to make love
blaze like this wild grassfire, searing wind.

I feel it rising in the wood, hot wind
*across the world. It stipples the black **pond***
and wakens what I used to know of love,
that whirling zodiac of flinty stars
that filled my nights. It's easier to kill
now, kill what hurts. To spit at God.

What have I come to, railing at my God?
Deliver me, O Lord. Let fiery wind
rise through my hair. Why should I kill
*what I love best? I'll float above the **pond***
tonight like moonglow, flaking stars.
I'll fill the water, overwhelmed by love.

It's what I live for: love, bright love
that starts, as always, in the eye of God,
then spills through dark, ignites the stars,
the fields and forests with its blazing wind
*and marks the surface of my little **pond**,*
a skin of fire. I'd never want to kill

what I love best. I may scream kill

and kill as Cain did in my heart. But love
*prevents me, buoys me up. It's like a **pond***
that holds and fills me with the light of God,
a love of man. I listen to the wind
that scatters, blows, and sparks a billion stars.

I'm on my knees still, scattered like the stars.
If I am nothing, what is there to kill?
I'm piecemeal, pierced, and parcel of the wind,
with nothing left to love or not to love.
I'm one bright atom in the mind of God,
*almost extinguished here beside the **pond**.*

I'm full of <u>stars</u> and, maybe, full of <u>love</u>.
I'll <u>kill</u> whatever in me turns from <u>God</u>,
avoids hot <u>wind</u>, the heart's black <u>pond</u>.[66]

Another form of sestina can be observed in the "All-American Sestina" by Florence Cassen Mayers, where the author uses the numbers to create beginning words in a sestina pattern.

All-American Sestina
BY FLORENCE CASSEN MAYERS

One nation, indivisible
two-car garage
three strikes you're out
four-minute mile
five-cent cigar
six-string guitar
six-pack Bud
one-day sale
five-year warranty
two-way street
fourscore and seven years ago
three cheers

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[66] Parini, J. The Last Station. A Novel of Tolstoy's Last Year. Edinburg, London, New York, Melbourne: Canongate, 1990 – P. 150.

three-star restaurant
sixty-
four-dollar question
one-night stand
two-pound lobster
five-star general
five-course meal
three sheets to the wind
two bits
six-shooter
one-armed bandit
four-poster
four-wheel drive
five-and-dime
hole in one
three-alarm fire
sweet sixteen
two-wheeler
two-tone Chevy
four rms, hi flr, w/vu
six-footer
high five
three-ring circus
one-room schoolhouse
two thumbs up, five-karat diamond
Fourth of July, three-piece suit
six feet under, one-horse town[67]

Sonnet and Villanelle Poetry: Examining the Literary Forms

Sonnet: A sonnet is a poetic form that originated in Italy and has been widely used in Western literature for centuries. It typically consists of 14 lines, usually written in iambic pentameter, a metrical pattern where each line has ten syllables with alternating stressed and unstressed beats.

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[67] Meyer, M. The Bedford Introduction to Literature. Boston and New York: Bedford, 2005. – P. 925-926.

There are several types of sonnets, with the two most well-known being the Petrarchan (or Italian) and the Shakespearean (or English) sonnets.

Petrarchan Sonnet (or Italian Sonnet): This form is divided into an octave (eight lines) followed by a sestet (six lines). The rhyme scheme of the octave is typically ABBAABBA, and the sestet can have various rhyme schemes, such as CDCDCD or CDECDE.

Shakespearean Sonnet (or English Sonnet): This form consists of three quatrains (four-line stanzas) followed by a concluding rhymed couplet (two-line stanza). The rhyme scheme is usually ABABCDCDEFEFGG.

Sonnets traditionally explore themes of love, beauty, nature, and mortality. They often follow a volta or "turn," a shift in tone or argument, usually occurring between the octave and sestet in a Petrarchan sonnet or before the final couplet in a Shakespearean sonnet. Famous sonneteers include William Shakespeare, Petrarch, and Elizabeth Barrett Browning.

Example: This sonnet, Sonnet 130 by William Shakespeare, is a parody of the traditional love sonnet. Instead of using conventional, exaggerated comparisons to praise the poet's beloved, Shakespeare employs a more realistic and honest approach. In each quatrain (four-line stanza), he contrasts his mistress's qualities with conventional standards of beauty, highlighting her imperfections.

The poet begins by stating that his mistress's eyes are "nothing like the sun," challenging the typical comparison of a lover's eyes to the radiant sun. He goes on to compare her lips to coral, suggesting that they are not as red as coral. The sonnet continues with similar comparisons, contrasting the mistress's features with conventional ideals of beauty.

However, in the final couplet, Shakespeare takes an unexpected turn. Despite listing his mistress's perceived flaws, he declares that his love for her is as rare as any other woman's who has been falsely praised with exaggerated comparisons. This twist emphasizes the authenticity of the poet's love, suggesting that true love is not based on idealized beauty but on a genuine connection and appreciation for the real person.

Sonnet 130 satirizes the clichés and hyperbole often found in love poetry, offering a more down-to-earth and sincere portrayal of love and beauty.

Sonnet 130: My mistress' eyes are nothing like the sun
BY WILLIAM SHAKESPEARE

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
   And yet, by heaven, I think my love as rare
   As any she belied with false compare.[68]

Villanelle: A villanelle is a highly structured poetic form that originated in Italy during the Renaissance but became more widely known in English literature in the 19th and 20th centuries. It is characterized by its strict structure, consisting of 19 lines organized into five tercets (three-line stanzas) followed by a concluding quatrain (four-line stanza). The rhyme scheme is ABA for the tercets, and ABAA for the quatrain.

The defining feature of the villanelle is the repetition of two lines throughout the poem. The first and third lines of the opening tercet alternate as the final lines of the following tercets and then are both repeated at the end of the poem in the concluding quatrain. This repetition creates a circular and rhythmic effect. The following table[69] demonstrates the structure of villanelle.

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[68] Meyer, M. The Bedford Introduction to Literature. Boston and New York: Bedford, 2005. – P. 918-919.
[69] Sellers, H. The Practice of Creative Writing. Boston, New York: Macmillan Learning, 2008. – P. 459.

STANZA 1	STANZA 2	STANZA 3
A^1 – refrain	A	A
b	B	B
A^2 – refrain	A^1 – refrain	A^2 – refrain

STANZA 4	STANZA 5	STANZA 6
a	A	A
b	B	B
A^1 – refrain	A^2 – refrain	A^1
		A^2

Additionally, the villanelle often explores profound and complex themes, as the repetition of lines can be used to express a sense of obsession, contemplation, or meditation on a particular subject.

Example: One of the most famous examples of a villanelle is "Do not go gentle into that good night" by Dylan Thomas. The poem passionately urges resistance against death. The poem uses varied metaphors for different individuals facing mortality. Thomas celebrates the will to live and rejects a passive acceptance of death, emphasizing the urgency of defiance.

Do not go gentle into that good night
BY DYLAN THOMAS (1914 –1953)

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

In essence, Heather Sellers' discussion of these fourteen literary forms serves as an invitation for writers to embark on a journey of experimentation and invention. These forms, ranging from the traditional to the unconventional, reflect the rich tapestry of creative expression available to those who dare to explore the boundless possibilities within the world of literature.

QUESTIONS:

1. How does a list function as a stylistic device in literature, and what are its various purposes?

2. In the poem "Genealogy" by Betsy Sholl, how does the use of metaphorical elements in the list contribute to the overall theme and meaning of the poem?

3. Explore the significance of repetition and arrangement in a list, as discussed by Heather Sellers. How do these elements contribute to the impact of a literary work?

4. In what ways does Sellers celebrate the simplicity and effectiveness of the list as a form of storytelling?

5. Analyze the central idea of Jules Feiffer's monologue "I'll Never Give Up My Independence." How does it humorously explore the tensions between youthful aspirations and practical challenges?

6. Discuss the purpose of a monologue in literature, using examples from different genres and time periods.

7. What are the characteristics of a one-act play, and how does it differ from longer theatrical works?

8. Explore the significance of ten-minute plays, especially in the context of festivals, competitions, and showcases. How do they contribute to the diversity of characters and themes in a condensed format?

9. Using examples, explain the structure and characteristics of a pantoum. How does the repetition in a pantoum contribute to its rhythmic and meditative qualities?

10. Discuss the themes explored in Jay Parini's sestina "SONYA: A SESTINA" and how the sestina structure enhances the portrayal of Sonya's emotions and struggles.

11. How does Florence Cassen Mayers use numbers in the villanelle "All-American Sestina," and what thematic elements does this choice contribute to the poem?

12. Analyze the structure and characteristics of a sonnet, with a focus on Petrarchan and Shakespearean sonnets. How does the rhyme scheme contribute to the overall impact of a sonnet?

13. Explore the themes of resistance against death in Dylan Thomas's poem "Do not go gentle into that good night." How does the sonnet form enhance the urgency and defiance expressed in the poem?

14. Discuss the structure and features of a villanelle, using Dylan Thomas's "Do not go gentle into that good night" as an example. How does the repetition of lines contribute to the thematic exploration of mortality?

15. Heather Sellers suggests that these literary forms invite writers to embark on a journey of experimentation and invention. How do these traditional and unconventional forms reflect the rich tapestry of creative expression within the world of literature?

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GLOSSARY

A

- **Abecedarius:** A form of poetry or literature in which each line or stanza follows a strict alphabetical order.
- **Action Details:** Specific details in a literary work that describe characters' movements or events.
- **Allusion:** A brief and indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance.
- **Authorial Intent:** The purpose or message that an author intends to convey through their work.
- **Author:** The creator of a literary work.

C

- **Character:** An individual in a literary work. May include protagonist, antagonist, supporting characters, foil characters, round characters, flat characters, dynamic characters, and static characters.
- **Chronotope:** The intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature.
- **Climax:** The highest or most intense point in a plot where the conflict reaches its peak.
- **Close Reading:** Analyzing a text carefully to understand its meaning, often paying attention to details and language.
- **Coherence:** The quality of a text being logically or aesthetically connected and consistent.
- **Comparative Analysis:** Examining similarities and differences between two or more literary works.
- **Composition:** The arrangement and organization of elements in a literary work.
- **Conjunctions:** Words that connect words, phrases, or clauses.
- **Contextual Analysis:** Analyzing a text within its broader context, considering historical, cultural, and social factors.

D

- **Denouement:** The resolution or final outcome of a narrative.
- **Detail:** Specific information or features in a literary work.
- **Dialogue:** Conversation between characters.

E

- **Ellipsis:** Omission of words that are understood in context but not stated.

- **Ethical Considerations:** Moral implications or ethical dimensions related to a literary work.

F

- **Fabula:** The chronological sequence of events in a narrative.
- **Feminist Approaches:** Analyzing literature through the lens of feminist theory, considering gender roles, patriarchy, and women's experiences.
- **First Person Narration:** The narrator is a character in the story and uses first-person pronouns.
- **Flash:** Extremely brief works characterized by concise and condensed storytelling.

G

- **Genre:** A category of artistic composition characterized by similarities in form, style, or subject matter.
- **Ghazal:** A poetic form with rhyming couplets and a repeating refrain, often dealing with themes of love and loss.
- **Graphic:** Literary form incorporating images and text, often in a comic book style.

I

- **Image:** A vivid or figurative representation in literature.
- **Image of Author:** The perception or portrayal of the author within the literary work.
- **Image of Character:** The portrayal or description of a character within the literary work.
- **Image of Nature:** The representation of nature within the literary work.
- **Implied Reader:** The hypothetical reader implied or addressed by the text.
- **Infrapaginal Notes:** Explanatory notes at the bottom of the page in a literary work.
- **Intertextuality:** The relationship between different texts, including allusions, quotes, and references.

L

- **List:** A literary form presenting information or ideas in list format.
- **Literary Devices:** Techniques used by writers to convey meaning, create effects, and enhance their writing.

- **Literary Details:** Descriptive, sensory, symbolic, and action details in literature.
- **Literary Form and Content:** The structure and substance of a literary work.
- **Literary Image:** The use of vivid and expressive language to create mental pictures for the reader.
- **Locution:** The actual words or utterance.

M

- **Metatextuality:** Textual elements commenting on the text itself.
- **Modality:** The category of modality, including factual, conceptual, and sub-textual information.

N

- **Narration:** The act or process of telling a story.
- **Nature:** The representation or portrayal of the natural world within a literary work.

P

- **Paratext:** Elements outside the main body of the text, such as prefaces, footnotes, and illustrations.
- **Pastiche:** An artistic work in a style that imitates that of another work or period.
- **Phrase:** A small group of words without a finite verb.
- **Plot:** The sequence of events in a narrative.
- **Poetry:** A form of literary expression characterized by heightened language, rhythmic qualities, and condensed, evocative imagery.
- **Protagonist:** The main character in a literary work.

Q

- **Quotes:** Directly citing or repeating words from a source.

R

- **Reader Response:** The reader's interpretation and reaction to a literary work.
- **Reference:** The act of referring to something.
- **Resolution/Denouement:** The conclusion or final part of a story.
- **Rising Action:** The part of a plot that builds toward the climax.

S

- **Segmentation:** Dividing a text into segments or sections.

- **Setting:** The time and place in which the events of a literary work occur.
- **Signifiers and Signifieds:** Concepts from semiotics where the signifier is the form and the signified is the meaning.
- **Sonnet:** A poetic form with 14 lines, usually in iambic pentameter.
- **Spatial Setting:** The physical location in which a literary work takes place.
- **Static Characters:** Characters who do not undergo significant change or development.
- **Structuralist Approaches:** Analyzing literature through the lens of structuralism, emphasizing underlying structures and patterns.

T

- **Temporal Setting:** The time period in which a literary work is set.
- **Textual Subjective-Evaluative Modality:** The expression of the author's subjective evaluation through language.
- **Themes and Motifs:** Central ideas or recurring elements in a literary work.
- **Third Person Narration:** The narrator is not a character in the story and uses third-person pronouns.
- **Titles and Subtitles:** The names given to a literary work and its subsections.
- **Transtextuality:** The relationship between texts.

V

- **Verbal and Supra-Verbal Layers of the Text:** The levels of meaning conveyed through words and beyond words.
- **Villanelle:** A poetic form with 19 lines, using repeated lines and a specific rhyming scheme.

W

- **Writer Expectations:** The assumptions and predictions a reader may have based on their understanding of a particular genre or type of literary work.

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