

SOME QUESTIONS ANSWERED THERE AND BACK AGAIN

dedicated to Anett, Lazzo, Slavka w/o whom my state exams would be mission impossible

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compiled by —f, the fragmented stream of consciousness

2002 state exams

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1 etymology

1.1 ModE vocabulary as a result of historical development

latin influence was brought into britain w/the arrival of christian missionaries led by st. augustine in the 6th century. the religion already arrived thru the roman invasion, and st. patrick converted ireland in the 5th cnt. building of churches, fundaments of anglo-saxon culture, education. latino-greek vocabulary mainly connected to religion and learning. the new vocabulary enriched and strengthened OE and added the capacity to express abstract ideas. some old words were given new, deeper meanings (heaven, hell, god).

scandinavian influence began at the end of 8th cnt and lasted for 200 yrs. vikings conquered most of eastern england. settlements w/scandinavian names ending in *-by* "town" (derby, rugby) *-thorp* "village" (althorp), *-thwaite* "clearing" (brathwaiter), *-toft* "homestead" (sandtoft). personal names of scandinavian origin (davidson, jackson, henderson). more than 1,000 general meaning words became part of standard english. scandinavian loans belong to the core vocabulary which mean that the 2 langs were close. even the pronoun system (they, their, them) was affected by it. some loans: again, band, birth, both, give, happy, leg, loan, neck, race, take, want, window.

middle english period (1150-1500) the norman conquest. william of normandy became ruler of england, anglo-saxon nobles were replaced by french speaking aristocracy. norman french was the official lang of the country. english spoken by lower classes. when french nobility of england lost many of their holdings on the continent, began to consider themselves as englishmen gradually accepting english as an official lang. by the end of 15th cnt english had been reasserted in speech and writing. but this could not happen w/o a lot of borrowings to and from english (begin – commence, house – mansion, sin – crime, wish – desire). more than 10,000 french lexical items came into english at that period. MidE reached its fullest development in chaucer's lit works.

MidE vocabulary was also enriched by many latin words which came into the lang directly. many of them (religion, medicine, law, literature) were borrowed because there was a lack of terminology, or to produce 'high style' (rise – ascend, ask – interrogate).

MidE has gradually lost many inflections, word or-

der fixed in a subject-verb-object pattern.

modern english the transition happened thru the period called "early modern english" (end of 15th cnt – 1700's). flood of new publications, king james bible. most important changes in the area of lexicon, pronunciation, syntax, lang use and word-formation were made by *shakespeare*, writer of many excellent lit works. he introduced many new idiomatic expression (it's greek to me – julius caesar, love is blind – merchant of venice). many words 1st recorded in his work are still in use (laughable).

process of *grammatical conversion* during the renaissance, examples from shakespeare: "season your admiration for a while" (season, to season), "destruction straight shall dog them at the heels" (dog, to dog).

the pronoun *you* developed its usage for both 2nd person plural and singular, usage of *thou*, *thee* was used for the 2nd person singular to indicate lower rank.

focus of interest on *vocabulary*. thousands of new words entered english, many of them greek and latin by scholars and translators to replace the forms borrowed from french, or set up a new one. as the period of world-wide exploration got under way, words came into english from over 50 diff langs.

sound changes

assimilation that take place over syllable boundaries is called *mutation* or *umlaut*. proto-germanic *musiz* in OE appeared as *mis*, ModE *mice*.

addition of a segment into a particular place of a word is called *epenthesis*, eg OE *timr* → ModE *timber*.

metathesis involves reversal change in position of 2 adjoining sounds, eg in west saxon dialect *ks* → *sk*, OE *aksian* → ModE *to ask*, OE *bridd* → ModE *bird*. modification of long vowels in late MidE is known as *great vowel shift*, can be partial or complete.

| MidE | early ModE | ModE |
|------|------------|-------|
| ge:s | gi:s | geese |
| na:m | ne:m | name |
| mi:s | mays | mice |

1.2 OE vs ModE on syntactic level

basic diff in word order. in OE word order varied, eg subject could follow verb, double negative construction acceptable. the loss of many inflectional suffixes, special prefix *ge-* typical for many germanic langs lost. change of the structure from synthetic to analytic.

1.3 OE vs ModE on lexical level

OE contained about 50,000 items while ModE comes up to 500,000. OE had 3% of loan words compared to ModE's 70%. OE frequently used prefixes and suffixes and compounding for word creation (gangan – to go, ingan – go in, togan – go into, utgan – go out). English has lost many native OE lexical items, and many have been subjected to semantic changes. The core vocabulary remained on its native Germanic origin based on Indo-European root basis.

1.4 Shakespeare's impact on grammar & lexis

see 1./modern English.

2 lexicology

2.1 lexical semantics

language is to serve as a means of mutual communication and thinking.

lexicology is concerned w/the properties, usage and origin of words, regularities and relations in the vocabulary of a language. includes: *study of naming extralingual reality, study of meaning, history of words, word-formation, study of lexical phrases.*

lexicography is the theory and practice of compiling dictionaries.

vocabulary is all the words that are used in a particular language, a system of lexico-semantic interdependent items.

word the minimal unit that can be used independently, can be used in isolation and does not contain parts that can be used independently. smallest autonomous unit of the lang.

lexeme is the basic unit of vocabulary, sequence of phonemes (sound forms), arrangement of morphemes, may have one or more meanings.

sememe is an element of meaning.

lexical semantics is concerned w/the meaning of words or word equivalents. *traditional* approach:

1. *referential*: semiotic triangle (words – concepts – things)
2. *functional*: meaning is studied thru its relation to other linguistic units

present days approach: relation between words and our experience of the world based on convention.

meaning:

1. *grammatical*: component of meaning expressed by inflectional endings, individual forms or some other grammatical devices, eg word order. “boys, houses, pens” though denote diff objects have s/thing in common. the meaning expressed by the words form.
2. *lexical*: the meaning of the base/root in a set of inflectional forms, eg *go, goes, went, going, gone* (the component denoting the process of movement).
 - (a) *denotative*: to denote means to serve as a name, the basic dict meaning of a word, expressing notional element of a word
 - (b) *connotative*: supplementary meaning, includes emotions and/or associations that surround the word (expressive value, indirect reference, stylistic reference [colouring])

context: words that come before and after a word phrase, statement, etc. helping to show what its meaning is.

1. *lexical*: meaning by collocation, identification comes from groups of words with which the word is used.
2. *grammatical or syntactical*: meaning determined by the syntactical structure, the grammatical structure of the context.

2.2 vocabulary and its structure

vocabulary is an open system.

core vocabulary is the basic word stock of a lang.

synonymy is the relation between words based on similar meaning. *perfect synonyms* are interchangeable in any given context.

1. *stylistic* synonyms: identical denotation but diff connotation (policeman – cop).
2. *ideographic* synonyms: diff in shades of meaning (strange – odd – queer).

antonymy: words of opposite meaning. the same word may have diff antonyms when used w/diff words (old man – young man, old book – new book).

1. *gradable* (antonyms proper): implies some comparison (narrow – wide)
2. *non-gradable*:
 - (a) *complementary*: denial of one member of the pair implies assertion of the other (male – female)
 - (b) *converses*: represent opposites of mirror-image relation (over – under, receive – give)
 - (c) *directional opposition*: come – go, arrive – depart

according to their word-formation structure:

1. *root*: absolute antonyms (clean – dirty)
2. *derivational*: same root but usually negative affixes (-less, un-; like – dislike)
3. *mixed*: correct – incorrect – wrong, married – unmarried – single

exceptions: well-known – unknown, nameless – (?), interest – lack of interest.

hyponymy is lexeme relation based on hierarchic order. the inclusion of a more specific word in a more general word (a *rose* is a kind of *flower*). *superordinate* denotes a general class under which a set of subcategories exists (parent [father, mother]).

polysemy describes a single word w/several diff but closely related meanings or the relation among diff meanings of one lexeme. a word that has more than one meanings in the lang is called *polysemantic*. *monosemantic* words are rare. polysemy may be viewed:

1. *synchronically*:

- (a) meaning can be clear in isolation, basic, central, direct meaning
- (b) clear only in certain contexts, minor, figurative, transferred meaning.

2. *diachronically*: relationship between the old and new meanings, ie between primary and derived meanings.

2.3 words and patterns

collocational meaning: words which can be combined only w/certain words.

1. *grammatical*: consists of a dominant word + a grammatical word (afraid of)
2. *lexical*: at least 2 equal lexical components (blond hair)

lexical field is a group of words related semantically or formally (names for parts of the human body, colour terms).

idioms are combinations of lexical items (kick the bucket), a *fixed expression* functioning as a single semantic unit:

1. *unchangeable*
2. *changeable*: allows the user a limited degree of variation
 - (a) *grammatical variants*: irregular, limited morphological, syntactical changes (on and off – off and on)
 - (b) *lexical variants*: last straw – final straw
 - (c) *orthographic (spelling) variants*: to a tee – to a T

(d) *geographic variants*: beat about the bush (Br) – beat around the bush (Am)

construction:

1. *verbal*: usually a verb + object (kick the bucket)
2. *verbless*: nominal, adjectival, adverbial (forbidden fruit, black sheep)
3. *w/sentence structure*: (talk of the devil and he'll soon appear)
4. *minimal*: contains at least one lexical word (at all, of course)

semantic point of view:

1. *demotivated* idioms (pure): no connection between the meaning of the idiom and the meaning of the words (red tape)
2. *partially motivated* idioms (transparent): certain connection between the meanings (add fuel to the flames)
3. *semi-idioms*: one word is used in figurative meaning the other in literal (promise sb. the moon)

groups of idioms:

1. *proverbs* express general truth, popular wisdom (all that glitters is not gold)
2. *popular quotations*: “to err is human” (pope)
3. *similes* describe a thing by comparing it to another (as black as night)
4. *binomials and trinomials*: expr consisting of 2 or more related or similar words (now and then, on and on)
5. *phrasal verbs*: verb + particle (adverb, preposition) w/meanings not easy to understand from individual parts (give up, look up)
6. *social formulae*: how do you do? long time no see.

2.4 lexical morphology

words can be divided into smaller meaningful units called *morphemes*. a word may consist of one (*monomorphemic*) or more (*polymorphemic*) morphemes. a morpheme can be represented in more forms: describe – description, these forms are called *allomorphs*. allomorph is the realization of the morpheme. morphemes homonymous w/a word are *free morphemes* (arm, act), those used only with another morpheme are called *bound morphemes*.

the basic common element of the word is called *root morpheme*, they are usually free (friend, friendship, friendly; act, action, actor). linguistic elements attached to the beginning or ending are *affixational morphemes* (-ly, un-).

affixes preceding the root are *prefixes*, those fixed to the end of the root are *suffixes*. *infixes* occur between 2 roots (nowadays, speedometer). morphemes like *-man* (postman, milkman) are called *semi-affixes*.

affixes are:

1. *inflectional* (grammatical): builds new forms of the word (-s, -ed)
2. *derivational* (lexical): building different words (act-or, un-like)

some affixes can be both (*-ing*, i'm meeting – a meeting).

word formation is concerned w/a *word-base* + *derivational affixes*.

the *base* is the basic part of the word consisting of one or more morphemes.

1. *simple*: base = 1 root, morphologically non-motivated (nice+ly, child+hood)
2. *complex*:
 - (a) *derived*: 1 root + affix; morpholog. motivated (peaceful+ness)
 - (b) *compound*: 2 roots (workman+ship)

affixes may be of different origin (french, latin). we distinguish *productive* and *non-productive* affixes. prefixes are more productive than suffixes.

1. *polysemantic affixes*: *-er* some doing sthing (dancer), sthing doing sthing (boiler), some who makes sthing (baker), some coming from (Londoner)
2. *homonymous a.*: *-en* adjective (wooden), verb (strengthen)

3. *synonymous a.*: *-or*, *-er*, *-ist* (actor, teacher, artist)

types of words:

1. *simple*: cannot be broken down into smaller meaningful units (play, bed)
2. *derivatives*: from a simple word by adding an affix (player)
3. *compound*: from 2 or more words (bedroom)

2.5 word formation

compounding is the most productive principal way of creating words. a *compound word* is consisting of 2 or more bases (armchair). a compound may be written as *one word* (fireman), *hyphenated* (king-size), or *separate words* (sitting room).

according to semantic criteria:

1. *endocentric*: one element determines the other (airship, bedroom)
2. *exocentric*: no semantic centre (pickpocket, redskin, skinhead)
3. *appositional*: compound is hyponym of both elements (girlfriend)
4. *dvandva*: compound not hyponym of any of the elements, elements name separate entities (pepper-and-salt)

type of composition:

1. *w/o connecting element*: armchair, classroom
2. *w/linking element*:
 - (a) *vowel/consonant*: nowadays, sportsman
 - (b) *preposition/conjunction*: mother-in-law

compound structures according to word classes:

1. *compound nouns*:
 - (a) *noun + noun*:
 - i. exocentric: skinhead
 - ii. appositional: owner-occupier
 - iii. dvandva: rolls-royce
 - iv. endocentric:
 - gerund + noun: fishing rod
 - pr. noun + noun: Markov chain
 - noun + noun: windmill

- (b) *verb+noun*:
- noun is the object of the verb: pick-pocket
 - noun is not object: giggle-smoke
- (c) *noun+verb*: nose-dive
- (d) *verb+verb*: make-believe
- (e) *adj + noun*: madman, *noun + adj*: duty-free
- (f) *particle + noun*: off-Broadway
- (g) *verb + particle*: drive-in
- (h) *phrase compounds*: forget-me-not

2. *compound verbs*: (most c. verbs are formed from c. nouns by conversion or back-formation)

- (a) *noun + verb*: carbon-date
- (b) *adj + verb*: double-book

3. *compound adj*:

- (a) *noun + adj*: lead-free
- (b) *adj + adj*: endocentric: open-ended, appositional: bitter-sweet
- (c) *adj + noun*: grey-collar
- (d) *verb + verb*: go-go (dancer)

4. *compound adverbs*: adding the suffix *-ly* to a compound, other examples: over-night, off-hand

phonetic formation:

1. *rhyme motivated*: walkie-talkie, hokey-pokey
2. *ablaut motivated*: flip-flop, zig-zag
3. *reduplicative*: blah-blah

word-formation structure:

- *simple*: consisting of simple bases (bedroom)
- *derivational*: one base is derived (blue-eyed)
- *compounds w/a compound base*: aircraftman
- *w/at least 1 clipped base*: A-bomb, sci-fi

type of relationship:

- *coordinate*: deaf-mute, actor-manager
- *subordinative*: armchair, bedroom

relation of the whole to its components:

- *completely or partially motivated*: the meaning is easily deduced from the components (classroom, handbook)
- *idiomatic*: blackmail, egghead

2.6 affixation

suffixation is characteristic of noun and adj formation. a suffix usually changes the word class (to bake – baker).

1. *noun-forming*:

- or** actor,
- er / -eer** teacher, engineer,
- ist** scientist,
- ess** hostess,
- ty / -ity** cruelty,
- ure / -ture** failure,
- dom** freedom,
- age** passage,
- ance / -ence** performance,
- hood** likelihood,
- ing** opening,
- ion / -sion / -tion / -ition / -ation** action,
- ness** kindness,
- y / -ery** expiry,
- ship** membership,
- ment** development,
- t** complaint.

2. *adjective-forming*:

- able / -ible** sensible,
- ic / -atic** heroic,
- ful** useful,
- y** bloody,
- less** useless,
- al / -ial / -tial** personal,
- ive / -ative / -itive** active,
- ant / -ent** excellent,
- en** golden,
- like** childlike,
- ing** amusing,
- ous** dangerous,
- ish** selfish,
- ly** friendly.

3. *verb-forming*

- ize / -ise** civilise,
- ify / -fy / -efy** falsify,

-en strengthen.

4. *adverb-forming*

-ly easily,

-ward / -wards eastward,

-wise / -ways clockwise,

-fold twofold.

according to base the suffix is added to:

1. *verbal* base: -or, -er, -ing (actor, writer)
2. *noun* base: -ful, -ist (beautiful, novelist)
3. *adjective* base: -ly, -ness (nicely, goodness)

according to sense expressed by the suffix:

1. *agent* of the action: suffix indicates the doer (writer)
2. *status, collectivity*: friendship
3. *diminutiveness*: emotional relation (daddy, doggie)

prefixation usually changes or concretises the lexical meaning of a word, rarely parts of speech (smoker – non-smoker).

1. *negative or oppositional*:

un- negation (unable), opposite action (zip – unzip),

dis- dislike,

a- amoral,

in- informal,

im- (before p, b, m) impatient,

il- (before l) illegal,

ir- (before r) irregular,

non- nonsmoker,

de- decode.

2. *degree, measure, size*:

super- supersonic,

semi- semicircle,

hyper- hyperactive,

ultra- ultraviolet,

over- oversimplify.

3. *repetition*:

re- reread,

en- / em- enlarge.

4. *time, place, order, relation*:

post- postwar,

inter- interplanetary,

pre- prehistoric,

ex- ex-wife.

5. *number; numeral relation*:

bi- bilateral,

uni- unisex,

auto- autobiography,

multi- multinational.

6. *attitude, collaboration, membership, counter reaction*:

anti- antisocial,

counter- counter-offensive,

pro- pro-English.

7. *pejoration*:

mis- misinform,

pseudo- pseudo-intellectual.

2.7 conversion

is the process of coining new words in a diff part of speech w/o any derivative elements.

- *full*: hand – to hand, calm – to calm
- *partial*: to smoke – to have a smoke

major types of conversion:

- *verbs from nouns*: saw – to saw, nurse – to nurse, rarely *verbs from adj*: dry – to dry, clean – to clean
- *nouns from verbs*: to break – break, to walk – walk, rarely *nouns from adj*: black – a black, cold – cold
- *adj from nouns*: an orange – an orange car
- *noun from phrasal verbs*: to make up – a make up, to pull over – pullover

back-formation is the formation of a simpler word from a structurally complex one. great majority of words formed by back-formation are verbs (type-write – typewriter, beggar – beg).

2.8 unpredictable formations

clipping lexical abbreviation, a reduction of a word to a shorter form. typical for nouns (fan – fanatic, doc – doctor, intro – introduction). they differ in emotive charge and/or stylistic reference.

- *final (back) clipping*: words shortened at the end (apocope) (lab, ad, photo)
- *initial clipping* (aphaeresis): *violincello, telephone*
- *medial clipping* (syncope): binocs – binoculars

blending: similar to shortening, fusing 2 diff words (smog = smoke + fog, motel, bit).

acronyms: formed from initials and read as ordinary words (nato, ufo, aids, pin).

initialisms: initial abbreviations w/spelling pronunciation (vip, sos, fbi, cia).

graphical (written): abbr are restricted in use to written speech (oct., nov., r.s.v.p.).

latin abbr: a.m., p.m., i.e., etc., used also w/o full stops.

3 stylistics

3.1 style

(1) manner of expression in writing and speaking.

(2) variation of lang use (lit and non-lit), the term *register* is used for systematic variations in linguistic features common to particular non-lit situations, eg advertising, legal lang. style may vary according to medium and degree of formality, *style-shifting*. on larger scale it may vary from genre to another, period to another.

(3) set or sum of linguistic features that seem to be characteristic. when applied to the domain of the author, style is the set of features peculiar to, characteristic of an author, lang habits or idiolect.

(4) each author draws upon the general stock of the lang, what makes style distinctive is the *choice* of items, their distribution and patterning. all utterances have style, plain style is itself a style.

(5) comparing one set of features w/another in terms of a *deviation from a norm*. matching a text against the linguistic norms of its genre, period, and common core of the lang.

stylistics the study of style. the variety in stylistics is due to the main influences of *linguistics* and *lit criticism*. stylistics in the 20th cnt replaces and expands on the earlier study *elocution* in *rhetoric*. following the publication of a 2 volume treatise on french stylistics by *bally* (1909), a pupil of the structuralist *saussure*, interest in stylistics gradually spread across europe via the work of *spitzer* and others. in the 1960s flourished in the usa and gb. in many respects stylistics is close to lit criticism and *practical criticism*. the goal of stylistic studies is not simply to describe the *formal* features of texts but to show their *functional* significance for the interpretation of the text, or to relate lit effects to linguistic causes where these are felt to be relevant.

style as a notational term:

1. patterns which have been labelled as a *norm* → stylistic analysis becomes comparison (between features in the text whose style we analyse and the body of text that we have defined as a norm)
2. style as an *addition* of certain stylistic traits to a neutral, styleless expression → stylistic analysis becomes a *stripping process*
3. style as *connotation*, whereby each linguistic feature acquires its stylistic value from the textual and situational environment → stylistic

analysis becomes a study of the relations between specific linguistic units and their environment.

these three approaches can be seen as complementary rather than as contradictory or mutually exclusive.

3.2 style and lit study

linguistics \iff stylistics \iff literary study

1. stylistics as a subdepartment of linguistics (dealing with peculiarities of literary texts)
2. stylistics as a subdepartment of literary study (occasionally draws on linguistic methods)
3. stylistics as an autonomous discipline (draws eclectically and freely on methods both from linguistics and from literary study)

each approach has its own virtues, for a given task one approach may be better than another, however, it is important to understand that the following are two different activities:

1. to study styles as types of linguistic variation
2. to describe the style of one particular text for a literary purpose

literary schools that have contributed germinal ideas relevant to stylolinguistics are plentiful. the most important are:

- french *explication de texte*
- the new criticism
- the “idealists” (*vossler, croce* and *spitzer*)
- the russian formalists (*roman jacobson, v. v. vinogradov*)
- literary structuralism (*v. propp*)
- literary neo-structuralism (*barthes, todorov, chatman*)

linguistic vs literary context

in theory: sometimes very dogmatic attitudes have been voiced about the relations between linguistics, stylistics and literary study, they have even acquired political overtones.

in practice: such problems tend to solve themselves pragmatically, as long as each investigator allows himself the freedom of choosing and shaping his methods to achieve his own particular goals.

in some studies, stylistics may be an auxiliary brought in to narrative structure; in others, categories of narrative structure provide contexts for stylistic analysis, eg nora says: "i leave the keys here." (h. ibsen: the doll's house). *linguistic characteristics*: everyday middle-class conversation, the expression which seems, against one contextual background, trivial and highly predictable. *literary context* (here the structure of the doll's house): the dramatic structure of the play → nora's determination to break with her past, the sentence is seen in the light of another contextual background.

how far we wish to go in our discussion of an utterance such as this will depend on our purpose (if we study ibsen's norwegian style, we may dismiss nora's sentence as a trivial example of everyday dialogue, if, on the contrary, we study the way in which ibsen builds up a dramatic climax, we should carefully note the tension between a major narrative kernel and its undramatic expression). narrative elements and their linguistic expressions – the apparatus developed by propp, barthes, todorov.

3.3 study of style and linguistic theories

ferdinand de saussure (1916)

langue any particular language that is the common possession of all members of a given lang community. in the study of lang linguistics is closer to sociology and soc psychology than to cognitive psychology. a linguist is interested in the *structures of lang systems*

- social phenomenon
- purely abstract
- social or institutional character

parole lang behaviour of individual members of the lang community. a linguist describes the *competence of lang speakers*

- actual
- individual

stylistics might have it's own subsection under language and parole.

noam chomsky (1957)

competence

- the ability to engage in this particular kind of behaviour.
- the typical speaker's knowledge of the lang system.

- one's linguistic competence is one's knowledge of a particular lang.
- does not presuppose performance

performance

- kind of behaviour, the speaker habitually or occasionally engages in.
- does presuppose competence

the notion of competence should include *apparatus* describing stylistic variations.

3.4 expressive means and stylistic devices

in linguistics there are different terms to denote those particular means by which a writer obtains his effect. *expressive means*, *stylistic devices* and other terms are all used indiscriminately. for our purposes it is necessary to make a distinction between expressive means and stylistic devices.

expressive means (em) of a lang are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the lang for emotional or logical intensification of the utterance. some of them are normalised, and good dictionaries label them as intensifiers. in most cases they have corresponding neutral synonymous forms.

(1) the most powerful expressive means of any lang are *phonetic*. the human voice can indicate subtle nuances of meaning that no other means can attain. pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically.

(2) among the *morphological* expressive means the use of the present indefinite instead of the past indefinite must be mentioned first. this has already been acknowledged as a special means and is named the *historical present*. in describing some past event the author uses the present tense.

the use of *shall* in the 2nd and 3rd person may also be regarded as an expressive means. compare:

| | | |
|-----------------|--|----------------------------------|
| he shall do it | | i shall make him do it |
| he has to do it | | it is necessary for him to do it |

among *word-building* means great many forms serve to make the utterance more expressive. diminutive suffixes (-let, -ette) add emotional colouring to the words. we may also refer to what are called neologisms and nonce-words formed with non-productive

suffixes or with greek roots, eg kaskasque, mistress-manship. compound words (pizzaburger, kiss-kiss bang-bang movie), blends (cinerama, fanzine – fan + magazine) or acronyms (kiss – keep it simple, stupid!) are often expressive too.

(3) at lexical level there are many words which constitute a special layer. there are words with emotive meaning only, words which have both, referential and emotive meaning, words which still retain a twofold meaning (denotative and connotative), words belonging to special groups of literary english or of non-standard english (ie poetic, archaic, vulgar, etc.).

(4) on syntactical level there are many constructions which being set against synonymous ones, will reveal a certain degree of logical or emotional emphasis. in english there are many syntactical patterns which serve to intensify emotional quality. (isn't she cute! fool that he was!)

the expressive means of the lang are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device.

stylistic device (sd) is a conscious and intentional literary use of some of the facts of the lang (including expressive means) in which the most essential features (both structural and semantic) of the lang forms are raised to a generalised level and thereby present a generative model. most sd's may be regarded as aiming at the *further* intensification of the emotional or logical emphasis contained in the corresponding expressive means.

em's have a *greater degree* of predictability than sd's. the latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. sd's carry a greater amount of information because if they are at all predictable they are less predictable than em's. it follows that sd's must be regarded as a special code which has still to be deciphered. sd's are generally used sparingly, so that the utterance is not overburden with information.

some scholars still regard sd's as violations of the norms of the lang. it is this notion that leads some prominent linguists to the conclusion that the belles-lettres style is always a reaction against the common lang; to some extent it is a jargon, which may have varieties.

the study of the linguistic nature of sd's in any lang therefore becomes an essential condition for the general study of the functions of the sd's and ultimately for the system of the lang in general, not

excluding such elements of lang which deal with the emotional aspects.

lexical expressive means and stylistic devices

(a) *interaction of different types of lexical meaning* words in a context may acquire additional lexical meaning not fixed in dictionaries, so called contextual meaning. this meaning may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. this is especially the case of transferred meanings.

what is known in linguistics as transferred meaning is the interrelation between two types of lexical meaning: *dictionary* and *contextual*. dictionary meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. when the deviation from the acknowledged meaning causes an unexpected turn in the recognised logical meanings, we register a *stylistic device*. the transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. in this case we register a derivative meaning of the word, we do not perceive two meanings. when, however, we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

(a₁) *interaction of dictionary and contextual logical meanings*

the relation between dictionary and contextual logical meanings can be based on the principle of affinity or proximity (metaphor), on the principle of symbol – referent relation (metonymy) and on the principle of opposition (irony).

metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts, eg “dear nature is the kindest mother still.” (*byron*: childe harold).

metaphors which are absolutely unexpected and unpredictable are called *genuine* metaphors. those which are commonly used in speech and are sometimes even fixed in dictionaries are *trite* or *dead* metaphors (ray of hope, shadow of a smile). their predictability is apparent.

metonymy is based on some kind of association connecting the two concepts which these meanings represent (crown for a king or queen, cup or glass for the drink it contains).

the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously, only then can we state that a stylistic device is used. the examples given above are tra-

ditional and fixed in dictionaries, they are derivative logical meanings which co-exist with the primary one. metonymy used in language-in-action or speech (contextual metonymy) is genuine and reveals a quite unexpected substitution of one word for another (one concept for another) based on some strong impression produced by a feature of the thing. this is called *synecdochy* (part for whole). similarly: “then i came in. two of them, a man with long fair moustache and a silent dark man... definitely, the moustache and i had nothing in common.” (*Lessing*: retreat to innocence). some types of metonymy:

- a concrete thing is used instead of an abstract notion. in this case the thing becomes a symbol of the notion, as in “*the camp, the pulpit* and the law / for rich men’s sons and free.” (*shelley*)
- the container instead of the thing contained: “the hall applauded.” “he drank two glasses and left.” “i managed just a cup.”
- the relation of proximity, as in: “the round game table was boisterous and happy.” “the city celebrated.”
- the material instead of the thing made of it: “the marble spoke.” “the iron is hot.” “his wrists hurt under the irons.”
- the instrument which the doer uses in performing the action instead of the action or the doer himself: “well, mr. weller, says the gentleman, you’re a very good whip and can do what you like with your horses, we know.” (*dickens*)

this list is in no way complete, there are many other types of relations which may serve as a basis for metonymy. the most systematic classification is based on the recognition of synecdochy as a special case of metonymy. there are four main types of synecdochy which are often presented under their original latin names.

irony is a stylistic device also based on the simultaneous realization of two logical meanings, dictionary and contextual, but the two meanings stand in opposition to each other, eg “they were as funny as the black death.” (*d. francis*).

irony must not be confused with humour, although they have much in common. humour always causes laughter. what is funny must come as a sudden clash of the positive and negative. in this respect irony can resemble humour, but the function of irony is not confined to producing a humorous effect.

(a₂) *interaction of primary and derivative logical meanings*

polysemy: in actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. eg “massachusetts was hostile to the american flag, and she would not allow it to be hoisted on her state house.” the word *flag* is used in its primary meaning in combination with the verb to hoist and in its derivative meaning in the combination was hostile to.

zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relation being on one hand literal, and on the other, transferred. “dora, plunging at once into privileged intimacy and into the middle of the room.” “mr. well’s hair, manner, and eyes were all out of control.”

pun is based on the interaction of two well-known meanings of a word or phrase. it is difficult to differentiate between zeugma and pun. the only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct or indirect). pun is more independent. eg “seven days without water make one weak.”

(a₃) *interaction of logical and emotive meanings*
no utterance can be understood clearly without its being evaluated from the point of view of the author’s attitude towards the things described. thus interjections are the signals of emotional tension. they must be regarded as expressive means of the language and as such may be effectively used as stylistic devices in the proper context.

interjections and exclamatory words we use when we express our feelings and which exist in lang as conventional symbols of human emotions. eg “oh, where are you going to, all you big steamers?” the interjection “oh” by itself may express various feelings, such as regret, despair, disappointment, sorrow, surprise, etc. here it precedes a definite sentence and denotes the ardent tone of the question. interjections can be:

- *primary*: generally devoid of any logical meaning. eg *oh! ah! pooh! hush! alas!* though some of them once had logical meaning.

- *derivative*: may retain certain logical meaning
god knows! bless me! humbug! and many others are not interjections as such; but exclamatory words generally used as interjections, their function is that of the interjection (some adjectives and adverbs can also take on the function of interjections, eg *amazing! terrible!*).

epithet is a means of displaying the writer's emotional attitude to his communication. it is subtle and delicate in its character, not so direct as the interjection. markedly subjective and evaluative. eg *wild wind, loud ocean, remorseless dash of billows, heartburning smile.*

oxymoron is a combination of two words, mostly an adjective and a noun or an adverb with an adjective, in which the meanings of the two clash, being opposite in sense, eg *low skyscraper, sweet sorrow, pleasantly ugly face, poor little rich girl.*

(a₄) *interaction of logical and nominal meanings*

antonomasia is the interplay between logical and nominal meanings of a word. the two kinds of meanings must be realized in the word simultaneously, eg "society is now one polished horde, formed of two mighty tribes, the Bores and Bored." this device is mainly realized in the written language, because sometimes capital letters are the only signals to denote the presence of it. it is often found in magazines and newspapers, eg "i suspect that the Noes and Don't knows would far outnumber the Yesses."

(b) *intensification of a certain feature of a thing or phenomenon*

in the third group of stylistic devices one of the qualities of the object in question is made to sound *essential*. the quality picked out may be seemingly *unimportant*, but for a special reason it is elevated to the greatest importance.

simile: ordinary comparison and simile must not be confused. comparison takes into consideration all the properties of the two objects, stressing the one that is compared. simile excludes *all* the properties of the two objects *except one* which is made common to them. eg "the boy seems to be as clever as his mother" is ordinary comparison. boy and mother belong to the same class of objects and only one quality is being stressed to find the resemblance but in "maidens, like moths, are ever caught by glare," we have a simile. maidens and moths belong to heterogeneous classes of objects and byron has found the concept moth to indicate one of the secondary features of the concept maiden, that is, to be easily lured. similes have various formal elements in their structure (connective words: like, as, such as, as if, seem). eg "emily barton was very pink, very dresden-china-shepherdess like." "two japanese girls, as glossy and self-sufficient as young cats, sit smiling."

there is a long list of similes pointing out the analogy between various qualities of human beings and animals (treacherous as a snake, sly as a fox). these

combinations have ceased to be genuine similes and are considered *cliches* nowadays.

periphrasis is the renaming of an object by a phrase that brings out some particular feature of the object. some well-known dictionary periphrases (periphrastic synonyms): *the cap and gown* – a student, *the fair sex* – women, *my better half* – wife. from literature: "i know an old woman, i am sure i should say lady, who says, 'people like you...' she means aliens, foreigners, though i have lived here forty years... 'have no idea what london was like.'"

euphemism a variety of periphrasis. a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one (die – to pass away, to expire, to depart, to kick the bucket, to give up the ghost, to go west). from this point of view euphemisms are synonyms which aim at producing a deliberately mild effect. an interesting source of euphemistic expressions is the language of reporting (irish confetti – stones, rocks, or other such missiles thrown in riots). majority of euphemisms are to *substitute* for taboo and vulgar words (lady of the night, lady of pleasure – prostitute). sophisticated euphemisms can be found in the language of politics (the final solution – the nazi plan to murder the world's jews).

hyperbole is a deliberate overstatement, exaggeration to intensify one of the features of the object to a degree which will show utter absurdity. eg "those three words conveyed the one idea of mr. dombey's life. the earth was made for dombey and son to trade in and the sun and moon were made to give them light. rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre."

(c) *peculiar use of set expressions*

cliche an expression that has become stereotyped, lost originality, ingenuity, and impact by long overuse. cliche is a derogatory term and it is necessary to avoid mainly in creative writing. however, cliches can be found in lyrics (she brings flesh to my bones) and popular literature when reflecting colloquial speech (i turned over a new leaf years ago).

proverbs and sayings: distinguishing from ordinary utterances by their semantic aspect. their literal meaning is suppressed by what may be termed their transferred meaning, ie one meaning (literal) is the form for another meaning (transferred) which contains the idea. proverbs and sayings are the concentrated wisdom of the people, and if used appropriately, will never lose their freshness and vigour.

eg “come!” he said, “milk’s spilt.” (from it is no use crying over spilt milk).

epigram is similar to proverb, the only difference is that epigrams are coined by individuals whose names are known, while proverbs are the coinage of the people. eg “i can resist everything except temptation.i” (*wilde*).

quotation is a repetition of a phrase or statement from a book, speech, used by way of authority, illustration, proof or as a basis for further speculation on the matter. eg “next to the originator of a good sentence is the first quoter of it.” (*emerson*). “all for one and one for all” (*dumas*).

allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact. the use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. as a rule no indication of the source is given. eg “she was another helen” (helen of troy).

lexical expressive means

(1) *basic lexis* can be classified according to different criteria, eg standard vs non-standard words and expressions, abstract vs concrete, colloquial vs literary (bookish), colloquial vs technical terms, etc. the overlap of all these categories creates a group of neutral words which are commonly known as *standard* vocabulary. based on the frequency of usage of particular parts of speech the following types of style can be examined:

- *nominal* style abounds in nouns and thus is mainly static. long sentences prevail in this style because many facts and data have to be provided. the degree of repetition of words and expressions is quite low. the lexis of this style uses nouns, that is (2) *nominal lexis*, denoting persons, animals, objects, materials, etc. the classification of nominal lexis into several groups is possible (these are commonly known pairs of categories, as for example, abstract/concrete, collective/group nouns, sg/pl)
- *verbal* style abounds in verbs and is very dynamic. the lexis used in this style denotes (3) *processes* and consists of different types of verbs: auxiliaries, lexical verbs, clips.

(4) *qualifying lexis* consists of mainly adjectives, adverbs and numerals. they are mainly used to modify nouns and verbs, and to express qualities (number or amount) of persons, things and processes. some adjectives, being part of a nominal phrase, undergo

interesting changes within the process of language development known as “univerbalization”. in slovak can be compared with the word-forming process in english called conversion. in the case of univerbalization, the main idea is to reduce a noun phrase into a single word expression (mainly) in spoken colloquial language which brings about the change of stylistic characteristics, ie formal expressions are made informal. in addition to colloquial language, many examples can be found in the language of newspapers. in the case of english conversion the change of stylistic characteristics does not always take place. conversion is a standard word-forming process, which is very frequent and popular in english, there are no syntactic or morphological limitations to conversion (no inflection in english). conversion blossoms especially in certain fields, (the language of computers) where the number of used words is limited, so they often serve for nouns and verbs (sometimes also adjectives and adverbs) at the same time. examples of the slovak univerbalization resembling conversion are chory clovek – chory, vysoka skola – vysoka, etc. (compare the examples of english conversion, poor people – the poor, high school – a/the high, etc.).

the word-forming process known as *clipping* should be mentioned here too (final exams – finals, binoculars – binocs), resemble the process of univerbalization even closer, they involve changes in stylistic classification (some examples of blends could be quoted here as well).

(5) *personal deictics* provide signals about the complex relationship of the author, the recipient and the topic of conversation (communication itself) in a particular situation. there are 2 possible ways of presenting the utterance, the 1st person narration (a *monologue*) and the 2nd person narration (a *dialogue*). there is no english counterpart (except the original texts by w. shakespeare – thou / thee) of the slovak use of 2nd person singular (in slovak “tykanie”), or the 3rd person plural (in slovak “onikanie”) which is no longer used, except some rare local dialects (slovak: a oni, mamicka, co si nesadnu.). signals about the terms, that the participants of the communication are at, are reflected in the *address*. addressing can be official or unofficial, expressive or neutral, subjective, objective or general, etc. the hierarchy of addresses can be observed in certain professions (army).

(6) *grammatical lexis* is present in every language and its main function is to enable constructing utterances which are in accordance with the grammar of particular language. the functions of prepositions

and conjunctions are commonly known, however, in stylistics, we often study peculiar usage of grammatical lexis. eg secondary prepositions are always expressive (stylistically marked) and the study of synonymy and repetition of prepositions brings information about the style of the studied text. conjunctions can also be used in a very specific way, they can be overused or omitted in the text, which is also a stylistically relevant piece of information.

(7) *historically marked lexis*, as opposed to the neutral lexis, always brings expressiveness to the text (archaisms, historicisms, literary words (bookish), neologisms). the sources of these words are the language of the bible, liturgy, legal language, local dialects. there is also a special group of words called nonce-words, “created for one occasion.” they do not catch on and the creator usually remains the only person who used them (*joyce: finnegan's wake*).

(8) *professionally marked lexis* professional expressions often create the whole complex of lang means which is known as professional slang. professionalisms are often defined as slang counterparts of technical terms.

(9) *expressive lexis* in addition to their expressive function some lexemes have also emotional function and can create emotiveness. all emotive lexis is expressive, but not all expressive lexis is emotional. expressiveness is superordinated, more general term than emotiveness. *euphemisms* (die – pass away), we have to bear in mind that some euphemisms are not appropriate in certain texts. *melioratives* (they “better” the meaning), eg illegitimate child – love child. *pejoratives* (they “worsen” the meaning), eg die – go west. *vulgarisms* (also called swear words, dirty words, four letter words). *diminutives* (denote something “small, weak, cute or loveable”). *laudatives* (from latin laudo – to praise, express appraisal, often overlap with diminutives and familiar words). *augmentatives* (opposite to diminutives, they denote something strong and big, or unpleasant). other means of expressiveness are *particles*, *onomatopoeia* and *children's speech*.

(10) *lexis of foreign origin*: borrowed and loan words. some of these words are specific for the language communities living in europe thus they are sometime called *europaisms*.

(11) *phraseological lexis*: creation of fixed expressions and phrases is connected with some phenomena which were mentioned earlier, eg the tendency to make expressions shorter (*univerbalization*), and the tendency to use more words instead of one (*multiverbalism*: custodial engineer – custodian, janitor) the use of *flowery language* (too many cooks

spoil the broth – too great number of culinary assistants may impair the flavour of the consomme. native insects do more damage to trees and grass than we realize – endemic insect populations cause little-realized amounts of damage to forage and timber). *quotations* and *abbreviations*.

(12) *colloquial lexis*: mainly familiarisms, some loan words, metaphorical verbs (to milk, to stone, to blackmail) and various kinds of expressive/figurative lexis (to bite the dust = to die, to gun a car = to start or make it go faster by pressing on accelerator pedal). greetings, taboo words, dialectisms, slang, argot and jargon words, idiolectisms, occasionalisms and others.

stylistic value of particular parts of words that is *prefixes*, *suffixes* and *infixes*, can exhibit various stylistic values. for example, the prefix *ex-* is often expressive (*ex-wife*), diminutive suffixes (*kitchen* vs *kitchenette*).

synonymy and polysemy; seemingly similar to synonymy, but in fact very different is *tautology* (tautos = the same, logos = word: an elephant is an animal, fact are facts). based on relation of *antonymy* are stylistic devices like *antithesis* and *oxymoron*. the fact that words have the same roots is called in linguistics *paronymy*. intentional grouping of paronyms is a powerful stylistic device called *paronomasia*. it is actually a word play and many puns involving words that sound similar originated this way. examples are jokes or graffiti (nuclear food here – fission chips). *paronomasia* is very expressive when the used items clash semantically: hamlet cynically to claudius, who addresses him as his son and cousin: “a little more than kin and less than kind!”

another kind of play with words is *palindrome*, that is an expression which makes sense (the same or different) also when read backwards, (radar, eve).

hendriads: “the heaviness and the guilt (ie heavy guilt) within my bosom.” (*shakespeare*)

repetition of lexical units plays an important role in the text. it differs from style to style and has specific functions in individual genres. considering the style of scientific prose, we can often find repetition of synonyms in order to provide as precise and clear explanation as possible. in the fluent speech the speaker usually repeats what he thinks is important, some repetitions mean hesitation and/or lack of concentration. lexical repetitions in literature (poetry and prose) can take various forms. the term *pleonasm* is used when the author uses intentionally more words than necessary, creating aesthetic values. clearly aesthetic functions have also *enu-*

merations, exclamations, stereotyped constructions which serve artistic purposes too.

3.5 syntactic expressive means

(a) *modality of a sentence*

1. modality as used in semantics, logic, grammar is concerned with speakers' *attitudes* and *perspectives* towards the *proposition* they express. it is essentially a subjective and qualifying process: judging the truth of propositions in terms of degrees of possibility, probability or certainty, and expressing also meanings of obligation, necessity, volition, prediction, knowledge and belief, etc.
2. modality is very commonly expressed by modal verbs – a major category of auxiliary verbs in english, other means include *adverbs* (possibly, perhaps), clauses (i'm certain that... parenthesis: i admit... i confess..., frankly speaking...) and mood (unmarked) – indicative or 'fact mood', which is signalled, in the third person present tense form at least, by the -s inflection, eg she very obviously likes elephants. it is contrasted with the *subjunctive*, the mood of non-fact, expressing the uncertain, hypothetical, or desirable, etc. which is signalled in the 3rd person present by no ending at all "i suggest that she visit a psychiatrist." in modern english subjunctive has been replaced by modal verbs "i suggest that she should visit a psychiatrist." and also a plain indicative "i suggest she visits a psychiatrist." in some grammars the imperative is also described as a mood, expressing "will" or "desire". the modal verbs commonly used to indicate different kinds of modality are *can, might, must, should* and *may*. in the broadest sense the modal meanings expressed by these verbs include also volition and prediction (will, shall), ability and potentiality (can, be able to).
3. modality has come to be discussed in stylistics, text linguistics and literary semantics as a result of increasing interest in discourse and interpersonal relations between implied author and reader, and the broad issue of point of view in fiction. it can be argued that fiction operates in the non-alethic modal system (*alethic modality* = dealing with the "truth" of proposition, from gk), since no fictional utterance is true or factual, except in the fictional world created. what is in issue is what might or could

happened if ... moreover, utterances in fiction are always told from the point of view of someone, a subjectivity is inevitable. marked qualification of the statement is characteristic of 1st person narratives, marked modality is also characteristic of the representation of the characters' thought process in free direct and indirect thought, or interior monologue. moreover, plots themselves, whether in drama, epic or a novel, are frequently structured on conflicting modalities: on dreams and reality, obligations and desires, beliefs and dogmas.

types of sentences according to the types of modality: sentences expressing a/an

1. *announcement*
2. *statement* (declarative is a basic sentence type from which others are derived, eg negative: you're not washing the dishes)
3. *question*, types: question tag, w-question, investigating, semantic types of questions (structures or contact expressions which resemble questions by the form like "do you know what? lets'..., how do you do?), rhetorical question (does not expect an answer: "if winter comes, can spring be far behind?" which implies spring can't be far behind)
4. *exclamation*
5. *request*
6. *wish* ("i wish i were you." subjunctive)

(b) *expressiveness in syntax*

1. *aprosiopesis* is the sudden breaking off of an utterance before it is completed, usually in moments of emotions: "what the...". in the normal flow of literary discourse it is rare, but when it appears it is marked. sometimes the term *prosiopesis* is used to indicate that it is the initial part which is left out, eg sorry – i'm sorry.
2. *anacoluthon* is a grammatical sequence which begins in one way, and finishes in another: "she was responsible for – had to interview me."
3. *ellipsis* is leaving out, gk. ("two glasses (of wine) please.")
4. *syllipsis*: taking together, gk. 1 word is used in 2 senses within the same utterance and where

in principle add a third (which is not, nor can be, nor should be) or a third and a fourth, etc.

syntactical expressive means and stylistic devices

(a) *general considerations.*

rhetoric was mainly engaged in the observation of the juxtaposition of the members of the sentence and in finding ways and means of building larger and more elaborate spans of utterance, as for example, the period or periodical sentence.

modern grammars have greatly extended the scope of structural analysis and have taken under observation the peculiarities of the relations between the members of the sentence, somehow has overshadowed problems connected with structural and semantic patterns of larger syntactical units (the study of units of speech larger than the sentence is still being neglected by many linguists. some of them even consider such units to be extralinguistic, thus excluding them entirely from the domain of linguistics).

(b) *the composition of spans of utterance wider than the sentence*

the syntactical whole is used to denote a larger unit than sentence. a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity. any syntactical whole will lose its unity if it suffers breaking.

(‘utterance’ denotes a certain span of speech in which we observe coherence, interdependence of the elements, one definite idea, and last but not least, the ‘purport’ of the writer.)

paragraph is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. a distinct portion of a written discourse showing an internal unity, logical in character (in fact the paragraph as a category is half linguistics, half logical. as a logical category it is characterised by coherence and relative unity of the ideas expressed, as a linguistic category it is a unit of utterance marked off by purely linguistic means: intonation, pauses of various lengths, semantic ties).

in the building of paragraphs in *newspaper style* other requirements are taken into consideration, for instance, psychological principles, in particular the sensational effect of the communication and the grasping capacity of the reader for quick reading. considerations of space also play an important part. this latter consideration sometimes overrules the necessity for logical arrangement and results in breaking the main rule of paragraph building (the unity of idea).

paragraph building in the style of *official documents* is mainly governed by the particular conventional forms of documents (charters, pacts, diplomatic documents, business letters, legal documents etc). here paragraphs may sometimes embody what are grammatically called a number of parallel clauses. they are usually made formally subordinate for the sake of the wholeness of the document, but in reality they are independent items.

paragraph structure in the *belles-lettres and publicistic styles* is strongly affected by the purport of the author. to secure the desired impact, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, to give additional reasons and finally, to expand the topic by looking at it from different angles and paraphrasing it.

the *length* of a paragraph normally varies from eight to twelve sentences. the longer the paragraph is, the more difficult it is to follow the purport of the writer. attempts have been made to classify paragraphs from the point of view of the logical sequence of the sentences. these are the models of paragraphs built on different principles:

1. from the general to the particular, or from the particular to the general
2. on the inductive or deductive principle
3. from cause to effect, or from effect to cause
4. on contrast, or comparison

(c) *compositional patterns of syntactical arrangement*

the structural syntactical aspect is sometimes regarded as the crucial issue in stylistic analysis, although the peculiarities of syntactical arrangement are not so conspicuous as the lexical and phraseological properties of the utterance.

stylistic inversion: word order is a crucial syntactical problem in many languages. the most conspicuous places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. this traditional word order has developed a definite intonation design.

stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. the following patterns of stylistic inversion are most frequently met in both english prose and english poetry:

1. the object is placed at the beginning of the sentence: “*talent* mr. micawber has; *capital* mr. micawber has not.”
2. the attribute is placed after the word it modifies (postposition of the attribute). this model is often used when there is more than one attribute: “with fingers *weary and worn...*”, “once upon a midnight *dreary...*”
3. (a) the predicative is placed before the subject as in: “a *good generous prayer* it was.”
(b) the predicative stands before the link verb and both are placed before the subject as in: “*rude am i* in my speech...” (*Shakespeare*)
4. the adverbial modifier is placed at the beginning of the sentence, as in: “*eagerly i* wished the morrow.”
5. both modifier and predicate stand before the subject, as in: “*in went* mr. pickwick.”

detached constructions: sometimes one of the secondary parts of the sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to. such parts of structures are called detached. they seem to dangle in the sentence as isolated parts. the detached part, being torn away from its referent, assumes a greater degree of significance and is given prominence by intonation. the structural patterns of detached constructions have not yet been classified, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position: “*steyne* rose up, grinding his teeth, *pale*, and with *fury in his eyes*.” “*sir pitt* came in first, *very much flushed*, and *rather unsteady in his gait*.” sometimes a nominal phrase is thrown into the sentence forming a syntactical unit with the rest of the sentence, as in: “and he walked slowly past again, along the river – *an evening of clear, quiet beauty, all harmony and comfort*, except within his heart.” detached constructions in their common forms make the written variety of language akin to the spoken variety where the relation between the component parts is effectively materialised by means of intonation. detached constructions become a peculiar device *bridging* the norms of written and spoken language.

this stylistic device is akin to inversion, the functions are almost the same. but detached constructions produce much stronger effects. they represent

the most significant parts of the utterance from the author’s point of view. eg “‘i want to go,’ he said, miserable.” detached construction causes the simultaneous realization of 2 grammatical meanings of a word (the word *miserable* can be understood as an adverbial modifier to the word ‘said’ if not for the comma, though grammatically ‘miserably’ would be expected). the pause indicated by the comma implies that miserable is an adjective used absolutely and referring to the pronoun he.

a variant of detached construction is *parenthesis*, a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes.

parallel construction is a device which can be encountered not so much in the sentence as in the macro-structures. the necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence, as in: “there were, . . . , *real silver spoons to stir the tea with*, and *real china cups to drink it out of*, and *plates of the same to hold the cakes and toast in*.” are often backed up by repetition of words (*lexical repetition*) and conjunctions and prepositions (*polysyndeton*). pure parallel construction does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence.

parallel constructions may be partial or complete.

1. *partial* parallel arrangement is the repetition of some parts of successive sentences or clauses as in: “it is the mob *that* labour in your fields and serve in your houses – *that* man your navy and recruit your army, – *that* have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair.” the parallel structure is in general *that + verb predicate + object*. the third attributive clause is not built on the pattern of the first two, but it preserves the parallel construction in general.
2. *complete* parallel arrangement is also called *balance*. it is based on the principle of identical structures throughout the corresponding sentences, as in: “the seeds ye sow – another reaps, / the robes ye weave – another wears, / the arms ye forge – another bears.”

parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices.

chiasmus (reversed parallel construction) belongs to the group of stylistic devices based on the repetition of a syntactic pattern, but it has a cross order of words and phrases. “as high as we have mounted in delight in our dejection do we sink as low.” “down dropped the breeze, the sails dropped down.”

chiasmus is sometimes achieved by a sudden change from active voice to passive or vice versa. “the register of his burial *was signed* by the clergyman, the clerk, the undertaker and the chief mourner. scrooge *signed* it.”

repetition is an expressive means of language used when the speaker is under the stress of strong emotion. it shows the state of mind of the speaker.

repetition when used as stylistic device does not aim at making a direct emotional impact. it aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the keyword of the utterance.

if the repeated word comes at the beginning of two or more consecutive sentences, clauses we have *anaphora*. if the repeated unit is placed at the end we have *epiphora*. “i am exactly the man to be placed in a superior position *in such a case as that*. i above the rest of mankind, *in such a case as that*. i can act with philosophy *in such a case as that*.” here the repetition becomes a *background* against which the statements preceding the repeated unit are made to stand out more conspicuously. this is an additional function and it does not mean that the logical function of the repetition is fading.

repetition can be arranged in the form of a *frame*, the initial parts of a syntactic unit or paragraph are repeated at the end of it.

linking or *reduplication* is also known as *anadiplosis*. the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking two parts together. the writer, instead of moving on, seems to double back on his tracks and pick up his last word.

sometimes a writer may use the linking device several times in one utterance, this compositional form of repetition is called *chain-repetition*, as in: “a *smile* would come into mr. pickwick’s face: *the smile* extended into a *laugh* into a *roar*; and *the roar* became general.”

another variety can be called *synonym repetition*. this is the repetition of the same idea by using synonymous words and phrases. “the poetry of earth is never dead... the poetry of earth is ceasing never...”

there are two terms which used to indicate the negative attitude of the critic to all kinds of synonym repetitions. these are *pleonasm* (the use of more

words in a sentence than are necessary) and *tautology* (repetition of the same statement, phrase or ideas in other words) “it was a clear starry night, and *not a cloud was to be seen*.” “he was the only survivor, *no one else was saved*.”

enumeration is a stylistic device by means of which homogeneous parts of an utterance are made heterogeneous from the semantic point of view. the enumeration in the following example is heterogeneous, the legal terms placed in a string with common words result in a kind of clash: “scrooge was his *sole executor*; his *sole administrator*; his *sole assign*, his *sole residuary legatee*, his *sole friend* and his *sole mourner*.”

climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance as in: “it was a lovely city, a beautiful city, a fair city, a veritable gem of a city.”

logical climax is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them. this relative importance can be evaluated objectively and subjectively.

emotional climax is based on the relative emotional tension produced by words with emotive meaning, as in the first example, w/the words ‘lovely’, ‘beautiful’, ‘fair’.

quantitative climax is an evident increase in the volume of the corresponding concepts: “they looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens.” (s. *maugham*).

antithesis stylistic opposition based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs, as in: “youth is lovely, age is lonely, youth is fiery, age is frosty,”

(d) *particular ways of combining parts of the utterance*

for a long time only two types of connection have been under the observation of linguists: *coordination* and *subordination* (*parataxis* and *hypotaxis*). the language means of expressing these two types of logical connection of ideas are correspondingly divided into coordinating and subordinating conjunctions.

asyndeton is the connection between parts of a sentence or between sentences without any formal sign. there is a deliberate omission of the connective where it is generally expected to be according to

the norms of the literary language. “soames turned away, he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered.”

polysyndeton connects sentences or phrases or syntagms or words by using connectives (mostly conjunctions and prepositions) before each component part as in: “the heaviest rain, *and* snow, *and* hail, *and* sleet, could boast of the advantage over him in only one respect.”

the gap-sentence link: the connection which is not immediately apparent and it requires a certain mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap. “she and that fellow ought to be the suffers, *and they were in italy.*” in this sentence the second part, seems to be unmotivated or, logically incoherent. but this is only the first impression, after a more careful superlinear semantic analysis becomes clear that the exact logical variant of the utterance would be: ‘those who ought to suffer were enjoying themselves in italy (where well-to-do english people go for holidays)’.

(e) *peculiar use of colloquial constructions*

emotional syntactical structures typical of the spoken language are those used in informal and intimate conversation where personal feelings are introduced into the utterance. they are common in dialogue where they are hardly perceived as special devices. they stand out in the written language.

ellipsis is a typical phenomenon in conversation. it becomes a stylistic device, inasmuch as it supplies supersegmental information. an elliptical sentence in direct intercourse is not a stylistic device, it is simply a norm of the spoken language. “so justice oberwaltzer – solemnly and didactically from his seat to the jury.” (*dreiser*). the absence of the predicate in this sentence is a deliberate device. it suggests the author’s personal state of mind, his indignation at the shameless speech of the justice.

ellipses, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence. it would probably be adequate to call sentences lacking certain members “incomplete sentences”, leaving the term ellipsis to specify structures where we recognise a digression from the traditional literary sentence structure.

break-in-the-narrative (*aposiopesis*) is defined as a stopping short for rhetorical effect. in the spoken variety of the language a break in the narrative is usually caused by unwillingness to proceed,

or by the supposition that what remains to be said can be understood by the implication embodied in what was said. in conversation the implication can be conveyed by an adequate gesture, in writing it is the context, which suggests the adequate intonation, that is the only key to decoding. “if you continue your intemperate way of living, in six months’ time...” the implication of this aposiopesis is ‘a warning’.

question-in-the-narrative changes the real nature of a question and turns it into a stylistic device. a question in the narrative is asked and answered by one and the same person, usually the author. “scrooge knew he was dead? of course he did. how could it be otherwise? scrooge and he were partners for i don’t know how many years.”

represented speech: there are three ways of reproducing actual speech:

1. repetition of the exact utterance as it was spoken (direct speech)
2. conversion of the exact utterance into the reader’s mode of expression (indirect speech)
3. representation of the actual utterance by a second person, usually the author, as if it had been spoken but is only represented in the author’s words (represented speech)

to distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author’s language *uttered represented speech*, and the representation of the thoughts and feelings of the character *unuttered or inner represented speech*.

(f) *transferred use of structural meaning*

syntactical structures may also be used in meanings other than their primary ones. every syntactical structure has its definite function, which is sometimes called its structural meaning. when a structure is used in some other function it may be said to assume the new meaning which is similar to lexical transferred meaning. among syntactical stylistic devices there are two in which this transference of structural meaning is to be seen. they are rhetorical question and litotes.

rhetorical question reshaping the grammatical meaning of the interrogative sentence. in other words, a question is no longer a question but a statement expressed in the form of an interrogative sentence. thus there is an interplay of two structural meanings: (1) that of the question and (2) that of a statement.

both are materialised simultaneously. “are these the remedies for a starving and desperate populace?”

litotes: a peculiar use of negative constructions. the negation + noun or adjective serves to establish a positive feature in a person or thing. this positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature. let us compare the following two pairs of sentences:

1. it's not a bad thing – it's a good thing.
2. he is no coward – he is a brave man.

litotes is used in different styles of speech, excluding those which may be called the matter-of-fact styles, like official style and scientific prose.

3.6 extralinguistic expressive means

every process of communication takes place in a certain situation and relies heavily on the exploitation of expressive means. in addition to the language expressive means we use the so called paralinguistic, ie para-linguistic / extra-linguistic expressive means. communication in the spoken medium involves not only utterances that realize language (verbal), but also other system of signs, that are non-verbal. in this respect, paralinguistic is often regarded as (1) *a non-verbal, but vocal system*, along with prosodic features such as pitch and loudness. characteristic paralinguistic features are noises that do not function as phonemes, but nonetheless do communicate a ‘meaning’ or attitude in speech (giggles, snorts, exclamations of disgust).

other definitions include (2) *prosodic features and also other non-vocal signs* like facial expressions and gestures.

paralinguistic significantly interacts with language in spoken discourse (it is not easily represented in the written discourse). speakers rely on paralinguistic feedback from their addressees; the audience watching and listening to a play can catch a whole range of emotional and attitudinal connotations from the vocalisations of the actors. actors in turn can judge from the laughs, boos, hisses or coughs something of the audience's reactions to their performances.

the signs used in the process of communication can be natural or artificial. in his theory of signs *a. schaff* (1963) distinguishes three kinds of signs:

1. *natural* (fever – a sign of illness, flash – a sign of a storm)

2. *artificial* (traffic signs, notes, agreed gestures)
3. *conventional* (colour of mourning – black, striking of a clock, gesture of threatening or warning)

semiotics (theory of signs) studies also *biosemiotic* signs (noises and movements of animals, their smells, etc.) and *ethnosemiotic* signs (signs related to specific rituals and celebrations within certain ethnic groups, eg kneeling and standing up, etc).

ogden and *richards* became popular for capturing the nature of a language sign (and the naming process) into the so called semiotic / semantic triangle. the triangle can be seen as related to the stylistic study in the following way:

1. a thing / phenomenon / fact is the topic of conversation
2. a name is the text (written or spoken)
3. a thought / meaning is the content of the text as we understand and perceive it when reading it or listening to it

semiotic triangle related to stylistics:

1. referent (thing) = the topic
2. (a) thought (meaning) = the content
3. symbol (name) = the text

the process of naming is more complex in stylistics, it requires the whole variety of linguistic expressive means and a complex set of extra-linguistic expressive means.

umberto eco (1975) classifies extra-linguistic expressive means into the following groups:

- *kinesics* (gestures, mimetic movements, body language)
- *para-linguistic* (intonation in general)
- *proximity* (closeness) is a ‘distance’ between the speaker and recipient

jozef mistrik (1985) distinguishes 2 categories:

- *visual expressive means* (graphology and kinesics)
- *phonetic expressive means*

visual expressive means function in written texts as an extremely important semantic component (like intonation in the spoken utterances).

graphetics is the study of written or printed shapes (like phonetics is the study of sounds and potential utility of human voice). graphetics is thus visual analogue of phonetics. an examination of sounds and shapes in themselves will not provide a great deal of stylistic information, but certain facts are of relevance for a complete understanding of stylistic effect. for example isolated sounds and shapes may have a definite aesthetic appeal, they may be interpreted as reflecting aspects of reality (eg onomatopoeia) or conveying a meaning (sound symbolism).

such matters as the choice of *type-size* or *colour* in a text are essentially non-linguistic, but they too may have clear linguistic implications, perhaps relating to the semantic structure of the utterance (eg advertising or newspaper articles) or even to its grammatical structure (there are non-random correlations between type-size and grammar in posters, for instance).

the term *graphetics* is also used for the study of typographical and visual devices in art (a less confusing alternative is graphicology).

graphology is the study of a language's writing system, or orthography, as seen in various kinds of handwriting and typography. again, it is analogous to phonology which studies the sound system of a given language. in this area stylistics describes patterns of sounds and writing that distinguish varieties of english. within graphology we examine distinctive usage of punctuation, capitalisation, spacing, etc. some other typical examples of visual expressive means are

- graphic expressive means (pictures, illustrations, drawings, etc.)
- choice of colours (considering the semantic message of colours)
- exploitation of geometrical shapes
- use of diacritics: fullstop, comma, semi-colon, brackets, etc.

kinesics (gr. kineo = move) is used to describe the communication system of gestures and motion, ie 'body language'. the word is also used to describe the study of this. recently, the study of non-verbalised (even non-vocalised) aspects of face-to-face interaction has become very popular and studied as an integral part of communication. facial

expressions and body movements not only act as important reinforcements to speech, indicating attitudinal or emotive meanings (smiles, frowns, fist-clenching), but provide significant clues to participants about speaking and *turn-taking* rights, and also *feedback* about how information is being received. the phenomena studied within kinesics can be summarised as follows:

1. mimetic movements (facial expressions)
2. gestures (hand movements)
3. body language (all body movements)

3.7 phonetic expressive means

it might be important how the way a word, a phrase or a sentence *sounds*. the sound of most words taken separately will have little or no aesthetic value. it is in combination with other words that a word may acquire a desired phonetic effect. the way a separate word sounds may produce a certain euphonic impression, but this is the matter of individual perception and feeling and therefore subjective. the way words sound in combination contributes something to the general effect of the message, particularly when the sound effect has clearly been deliberately worked out.

onomatopoeia is a combination of speech-sounds produced in nature (wind, sea, thunder) by things (machines, tools) by people (sighing, laughter) and by animals. combination of speech sounds of this type will inevitably be associated with whatever produces the natural sound. therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of *metonymy*.

- *direct* o. is contained in words that imitate natural sounds (buzz, bang, cuckoo). these words have different degrees of imitative quality. these words can be used in a transferred meaning (ding-dong – bells rung continuously, may mean (1) noisy, (2) strenuously contested – a ding-dong struggle)
- *indirect* o. is a combination of sounds which make the sound of the utterance an echo of its sense. it is sometimes called "echo-writing." "and the silken, sad, uncertain rustling of each purple curtain" (*poe*), where the repetition of the sound 's' actually produces the sound of the rustling curtain. indirect o. unlike alliteration demands some mention of what makes the sound (rustling of curtains).

indirect o. is sometimes very effectively used by repeating words which themselves are not onomatopoeic, as in *poe*'s poem "the bells": "silver bells... how they tinkle, tinkle, tinkle" ... "to the tintinnabulation that so musically wells from the bells, bells, bells, bells, bells, bells, bells - from the jingling and the tinkling of the bells."

from gk 'name-making', the lexical process of creating words which actually sound like their referent. the name-reference relationship of these words is characteristically conventional and arbitrary. to some extent, onomatopoeic words are as conventional as other words, in that their phonemic shape conforms to the language system of their coiners, despite the apparent universality of their reference (eg ducks say quack, quack in english but coin, coin in french).

many noises are not easily verbalised, so that it requires considerable interpretative power to recognise the reference of *iiiiiaaach* as a yawn in children's comics; *phut* or *vrach* as bomb shells in the first world war poems; or *krankle* as the sound of a tram in joyce's *ulysses*.

in literary language onomatopoeia is often much exploited as an expressive iconic device, along with other sound associations that can be grouped under the general heading of phonaesthesia or sound symbolism.

phonaesthesia is the study of the expressiveness of sounds, particularly those sounds which are felt to be appropriate to the meaning of their lexemes. in words like flail, flap, flare, flush, flick, fling, flop and flounce the initial *fl-* suggests sudden movement; in bash, crash, smash and trash, *-ash* suggests violent impact.

sound symbolism the connection between sound or phoneme and meaning is felt to be more *motivated*, less arbitrary, than with *symbolism* proper.

the *iconism* varies. words like *bump*, *crump*, *thump* might indicate a dull sound on impact; but *gl-* as in *glitter*, *glimmer*, *glint*, *glisten*, *gleam*, *glow*, does not actually mime the light it so evidently suggests.

alliteration aims at imparting a melodic effect to the utterance using repetition of similar sounds, in particular consonant sounds in close succession, particularly at the beginning of successive words: "deep into the darkness peering, long i stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before."

sometimes rather loosely paraphrased as *initial rhyme*. the repetition of the initial consonant in two or

more words used as a deliberate phonological device, which is associated mostly with literary, especially poetic, language; but it is also found in popular *idioms* (as dead as a doornail), *tongue twisters* (peter piper picked a peck of pickeled peppers) in poetry used also for onomatopoeic effects, to suggest by the association of sounds what is being described.

the alliterated syllables are also the strongly accented or stressed syllables, and so are related to the rhythmic pattern:

- continuous alliteration (x x x x)
- transverse alliteration (x y x y)

rhyme is the repetition of identical or similar terminal sound combinations of words. rhyming words are generally placed at a regular distance from each other, in verse they are usually placed at the end of the corresponding lines. identity and particularly similarity of sound combinations is relative:

- *full rhymes*: identity of the vowel sound and the following consonant sounds in a stressed syllable (might-right, needless-headless)
- *incomplete rhymes*:
 - *vowel rhymes*: identical vowels in corresponding words, the consonants can be different (flesh-fresh-press)
 - *consonant rhymes*: (worth-forth)
 - *compound or broken rhymes*: the combination of words is made to sound like one word, ie colloquial and sometimes humorous touch. one word rhymes with a combination of words (upon her honour-won her)
 - *compound rhyme*: may be set against what is called *eyerhyme*, where the letters not sounds are identical (love-prove, flood-brood, have-grave).

acc. to the way the rhymes are arranged within the stanza we distinguish certain models:

1. couplets (aa)
2. triple (aaa)
3. cross (abab)
4. framing or ring (abba)

rhythm exists in all spheres of human activity and assumes the whole variety of forms. “rhythm is a flow, movement, procedure, etc., characterised by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features” (webster’s).

rhythm is primarily a *periodicity*, a deliberate arrangement of speech into regularly occurring units. it is the main factor which brings order into the utterance. rhythm in language necessarily demands oppositions that alternate: long, short, stressed, unstressed, high, low, etc. contrasting segments of speech.

assonance (1) a partial or half-rhyme much used in poetic language as an aspect of sound patterning and cohesion. the same (stressed) vowel is repeated in words, but with a different final consonant (fish n’ chips). “break, break, break, / on thy cold grey stones, o sea!” the double assonance of the diphthongs (ei) and (ou) enforces the lexical links of break and grey, cold and stone; and also suggests (by the vowel length) the steady, inexorable movement of the sea, as well as the narrator’s anguish.

(2) sometimes more loosely used to refer to all kinds of *phonological* recurrence or juxtaposition, e.g. *alliteration* and *rhyme*.

3.8 functional styles of english lang

stylistic significance is the study of the function of linguistic elements in texts is central, not only of their grammatical function, but more importantly of their function in relation to the meaning of the text, their contribution to the overall theme and structure. non-literary stylistics and register studies have related situational types of language to predominant functions, for example, advertising with *persuasion*, tv commentary with *information*, etc. in text linguistics, it is distinguished between descriptive, narrative and argumentative texts.

attempts to categorise functions of language

buhler’s (1934) broad threefold classification based on the essential elements:

1. addresser: to express the speaker’s feelings – *expressive function*
2. addressee: to appeal to, or to influence the addressee – *appellative or conative function*
3. sign: to represent the real world – *descriptive or referential function*

the functions are not regarded as mutually exclusive, an utterance can have more than one function.

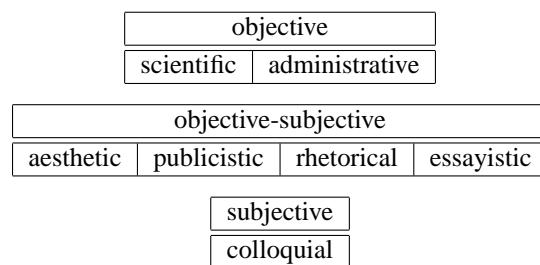
to this essentially practical classification, the prague school linguists added a 4th category: an *aesthetic function*.

to this scheme *jacobson* (1960) added 3 other functions in his equally influential model of the speech event:

4. *phatic function*: establishes and maintains contact between participants
5. *metalingual function*: focuses on the language itself
6. *poetic function*: corresponds to the prague school aesthetic function

classification of language styles

each style of the literary language makes use of a group of language means the interrelation of which is peculiar to the given style. it is the *coordination* of the language means and stylistic devices which shapes the distinctive features of each style, and not the language means or stylistic devices themselves. *mistik’s* classification:



in the study of english stylistics we will discuss general characteristics of the *belles-letters* style (corresponds to *umelecky* in *mistik’s*), *publicistic style*, *newspaper style* (both correspond to *publicisticky*), *scientific prose style* (corresponds to *odborny*) and the style of *official documents* (corresponds to *administrativny*).

different terminology should be noticed when comparing english and slovak. sometimes it might be even more convenient to discuss the language of a particular text than trying to include the text under some of the umbrella terms. for example, the slovak term *publicisticky styl* covers different areas than the english term *publicistic style*. so we prefer to discuss the language of newspapers separately in english. the term *essayistic style* is uncommon in english. language of essays is discussed within *publicistic style* as one of its three varieties. similarly, the notion of *colloquial style* is often referred to as language of conversation, etc.

belles-lettres style is a generic term for three sub-styles in which the main principles and the most general properties of the style are materialised:

1. the language of *poetry*, or simply *verse*
2. *emotive prose*, or the language of *fiction*
3. language of *drama*

the common feature of belles-lettres style can be named as the *aesthetico-cognitive* function. it is a double function which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader and at the same time evokes feelings of pleasure, which is derived from the form in which the content is presented. this pleasure is caused not only by admiration of the selected language means and their peculiar arrangement but also by the fact that the reader is led to form his own conclusions. nothing gives more pleasure and satisfaction than realizing that one has the ability to penetrate into the hidden tissue of events, phenomena and human activity, and to perceive the relation between various seemingly unconnected facts brought together by the creative mind of the writer.

basic features:

- genuine imagery, achieved by purely linguistic devices
- the use of words in contextual and very often in more than one dictionary meaning,
- a vocabulary which will reflect the author's personal evaluation of things or phenomena
- introduction of typical features of colloquial language to a full degree (plays) or a lesser one (emotive prose) or a slight degree, if any (poems)

publicistic style became a separate style in the middle of the 18th century. it also falls into 3 varieties, each having its own distinctive features which integrate them. unlike other styles, the publicistic style has spoken varieties, the *oratorical* substyle. the development of radio and television has brought about a new spoken variety, namely, the *radio commentary*. the other 2 are the *essay* (moral, philosophical, literary) and *articles* (political, social, economic) in newspapers, journals and magazines. book reviews in journals and magazines and also pamphlets are generally included among essays.

the general aim is to influence the public opinion, to convince the reader that the interpretation given by

the writer is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely by logical argumentation, but by emotional appeal as well (brain-washing function).

due to its characteristic combination of logical argumentation and emotional appeal, it has features in common with scientific prose.

its *emotional* appeal is achieved by the use of emotive words, the use of imagery and other stylistic devices as in emotive prose; but not fresh or genuine. the number of individual elements essential to the belles-lettres style is small.

the manner of presenting ideas, brings this style closer to belles-lettres, to emotive prose, as it is to a certain extent individual. naturally, of course, essays and speeches have greater individuality than newspaper and magazine articles where the individual element is generally toned down and limited by the requirements of the style.

ten aspects that should be present in a report or commentary to make it successful: *immediacy* (*in medias res*), *proximity* (*relation to recipient*), *consequence* (*comment on consequences*), *prominence* (*inform about the latest and interesting events*), *drama* (*dramatic events*), *oddity* (*originality*), *conflict*, *sex*, *emotions*, *progress*.

also characterised by brevity of expression. short report is focused on five w's: *who*, *what*, *where*, *when* and *why*. in essays brevity sometimes becomes epigrammatic.

newspaper style was the last of all to be recognised as a specific form of writing standing apart from other forms. it took the english newspaper more than a century to establish a style and a standard of its own. and it is only by the 19th century that newspaper english may be said to have developed into a system of language means which forms a separate functional style.

serves the purpose of informing and instructing the reader. not all the printed matter found in newspapers comes under newspaper style. the modern newspaper carries diverse material (stories, poems, crossword puzzles, chess problems). these are not considered specimens of newspaper style. nor can articles in special fields, such as science and technology, art, literature, etc. be classed as belonging to newspaper style.

the primary function of newspaper style is to impart information:

- brief news items and communiqués
- press reports

- articles purely informational in character
- advertisements and announcement

the most concise form of newspaper information is the *headline*, which apart from giving information, also carries appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows.

but the principal vehicle of interpretation and appraisal is the *newspaper article*, and the *editorial*. leading articles or *leaders*, are characterised by a subjective handling of facts, political or otherwise, and therefore have more in common with political essays or articles and should rather be classed as belonging to publicistic style than newspaper style. though it seems natural to consider newspaper articles, editorials included, as coming within the system of english newspaper style, it is necessary to note that such articles are an intermediate phenomenon characterised by a combination of styles, the newspaper style and the publicistic style.

scientific style is governed by the aim to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc. the language means used, therefore, tend to be objective, precise, unemotional, devoid of any individuality.

the first and most noticeable feature of this style is the *logical sequence* of utterances with clear indication of the interrelations and interdependences.

a second most important feature is the *use of terms* specific to each given branch of science. the necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. a *term* will make more direct reference to something than a descriptive explanation, a *non-term*, hence the rapid creation of new terms.

words used in scientific prose will always be used in their primary logical meaning, even the possibility of ambiguity is avoided. terms are coined to be as self-explanatory as possible.

modern scientific prose *exchanges* terms between various branches, this is due to the *interconnection* of scientific ideas (mathematical terms have left their own domain and travel freely in other sciences).

scientific style *sentence-patterns*:

1. postulatory: a hypothesis must be based on facts already known, defined. therefore every

piece of scientific prose will begin with postulatory pronouncements which are taken as self-evident and needing no proof.

2. argumentative: the writer's own ideas which represent a theory, an argument.
3. formulative

some other features of scientific prose: use of quotations and references, frequent use of foot-notes, digressive in character, the impersonality of scientific writings (frequent use of passive constructions w/the verbs suppose, assume, presume, conclude).

official documents style contains these substyles:

- business documents
- legal documents
- diplomacy
- military documents

the main communicative aim of this style is to state the conditions binding two parties in an undertaking. the most important feature is a special system of *cliches*, *terms*, *set expressions* by which each substyle can easily be recognised (i beg to inform you, the above-mentioned, on behalf of). each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differ from the corresponding terms of other variants of this style. thus in finance we find terms like extra revenue, taxable capabilities. in legal language to deal with a case, summary procedure, a body of judges. likewise other varieties of official language have their special nomenclature, which is conspicuous in the text, and therefore easily discernible.

features common to all varieties:

- the use of abbreviations, symbols, contractions
- the use of words in their logical dictionary meaning (in military documents sometimes metaphorical names are given to mountains, rivers, hills or villages)
- no words w/emotive meaning except those which are used in business letters as conventional phrases of greeting or close (dear sir, yours faithfully)

the syntactical pattern of the style is as significant as the vocabulary though not perhaps so immediately apparent.

4 english literature

makes more sense if you know that all of this is based on lectures by p. Petrikova (eng lit) and p. Smieskova (am lit) [a not very pm remark by the compiler, could have used at least a ^{footnote}].

4.1 parody

irony: we say one thing but mean another. a type of tone, a particular way of speaking or writing. irony is classified as *trope*, other tropes are metaphore, simile, metonymy.

verbal irony: most common, there appears to be sthing odd or wrong w/the words and what they literally mean, so we must interpret the text finding another meaning for it.

situational irony: intended by the author but the chars are unaware of it:

1. *dramatic:* the audience knows sthing significantly differs from what the chars believe
2. *structural:* the text as a whole or a large part of it is unreliable if taken literally. an alternative interpretation which is not made explicit is true.

mechanisms of irony: created by being overemphatic in saying sthing, or by internal inconsistency: (a) a narrative which does not make sense, (b) inconsistency in style, the register of the text changes unexpectedly.

irony which destabilises: cases of irony when it is difficult to catch the intended meaning.

ironic mode (*fry*) signifies the 4th stage of lit hist development, coming after mythological, romantic, mimetic. *heroes:*

1. *mythical:* differs from the majority (better, stronger, supernatural powers, beautiful, perfect)
2. *romantic:* brave human being (knight).
3. *mimetic:*
 - (a) *higher* (hero = leader): epos, drama
 - (b) *lower:* not hero, no diff from others – romantic, comedy, realist
4. *ironic:* subordinated to his environment, frustrated, diff in intelligence and ability or disability to act

ironic mode is modern and postmodern lit, demonic prevails to apocalyptic. *demonic world:* ruins, catacombs, deserts, dark spelled gardens, forests, tigers, wolves, snakes, sea monsters. *human world:* tiran, witch, prostitutes, sirens and victims. *appearance:* caves, cages, whips, weapons, labyrinths. *relationships:* incest, homosexuality, blood, broken love, unsolved problems, nightmares, pains, confusion, useless work, madness.

transtextuality: rewriting of an older text – kind of ironic mode, the reappearance of the old text in a new one. *gerard genette:* “*palimpsests*” – object of poetics is not an isolated text but its textual link to other texts. every writing is a re-writing of sthing old. a text grafted on other one becomes a *hypotext*. *transtextual relations* according to genette:

1. *intertextuality:* quotations, allusions, plagiarism
2. *paratextuality:* relation of the text to its title, subtitle, epilogue, illustrations
3. *metatextuality:* critic commentary of the text, comparison of 2 or more lit texts
4. *hypertextuality:* the relations of transformations, imitation, other transpositions and they are transferred to the parody, pastiche, translation, scenic adaptation, shortened version
5. *architextuality:* relations of the pretext and posttext (very loose, quiet), genealogic lines.

example: *s. beckett:* “*the dream of fair to middling women*”, straight allusion on *tennyson:* “*dream of fair woman*”.

s. beckett: “*first love*” a young homeless w/o name, allusion on *hamlet*, “there is the rub” vs “to be or not to be”, metaphor of death – dream. the fear of unknown stronger than will to commit suicide. envying the dead – bible “the living would envy the dead.”

parody para(besides) + ode(song), a false song or 2nd voice/vocal where the melody is transformed, deformed. origin: when the reciter sang the noble text of *iliad* or *ulysses*, modified some parts, so the listeners wouldn’t get bored. in parody tragedy becomes comedy, serious humorous, noble vulgar. mostly shorter lit forms (poems, riddles, songs, sayings, proverbs, slogans). greatest master is *joyce* (civilisation – sifilisation, anonymous – ononymous). playful transformation. according to *genette* parody is non-satirical.

| | | | |
|-----------|----------|------------|---------------|
| relation: | playful | satirical | serious |
| transfor. | parody | travesty | transposition |
| imitation | pastiche | caricature | forgery |

imitation elementary figure of *pastiche*, from fr. pasta = alltaste. the style dictates the text, it has no aggressive vulgarism of the caricature and it celebrates the hypotext. self-pastiche = the author imitates his own style.

sci-fi is a modern form of fantasy. rooted in ancient myth, mysticism, folklore, fairy tale and romance. fantastic = phantasticus (to make visible or manifest). fantasy is set in an imaginary world, where a dog can speak and a man can fly and we do not ask why and do not expect any explanation. in sci-fi, there is some “scientific” explanation offered. usually set in the future, based on some aspect of science and technology. reflects events which have not happened, but could in the future.

sci-fi and po-mo have in common the ontological dominant that governs both artistic world perspectives – it is a sister genre of pm, which is among non-canonised, so called low genres.

“sci-fi is lit of cognitive estrangement, ontological estrangement, confronting the empirical givens of our world with something not given, something outside it, beyond it.” (*darko suvin*)

estrangement is the process of alienation when the things, which appear to be familiar become strange, new, in terms of the cognitive process they may exist beyond the logic, or they may further develop already existing status of logic and science – *strange newness*.

speculative fabulation: it is the life we know, but diff in representational discontinuity.

techniques employed in sci-fi:

- to transport through time and space, or other dimensions the representatives of our world to diff worlds
- involves intrusion of another world into this one

interplanetary travel:

1. form of invasion from the outer space (*h. g. wells*: “*war of the worlds*”, 1898)
2. planet hopping (star wars, star trek)
3. the zero degree of interplanetary motif is based on a projection of a diff planet, which constructs integral, self contained planetary world not explicitly related to the earth (*f. herbert*: “*dune*”)

time displacement:

- utopian pole, things from present are projected into future (future history)
- dystopian pole: *huxley*: “*brave new world*”, *orwell*: “*1984*”.
- other dimensions: parallel or alternate world story based on historical speculation the “what-if” premise (*j. borges*: “*the garden of forking paths*” [he constructed the web of time, leading the reader to construct solution for what-if])

foregrounds the infinite possibility of parallel stories existence thus exemplifying the ontological dominant through series of alternations neither of them impossible.

pm writers are rather interested in the soc and institutional consequences of technological innovation, the soc agreements (soc and institutional extrapolations, living arrangements, norms of sexual behaviour, religious cults, future art forms).

grim dystopias: apocalypse and post-apocalypse survival, the apocalyptic tradition fuses mimetic and fantastic tradition. it draws on both strategies that created world directly imitative of and therefore credible in relation to the ‘real’ world, and the strategies that create world significantly diff, intended to exist as an incredible relationship with that ‘real’ world. the worlds of such fiction can be:

1. visionary or mystical worlds
2. other worlds often satirical in space and time
3. worlds describing the present reality in other philosophical terms: new definitions of man, reality, the nature of an outside manipulator, or god

cyberpunk postmodern, post existential lit of alienation and absurdity. vision is fragmentary, its technique is collage and mosaic. reality becomes hyperreality, representation a simulation. *setting*: artificial, nature has been defeated, slums in the urban zone, zone within zone, interplanetary space, multiple-world space, computer generated space. *chars*: drug addicts, solitary tough and cool youngsters, criminals, streetfighters, zombies, robots, clones, androids, soldiers, programmers. forefathers of cyberpunk were *kafka*, *burgess*. *lang*: slang, jargon, computer dictionary. *motifs*: humanity defeated by technology, imperial oligarchy of transnational monopolies, anthropology of loneliness in modern metropolis. gang replaces family,

theft work, violence friendship, sex love. outsiders are hard, quick, dishonest players. female protagonists are strong and often prostitutes. the roles of a mother a wife and mistress have lost their market value. dehumanisation.

4.2 lit discourse

is relation between the teller and the chars and the reader of the text, their opinions, interest, attitude. *discourse* is an instrument of monological authority, refers to cohesive units beyond the sentence, the author's rhetorical stance towards his narrator, towards his chars, and towards his assumed readers.

narrator is a voice in the text, a function, and *not the author*.

1. a speaker using his own voice
2. he who assumes the voice of another person
3. one who uses the mixture of his own voice and the voices of the others

narration act of narrating. process of telling the story. *narrative* is the product of narration. *narratee* is a reader, but not all of the readers are narratees. in *tristram shandy* the reader is addressed directly, it is a function in the novel. *reader* can be

1. *actual*: implied, to whom it is written
2. *ideal*: who understands everything
3. *naive*: not educated

narrative consists primarily in the telling of sequence of connected events. usually has a point, told for a reason. reality need not make sense but narrative does. it is a way of making sense of the world, thru telling stories about it. sometimes this point is explicitly made in a concluding moral. it is typically about a change, or about a lack leading to restoration. the restoration is the closure. some features: order of events, sense, coherence, change (from 1 situation to other), coda (conclusion).

types of narrators:

1. *1st person*: subjective, internal, one char, stream of consciousness, present and past, he lightens the scene for us by his eyes.
2. *3rd person*
3. *omniscient*: objective, only showing, external, zero degree of subj, god-like – can see everything

4. *camera eye*: not personal, similar to film techniques, persons and objects from outside in such a way readers are forced to think of what is going on inside

5. *stream of c.*: kind of internal monologue

fowler compares text to a sentence as *chomsky's* transformational grammar. structure:

1. *surface*: the text, observable layer of sentences, experienced directly
2. *deep*: the theme, the story, message of the author (plot, chars, setting, theme), experienced by the act of decoding
3. *discourse*: connects the deep and the surface structure

text is the shape of the message, visible dimension, verbal record of a communicative act, a heap of devices (irony, paradox), a tissue of quotations, closed semiotic system.

discourse dialogue, point of view, attitude, world view, tone, author's rhetorical stands, attitude towards his narrators, chars, readers. modality in the text's grammar, it is the speech participation and attitude colouring of the text imparted by the author. property of the lang which mediates the interpersonal relationships between narrator, chars, reader, author. words of the text of a narrative as opposed to the story. often evaluative, persuasive, appraisive.

words of estrangement are modal verbs like feel, seems, maybe, perhaps, for sure, somehow, etc.

narrative discourse is created out of the interaction of the culture's conventions, the author's deployment of these conventions, and the reader's activity in releasing meaning from the text.

types of narrators according to *stanzel*

1. *authorial*: proper beginning, what happened there and then, time order, selective importance, generalisation, 3rd, 1st person
2. *personal*: no proper beginning, about here and now, chaotic, unreliable narrator, internal perspective
3. *reflector*: stream of consciousness, not in communicative situation, doesn't speak, communicates while silent, a char who thinks, feels, but doesn't speak
4. *camera eye*: always in present tense, no comments, just showing, dehumanisation

ways of speech representation:

- *monologue*
- *dialogue*
 1. *direct speech*: she said: “well, there is nothing i can say.”
 2. *indirect speech*: she said that there was nothing she could say.
 3. *free dialect*: “it doesn’t bother you” “why should it?”
 4. *free indirect speech*: no graphical sign, invented by joyce in dubliners, occurred in austen’s emma too. we don’t know if part of narrator’s or char’s discourse, double coding. eg: for what? he asked her with careful scorn. to compete with X incapable of thinking correctly for 60 sec?

semiotics theory of signs, 3 step technique: object, concept, word. according to *piers* 3 groups:

1. *icon*: resemblance (picture, map, plan)
2. *index*: corresponding to the facts (smoke = sign of fire)
3. *symbol*: general sign (scale of justice)

r. barthes codes in postmodern terminology

1. *code of action*: the main armature of readerly text, all actions are seen as codable
2. *hermetic*: code of puzzles, plays on the reader’s desire for truth, for the answer to questions raised by the text. responsible for the reader’s desire to complete the text
3. *cultural*: the text’s reference to things already known, codified by a culture
4. *connotative*: in reading the reader “thematizes” the text.
5. *symbolic*: meaning comes from some initial binary opposition of differentiation

k. mansfield – new Zealand, tuberculosis. studied music in london. was married for 3 days, gave birth to a still-born child. next husband *j. m. murry* (critic). met *d. h. lawrence*, influenced her into publishing “*signature*” (3 issues). met *cechov*, *woolf* (who admired her beauty).

style: full of action, dramatic dialogue, inner monologue, objectivity in observation of reality, symbolic meanings. short novel collections: *the garden party*

and other stories, in a german pension, bliss and other stories, in a dove’s nest, something childish, collected letters.

garden party: a party in laura’s house. a man dies in the neighbourhood, leaves a wife and 6 kids. laura stops the party, brings a basket to the poor family. in medias res. symbols: *hat* – diff personality, soc status: “forgive my hat.” wrote this when ill, knew she’s gonna die.

g. greene – *journey without maps, the lawless road, the power and the glory*. short stories: *the basement room, may we borrow your husband, last word*. divided novels: entertainment vs serious. serious novels: failure chars in comparison w/what they wanted and hoped to do – are seen as being nearer to god than those who are more successful in worldly ways. he has been obsessed w/the problem of good and evil. curious compound of theology and stark modern realism. sees the spiritual struggle of man against a background of townlife, mexican jungle, wartime west africa. detective motives. accepted catholic faith, but did not take it too strongly, felt conflict between catholic conventions and natural human instincts, the tension in his catholic novels: *brighton rock, the power and the glory, the heart of the matter, the end of the affair*. from catholic motives he moves to great soc and pol conflicts of nowadays. *the comedians, the honorary consul, the human factor*. autobiography: *a sort of life*, sequel: *ways of escape*.

stamboul train: soc, nationally, individually diff chars in a small place and short time – travelling by train thru vienna to istambul. international atmosphere after ww1.

the quiet american: vietnam war as seen by an old english journalist *fowler* (neutral tone) vs young american diplomat *alden pyle* who is politically motivated (democracy, helping vietnam) and involved in terroristic gangs killing innocent people and children.

4.3 novel

is an artificial verbal play w/no ties to reality. *kundera*: great prose form in which an author explores by means of experimental selves some great themes of existence. whatever aspects of existence the novel discovers, it discovers as the *beautiful*. beauty is the last triumph for man who can no longer hope. beauty is art. 1st novel *d. defoe: robinson crusoe*, 1st anti-novel *l. sterne: tristram shandy* (digressive principles). innovators: *v. woolf*: associative principle (about people’s thoughts), *joyce, beckett*.

theory of novel: a prose narrative of considerable length, portraying chars and actions, representation of real life in a continuous plot. belongs to epic genres together w/romance, story, short story, fairy tales, fable. types:

- *adventure novel (defoe: robinson crusoe)*
- *satirical (swift: gulliver's travels)*
- *epistolary (richardson: clarrisa)*
- *historical (scott: ivanhoe),*
- *gothic (shelley: frankenstein)*
- *picaresque (defoe: moll flanders),*
- *novel of manners (austin: pride and prejudice)*
- *autobiographical (wolfe: look homeward angel)*
- *biographical (maurois: ariel [about p. b. shelley])*
- *psychological (h. james),*
- *science-fiction (wells),*
- *antinovel (beckett),*
- *anti-utopias, dystopia (orwell: 1984)*

novels rarely exist in their pure form, diff elements are intermingled. even these novels can have their own types: *stream of consciousness* psych novel that presents inner thoughts of a char in an uneven endless stream. author attempts to record everything that comes into the char's mind w/o any selection. (*joyce: ulysses*).

short story is a work of prose fiction diff from the novel in dimension, *poe*: "it can be read at one sitting." a story of an incident (tale), a story of a char (slice of life), a twister.

campus novel has a university campus as its setting. majority of them were written by academics. turns to a special audience which is able to value it. mostly a satiric comedy w/parodical features.

m. bradbury – *the history man* sharp criticism of the sexual revolution. *howard kirk* a sociologist, careerist, radical (because it's in fashion) is publishing books on the sexual revolution and proves it in practice as well. but this causes a conflict in his 'open' marriage, his wife, *barbara* becomes a victim of this revolution. sexual relations are dehumanised. the narrator looks at the chars from the outside, doesn't

show their inside, by this eliminates the "human factor".

eating people is wrong: stuart treece is a liberal intellect, his credo is liberal accepting. his liberal thinking makes him vulnerable. caricaturic chars: student from nigeria, sent there by a terroristic org whose aim is to free their nation from the brits. a young writer who thinks he's a rebel, on the other hand thinks that women should stay home and serve their husbands.

stepping westwards: a lecturer about d. h. lawrence goes to usa to teach creative writing. his liberalism gets in conflict w/the university establishment. satirical picture of am public officer, arrogant, egoist, local patriot.

4.4 from modernism to postmodernism

realism is a lit movement, the relationship between the text and the depicted reality is felt to be *direct and immediate*. adoption of specific devices, formal techniques for producing a sense of the real. a direct imitation of the facts of reality – *mimesis*. *realistic*: life-like. a *realist* conforms to conventions for passing sth off as real. realist texts *create*, not reflect reality, *shape*, not reflect our image of the real. not art but craft.

realist is generally applied to any lit that is *true to life*. realists were acting against the unreal motives and exaggerations of romanticism (*dickens, bronte, thackeray*). attempts to give the illusion of ordinary life in which unexceptional people undergo everyday experience. setting is lower-middle class, proletarian, exact streetnames, localities, detailed descriptions of places. accurate documentation. soc insight = a man is a soc being, objectivity. preferring gloomy facts, accumulation of details, avoidance of poetic diction, exaggeration. lack of fantasy, triumph of observation over imagination. stress is on sense and *experience*. chars are *round* or *flat*. ordinary people presented as complex moralists, one solution, one closed-end. lang is trying not to draw attention to itself, rather to the events presented.

diff connotations (a) *realistic*: true to life, (b) "truer" to life than other *-isms*. it is rooted in *positivism (august conte)*, stressed human experience and belief all knowledge comes from sensory impressions, a belief in positive achievements by using technology.

modernist novel is a poetic meditation on existence. a novel should say only what a novel could say. banal everyday events, a broken mirror reflection. a narrow theme presented from a char's point of view,

a not reliable narrator. time is subjective. *associative principle* (introduced by *woolf*). *digressive principle* of *laurence stern*: “charm of a novel is in the interruption of the action.” *fragmentation*: we have to construct the plot, *perspectivism*: reality can be understood thru many perspectives, *subjectivism*: eg time, *in medias res*: no intro, *epistological*.

postmodern novel: *pluralism*, coexistence of diff styles, themes. phil of *resignation*, acceptance of answers like “i don’t know, i don’t care.” *subversion* of values, doubt love, marriage (more seduction than love). *non-fiction* (close to journalism) and *metafiction* (fabulation). doubt about being original, pop-culture – no borders between high and low genre. double-coding.

postmodernism post = (a) time sequence, after modern, (b) contrastive to the poetics of modernism. juxtaposition of diff words. *leslie eiedler*: *cross the border*, close that gap pm’s contrastive features to modernism.

aesthetic dominant:
modernism – *epistemological*,
post-modernism – *ontological*.

history: very first mentioning after ww2 for lit which did not comply with modernist principles. the forms became exhausted and has come to a certain limit. old forms communicate with the new one, in this communication all the creators who can be called post-modern, keep something of modern sensibility, some intention which distinguishes their work from that of revivalist. whether this is irony, parody, displacement, complexity, eclecticism, realism, or any number of contemporary tactics or goals. certain tension and communication between past and the presence, present and past are juxtaposed. present ironically illuminates past. certain order which is created by tradition.

lit which is focused on words “words in the word, words in the world”. multiple readership, the novel is open (*u. eco*), because it constructs its form on diff levels, can communicate with diff types of reader, the term double coding is as well double.

adjective post-modern: (1) something that has the attributes of post-modernism (work of art). (2) “condition” (*francois lyotard*) that we live in. it means that there are two types of works:

1. a piece that is written in realistic technique, however to certain extend may reflect on the condition which is post-modern
2. pure post-modern works of art

post modern knowledge teaches us to tolerate the incommensurable and to refine our sensitivity to differences (*mchale*).

post modern knowledge, post-modern condition is characterised by its incredulity of metanarratives (*lyotard*).

metanarrative: symbolising and totalising ideology and the world explanations eg project of enlightenment, marxism, freudism. totalising conceptions which are explaining the world.

now there is not a mirror, but non-reflective surface. typical dichotomy of signifier and signified does not exist, there is no signified.

simulacre is one of *platho*’s dialogues, speak about the people who are trapped, imprisoned in a quail, but they are turned by their backs to the entrance and they can see just the reflections of the shadows and they believe that it is a reality. our presence reality is similar there are just reflections and original does not exit.

general characterising – spy novel (which in its absence presents juxtaposition of two diff worlds and we ask the question “je opravdu nekdo tim, kym se jevi byt, co je opravdu skutecne a pravdive, co je klam a nebezpeci?”), blurring the line between fact and fiction.

charles jenks: architect (1975), *double-coding*: “to this day i would define post-modernism as i did it in 1975 as double coding, the combination of modern techniques with something else, usually the traditional building in order for architecture to communicate with the public and a concerned minority, usually other architects” = multiple readership, plurality. in his essay he marks the death of modernist architecture dated july 15th, 1970; 3:32pm, when a building in minneapolis which was one of those highlights of modernist architecture was demolished.

frederick jameson: pm as a result of logic, capitalism. instead of parody blank parody – pastiche. post referring to the texts (*joyce*, *faulkner*). hard to draw distinction between commercial and high lit. defines modernism in more contextual terms, not purely from phil and lit point of view, but putting all those together with the terms of a context of a society.

intertextuality and past: post-modernist works no longer quote such texts as *joyce* or *mahler* might have done. they incorporate them to the point where the line between high art and commercial forms seems increasingly difficult to draw. instead of the present text, rather parody the previous text, he uses the term “blank parody”, pastiche.

jean baudrillard: french critic, said something similar like jameson about parody, pastiche.

| modernism | postmodernism |
|-------------------------|----------------------|
| totality | plurality |
| town | nature |
| complex | simple |
| male principle (active) | female pr. (passive) |
| progress, tomorrow | today |
| love | seduction |
| knowledge | information |
| labour | leisure |

postmodernism as *high modernism* or *anti modernism*?

roose: pm means moderner modern

kermode: pm is only the persistence of modernism into 3rd and 4th generation

hassan: used the expression pm first in reference to *beckett's* prose (1971), originally taken from architecture.

barth: *lit of exhaustion and replenishment* (essay). modernism was the lit of exhaustion, pm is of replenishment. modernism tried to express prchavost chvile, vznese ne pocity.

mchale on *modernism vs postmodernism*: diff between high art and low art institutionally still exist. modernism used genres and models of low or popular lit, *conrad's* adventurous novels, *d. h. lawrence's* features of pornography. the only diff between modernism and pm is that while modernism tried to disguise the genres of pop lit, pm openly accepts the usage of pop techniques. pm novel is polyphonic, an open arena of discourses, ideologies, styles. two types of polyphony: (a) ideological, (b) stylistic.

j. fowles destroyed the border between popular and intellectual lit by combining both techniques: *the french lieutenant's woman*: setting: victorian golden era, *charles smithson*, gentleman, darwinist, handsome and rich. engaged to *ernestine freeman* (pretty, conventional, superficial). charles causes scandal when breaking up their engagement after falling in love w/*sarah woodruff*. the novel looks back on year 1867 but from the view of 1967. the author comments on the victorian age from his point of view and wants to make sure we see the diff. uses 3 kinds of documents:

1. docs that help to understand phil, eco, scientific tendencies of that age – marx's works
2. citations from writers: *austen*, *hardy*, *tennyson*
3. docs from soc, psych, soc facts: women's clothing, erotic life, prostitution, pre-marriage sex amongst lower classes

chars are prototypised, generalised. *mrs. poultney*: embodiment of vict prudency, hypocrisy, false religiousness, caricature. instead of creating individual chars he rather creates soc stereotypes. sarah does not fit into this prototype, she is more of a mythological char as her pseudonym "tragedy" suggests. 4 diff endings:

1. a parody of happy endings, characteristic for vict novels, charles marries ernestine
2. the author appears in the novel as the man in the train w/moustache, he is thinking of an open ending, rejects it
3. charles finds sarah in the house of dante g. rosetti, painter, and they get together
4. finds her, but she doesn't want to marry him, even tough she has a child w/him.

the author activates the reader by offering possible endings. the diff endings relate fiction and reality. he is not interested only in what happened, but what could have happened.

the collector: psychological thriller, *frederic clegg* is a clerk, socially deprived, w/no education, can't behave. wants to belong to sbdy. marriage is not an option, he is sexually and emotionally impotent. he kidnaps *miranda grey*, the only way to possess sone. 1st part frederic tells the story, 2nd part miranda tells the story, 3rd part frederic finishes the story. miranda is imprisoned but still she is above frederic, gives commands to him. offers him marriage, her body. at the end she gets ill and dies because frederic is too coward to call a doctor.

a. burgess – novelist, critic, translator, composer.

earthly powers: an english writer living outside england. long, ambitious first person novel, real and fictitious chars. set in italy, france, usa, malaya. discourses: about a gay writer, the role of the catholic church in contemporary soc.

a clockwork orange:¹ the existence of evil in man and in soc. a gang of hooligans in the focus, attacking anything that moves. break into the house of a writer who is working on "clockwork orange", beat him, rape his wife, who dies. alex, their leader is betrayed by his mates and gets into prison. to get out as fast as possible he agrees to undergo a special treatment which means that he feels physically sick even at the thought of violence. a side effect of the treatment is that he can't listen to beethoven anymore (he liked it very much). moral ambiguity: can

¹oh, yes, my brothers...

good exist w/o evil? utopist features in the novel. the way the state is fighting evil is worse than committing the crime itself. the lang is special, mix of russian and english (ww3?). excellent playfulness. the novel has 3 parts and 21 (limit of being a grown-up) chapters, each part = 7 chapters. readers are "my brothers" for the narrator. naturalistic description of violence.

wilson – *the old men at the zoo*: dystopia, political satire. formally it was put to the future. there is a war between england and the european alliance, also there's a civil war in england between patriots and unieuropeans. setting is the zoo, where old men quarrel about the future of the zoo. some want to change it into a reservation, others keep it zoo. narrator is *simon carter*, secretary of the zoo, at the beginning almost omniscient. he neglects his wife and children because of the zoo. later he's becoming less and less reliable and more modern. violence: hungry crowds march into the zoo to find meat. one of the directors' daughter (*harriet*) is found dead in the forest, murdered, sexually violated by her dog. the novel ends well, the order is reestablished.

a. huxley – *brave new world*: satirised wellsian utopia, if man became completely happy and soc completely efficient, he would cease to be human. after 9 yrs of war and the big economic collapse the whole world is under the control of the world-state. this is in the 7th cent of the new chronology. this world-state is divided into casts and everybody is happy. a reproduction centre in london: human life begins under microscopes by artificial conception. embryos are divided into alphas and betas (higher class) and gammas and deltas (lower class). many twins are made from one cell (clones), they are less intelligent, smaller, but good workers. pavlov's conditioning room: can create hatred in children towards books, flowers, anything. another room for teaching moral rules to alphas by hypnosis. *bernard marx* is an alpha but unhappy. he flies w/*lenine* to the savage world, like a reservation, where people live the old way (tribe). they meet here *john*, and discover that he is the son of the director of the centre. he came here when young w/his lover *linda*, who got lost here. john goes to the new world, but doesn't like it "i want to have the right to be unhappy," in the end hangs himself. in the new world shakespeare is not read, god believed in, happiness is achieved by taking some pills, no families.

4.5 william shakespeare

(1564-1616) born in *stratford upon avon*. words are all important – the sound and the meaning, verbal genius lies in lyric, musical one. wrote, acted, shareholder of the *Globe theatre*. collaborated w/other authors, took occasionally some existing play (such as *hamlet* by *kyd*) and re-fashioned it. this was more typical than invention of new plays. poetic works *venus and adonis*, *the rape of lucrece*, *sonnets*.

comedies

the comedy of errors: its plot depends on the likeness of twins and the likeliness of their twin servants.

a midsummer night's dream: mad sunlight or moonlight, diff stories are mixed together w/great skill. the feelings of lovers are not tiring the audience, because sthing funny always interrupts them.

the merchant of venice: *antonio*, a merchant borrows money from *shylock* to help his friend *basanio*, who wants to marry the rich and beautiful *portia*. *shylock* hates *antonio* and only agrees to lend the money under the condition that if not paid back on time, *antonio* shall pay w/a pound of his own flesh. *antonio's* ships sink and he cannot pay. the case is taken to court where *portia* dressed as a lawyer helps *antonio*. she says *shylock* may have his flesh but w/o blood, nothing about blood in the agreement, *antonio* is saved.

as you like it: a good duke living in the forest of arden because his evil brother has driven him out of his country.

much ado about nothing: well balanced comedy w/good speeches. based on love-affairs, including a dark side. a selfish young man who brings sorrow to others is repeated in the even darker comedy *all's well that ends well*.

twelfth night: has been called the perfection of english comedy, whole play is alive w/humour and action. the duke *orsino* believes that he is in love w/*lady olivia*, but he is more in love w/*love*. twins make some confusions. 2 knights provide amusement w/their foolish plans and their drinking.

taming of the shrew: *christopher shy* is a victim of a joke that makes him believe that he is a lord who has lost his memory and the interlude of wife-taming is presented before him.

love's labours lost, *two gentleman of verona*: central theme is love, harmony, happy endings, heroines are brave and noble, often rude, free in speech. fairy-tale like settings, chars are real, conflict between nature and nurture(vychova). themes: 1. love

– initiation to marriage, 2. cohesion of the family, 3. marriage – harmony – state. *festivity, celebration, magic, youth, life, games, ...*

history plays

henry viii, henry vi (3 parts), richard iii, king john.

henry iv: prince henry wastes hours drinking and joking w/falstaff (ugly, fat, old). when henry becomes king falstaff expects him to be given a position of honour by his old companion. but as king he can't have a fat old knight as a companion. falstaff is heart-broken, henry offers him some money. henry loves england more than falstaff.

henry v: filled w/love of country and spirit of war (falstaff is absent).

romances

the winter's tale, the tempest: chars: prospero, miranda, ariel, caliban. theme: magical power, unity of time, reconciliation. prospero had to leave milan because his brother took the throne. 2 spirits lived w/prospero on an island: *caliban* ugly, bad, jealous, and *ariel* beautiful, good. caliban fell in love w/miranda. prospero tames the spirits and gains the throne of milan.

tragedies

titus andronicus, julius caesar, coriolanus

othello: brave moorish commander in cyprus who has a beautiful wife: desdemona. iago, an old soldier tries to convince othello that desdemona is unfaithful, lover called cassio. othello kills her.

macbeth: 3 witches tell macbeth he's gonna receive high honours and become king. after receiving the high honours, he helps fate to become king on his wife's pressure. his son brings army to punish him.

king lear: an old king thrown out of his home by his 2 daughters and treated so badly that he goes mad and dies. lear's fault is openness to flattery, he gives all to wicked daughters and nothing to the 3rd one, who speaks the truth but loves him the most.

anthony and cleopatra: anthony's love towards the egyptian queen cleopatra. anthony comes back to rome, marries octavius caesar's sister octavia. cleopatra is jealous, anthony returns to her. octavius defeats him at alexandria. anthony commits suicide after hearing that cleopatra is dead, but she is not. she then takes her life by allowing a snake to bite her.

romeo and juliet: lyric tragedy, young lovers on background of 2 fighting families (monteo's, capulet's).

hamlet: tragedy set in denmark 12nd cnt. positive chars: *horatio, ophelia, ghost, players, neu-*

tral: hamlet, queen, laertes, polonius(?), negative: claudius.

hamlet is well educated, very intelligent, pretended to be mad, lived for honesty. he is sent by claudius to england to be killed. finds out that his father was killed by claudius and gertrude agreed to marry him. hamlet wants to prove this, asks his mother not to live w/claudius. "have you eyes, mother to change this to this?" (showing the picture of the two kings) "your words are like daggers to my heart". play in play – hamlet asks some actors to play the murder to see claudius' reaction. hamlet has 2 weapons: sword, madness.

4.6 renaissance theatre

war of roses (yorks vs lancasters) lancasters won, king is henry vii. then came henry viii, head of protestant church, so he could divorce (w/o the pope's support). reign of "bloody mary", after that queen elisabeth. greatest achievement of elisabethian lit is *drama*, dramatically spoken english (richness and flexibility). many dramas were written for private performances. women's parts played by boys. 1576: 1st public theatre in london.

attitude to audience: the concern on sounds is connected w/the ears of the audience perceiving the play. socially mixed audience, establishing intimacy – bring them into the play. audience were all around the stage's 3 parts, some of them even sat on it. actors had to make contact w/them. mixed audience = mixed needs – blood, action, fine phrases, debates for scholars, humour, love story, song and dance. the queen was the patron of drama, regular guest at inns of court.

early elizabethian drama: great influence of *seneca tragedies*. first publicly successful play is *the spanish tragedy* by *thomas kyd*, a murder of horatio who is in love w/beliperia[sic]. he is killed by agents of his rival. horatio's father, hieronimo spends the rest of the play contriving revenge. he rather talks, delays (like hamlet) than acts, and again uses a play about the murder. the play ends in horrors – murder, suicide and hieronimo's performing a horrific act – biting his own tongue out and spits it on the stage. we regard kyd as the father of "revenge tragedy".

john lyly – 1st polite comic dramatist. started as a novel writer called 'eupheus' w/lots of alliteration, the flowery style since that is called 'euphemistic'. *Endymion:* love affair between the moon and a mortal.

robert greene was the last pre-shakespearean writer of comedies. best known play *friar bacon and friar*

bungay magical powers of 2 friars, who produce a kind of tv set and create a brazen head that tells the secrets of the universe.

the *tragedians* known as the “university wits” (graduates of oxford or cambridge). their plays were tied to the theatres of london. wandering groups of players played on inn-yards. if having a good audience, they played daily at the same place.

elizabethan theatre: 4 sides are set in a large yard, the stage at one end – tiers of galleries – viewing places for the “better sort” common people stand in the yard. the first theatre names were inn names: *the black bull, the rose, the swan*. actors were banned to play in the city.

james burbage built a theatre outside the city, far from the play-hating council, *the theatre*, soon others followed *the curtain, the rose*. shakespeare’s *the globe* was built 1598 out of the old *the theatre*.

2 great companies: 1. *the lord chamberlain’s later king’s men* (the globe), 2. *the lord admiral’s* (fortune). 2 most wanted actors: 1. *richard burbage*, son of james burbage (the globe), 2. *edward alleyn* (fortune).

christopher marlowe was the greatest playwright of the public until shakespeare. died young (stabbed at 29). his heroes are autoprojections, he was very subjective. *edward ii, the massacre at paris*.

dido, the queen of carthage: poetically great, as a play weak, it was written and played for the noble audience, long epic passages.

tamburlaine: more dynamic, dramatic, keeping the audience alive, 1. part: tamburlaine achieves the persian throne, then defeats the turkish sultan and imprisons him w/his wife in a cage till they both beat their brains against the bars. then he gains damask and marries his love zenocrate. 2. part: he continues expanding lands, his love dies in a burning house.

the jew of malta: tragedy, barabbas, a char of the bible, thief, murderer. the criticism of christianity, ideology. he refuses to give up his religion and pay the tax to the maltesian knights, for the soldan, so he loses all his property. revenge: poisons 2 lovers of his daughter (son of maltian governor and a christian boy) and poisons her as well with a monastery of nuns. he is caught and sentenced to death, but escapes to the turkish side, but he’s defeated by the christians. he falls in his own trap – a hot bowl of water and till his last breath curses both “christian dogs and turkish infidels!”

doctor faustus: his greatest play, story of a learned man, master of all art + science, finds nothing more to study and turns to the supernatural. he conjures

up mephistopheles, lucifer’s servant, and obtains 24 years of absolute power and pleasure in exchange for his soul. faustus makes most of his time, at the end he’s waiting for the devil to take him to the hell.

ben johnson did not like shakespeare or his plays. he was a classicist, had rules and dramatic theory, for him masters were the ancient ones and his plays were composed on ancient patterns, obeyed the rule of unity: the scene never moves from its initial setting, the action takes less than a day. chars are simple and combinations of 4 elements: humour(sanguinic), choleric, phlegmatic, melancholic, if mixed give diff human types, but never change. makes comedy of his own period, own space(london) – “realist”.

well known comedies: *velpone, alchemist*, both have the same theme: the rogue + assistant get rich and fat cause of the stupid.

velpone: an old fox, pretends to be very rich and very ill, lying on his ‘death-bed’.

alchemist: 2 rogues who pretend to have discovered how to turn metal into gold. series of comic situations.

other dramatists: *beaumont, john fletcher*, they worked together, achieved a common style: *the king of the burning pastle. webster: the white devil, george chapman*.

4.7 british post-war drama

in war-years only the commercial theatre *old vic* in london. plays: *t. rattigam: drawing room, ch. fry: venus observed, the dark is light enough, t. s. eliot: the cocktail party*. after the war *old vic* established a theatre school, later called *young vic*.

1956: an english stage company was established, *the royal court theatre* in london. experimental new theatre, new realism, angry theatre (comments on current political, cultural issues), the group of “angry young men” (*osborne*).

john osborne – major figure of post-1956 drama. *the entertainer:* about the dying british music hall, char cannot make a relationship.

look back in anger: kitchen-sink drama. theme: frustration of british young generation after the war, nostalgia and anger about the past. disillusion of the presence, power relations in the marriage, emotional, intellectual and communicative gap between men and women. attack on the conventions of middle class. emotions of spiritual emptiness, loss, personal fears and insecurity, lack of hope, class struggle reflected as sex struggle. *strengths* of the play: provocation, anger in the audience, between classes

and generations. *weakness*: deficiency in char building, jimmy is the only one who can speak, self-pity of the main protagonist, sentimental ending, following the formula of melodrama. *setting*: a room in the attic, realistic, northern city in england. *structure*: 3 acts, melodrama, letters, time chronology, family relations. *chars*: *jimmy*: central char, a disappointed man, thinks only of himself, afraid of his wife, but attacks her mentally, not brave enough to face the truth, paralysed by his own anger, aggressive, well-read, anti-hero, lonely. *alison*: jimmy's wife, a woman in love and in the household, she does everything what jimmy says and wants, her aim is to serve the man, keep the household, silent, no response to the attacks, afraid, even to tell she is pregnant. *cliff*: jimmy's best friend, lives w/them, kind of peacemaker, welsh, makes tea all the time. *helen* alison's best friend, young middle-class woman, at the end she stays in place of alison in the household, but when she comes back she moves away.

h. pinter – typical structure of a play: 1 act, 2 people talking senselessly, one of them leaves. his lang is milder than beckett's, comic that often changes to tragic. everyday situations that gradually reveals s/thing mysterious, unexplainable, unrevealed, ambiguous, background information. *the dumb waiter*, *old times*, *no man's land*.

the birthday party: setting 1 room, 1 day. *stanley* does nothing all day just sits in his room. later a jewish and an irish priest enter and attack him w/words. they made him a birthday party and w/this they beat him down. it is about existential anxiety, for stanley the room is the only safe place, everything around is horror. philosophy of absurdity.

1960: 2 companies: *national theatre*, *the royal shakespeare company*: avant-garde troupe, new productions of shakespeare and contemporary writers/directors (*peter hall*, *peter brook*). famous for its innovative techniques and wide ranging repertoire. the national theatre became a powerful rival (*laurence olivier*). england was one of the last european countries to establish a national theatre.

t. stoppard – comic mood, surprising, imaginative, stage effects. *jumpers*, *travesties*, *hapgood*, *the real thing*.

rosencrantz and guildenstern are dead: *setting*: where are we? on hamlet (road, elsinor, ship). *theme*: irrational barbarity and weirdness, the protagonists are killed w/o understanding about the life which they have been part of. *subject-matter*: one aspect of communism: not seeing corruption, losing chance to change sthing. *chars*: 2 clowns lost in madhouse or featureless desert. rosenkrantz +

guildenstern are grotesque clowns, w/o a sense of purpose and w/o the courage, energy and wit to force one for themselves. their memory is not reliable, they can't orient themselves and they are unsure of who they are. they want sthing to happen, sbody to come and tell them information, provide direction or meaning. they are cowards: don't change the play even when they have the chance (verbal tennis game). they simply disappear, it doesn't matter whether they come back or not, they were dead wile alive. element of friendship, they need each other. hamlet: passive, in the background char. players: dolls, they practise to play, don't have an audience what is a tragedy for them. the player king: someone who can bring a sense to what we find as order in art, he gets annoyed when r.+g. don't want to be their audience. *style*: formal, vulgar, colloquial, absurd – lack of logic. *sources*: beckett: waiting for godot, shakespeare: hamlet, eliot: the love song of j. alfred prufrock.

theatre of absurd: protagonists in a world they cannot understand, w/o meaning, featureless. confusion – the absence of anything that might help to understand. protagonists like clowns lost in a madhouse (absurd) or featureless desert (existential). w/o sense of purpose, courage, energy, unsure of who they are, they wait for sthing for happen, but since the world is absurd, the play ends as it started. questions pass the time – they have no point but keep the game.

4.8 feminism

came to england from france, the term 1st used in 1880s by *hubertine auclert*, founder of 1st woman suffrage soc in france. a political movement, a personal perspective, theory + criticism: *showalter's* study: *toward a feminist poetics*:

1. critique of male writing – negative images of woman char
2. establishing female lit tradition, re-evaluation of women writers *gynocritics*, “woman as a writer”
3. questioning gender diff – male vs female writing: masculine as “naming”, feminine as non-rational

types of feminism:

- *black*: emphasises commitment to struggle against racial, sexual, heterosexual and class oppression. origin: the hist reality of afro-american women

- *cultural*: (lesbian / radical / separatist) associated w/a strategy of women sharing intimacy w/women, communities of women who form strong lifelong relationships w/other women but aren't lesbians
- *existentialist*: based on the phil notions of "being-in-itself" and "being-for-itself"
- *liberal*: based on liberal democratic principles of equality, liberty, justice
- *marxist*: women's oppression is the product of pol, soc, eco structures associated w/capitalism and rooted in the material needs
- *modernist*: women cannot be liberated unless they throw off traditional notions of masculinity and femininity and acquire a new notion of de-gendered humanity
- *socialist*: a response to the challenge of radical feminism: not essentially a fight against men, rejected separatism, wanted to gain the support of working class woman and also male support.

a feminist is someone who holds that women suffer discrimination because of their sex, and that they have specific needs which remain negated or unsatisfied and the satisfaction would require a radical change in the soc, eco and pol order. a lifestyle (dress, behaviour), a perspective (gender – most important case).

feminist criticism

virginia woolf – (fought for right to vote) in her novels dedicated to women she presents ideal female char. in her critical essays she considers the fact that women suffer oppression, no proper education, and "a room of their own". shakespeare's sister. *a room of ones own, you(parents) needn't give me money, i can make it by my pen.*

firestone – *the dialectic of sex*: man vs woman in relation of reproduction, separatist, women should be independent from men (artificial reproduction, birth control).

e. aston – *feminist theatre voices*: silencing women's contribution, equal pay, education, opportunity, free abortion, critique of beautiful body – pressure on women to be slim.

a. rich – *when we're dead awaken*: searching for identity, conflicts whether to be a house-wife or ambitious.

a. showalter – *towards feminist poetics*: in the past women were sold at fairs like horses, had passive

roles, patriarchal soc didn't sell their sons. gynocriticism. a man's life is his work, a woman's is her man.

kate millett – *sexual politics*: (1969) used the term 'politics' to refer to power-structured relationships, arrangements whereby one group of persons is governed by another, whereas 'sexual politics' is a potential oppression of one sex by another. unspoken assumptions such as woman are intellectually inferior, emotional rather than rational, primitive and childlike, more sensually and sexually oriented.

simon de beavouir – *the second sex*: women are defined in the reference to a man, not vice versa, examines women from biological, psychoanalytical point of view.

helene cixous, julia kristewa – french feminists, critique of the very nature of female subjectivity and the lang thru which it is symbolised, they argue that *lang suppresses what is feminine*. **kristewa** lived in paris, influential post struct. critic, intertextuality = every text echoes some other texts, suggested 3 fields of lit feminism:

1. re-reading of classical feminist texts and discovering new good texts written by women
2. re-reading of male texts about women and re-considering the way they had been treated
3. creating feminine aesthetics at a specific lang for women's writing

c. churchill – *cloud nine*: the body as a critical sight of "gender representation." 2 acts, act1: colonial setting, act2: chars from act1 are set in london (1979) 100 yrs after, but in their lives only 25 yrs passed. *theme*: farcical heterosexual marriage ceremony – cure for homosexuality. harry(gay) + ellen(lesbian) – they have to be corrected. cross-gender and cross-racial casting and doubling of roles. ellen's homosexuality is invisible, only in act2 gets visible. author displaced female pleasure by male fantasy of female sexuality.

top girls: act1: restaurant, saturday night, marlene hosts a party, her promotion, guests are 5 women from the past: *isabelle bird* (daughter of a clergyman), *lady nijo* (travelled a lot, lost 4 children), *dull gret* (silent[from the brueghel painting]), *pope joan* (christian, at 12 left home, dresses like boys), *griselda* (hist char, known for her extraordinary marriage, patience, obedience to her husband). overlapping dialogs, doubling (gender shifting), time shifting.

susan byatt – went to cambridge, *still life, the game, shadow of a sun, degrees of freedom*.

possession: a romance and campus novel, 3 layers, 3 couples in love: contemporary (*roland + maud*, lit critics), mythological (*knight + melusine*[fairy]), victorian (*randolf ash + christabel lamote*[mistress]). roland studying the book “science nova” finds an unsent love letter written by randolf ash to an enigmatic secret lady, later finds out that the lady is a poet who was impressed by a fairy – melusine and tried to rewrite her myth. melusine marries a french knight, mortal, to get a soul. had many sons (physically defected). the knight was not allowed to look at her Saturdays when bathing. once he broke his promise and found out that the fairy is half-fish half-woman, when he opened the door, she turned into a dragon and flew away. mysterious woman – diff shapes, faces. melusine as archetype of loving mother and a monster. later roland is peeping whether the bath is free, maud opens the door in a gown of a dragon and falls down. serious becomes funny (parody).

ch. b. rose – *between, thru. textermination*: complex, to be read by educated. intertextuality is dominant, her prose is lang about lang, creates imaginative reality constructed by lang. austen’s emma meets goethe, his speech is in german, other famous people appear – homer, hamlet dressed as laurence olivier. they all go to conference dedicated to the implied reader. they complain that they are not read. phil base of the novel: the mind of a modern man is constructed of many texts.

angela carter – modern version of gothic novels, tales, myths, legends. *bloody chamber and other stories, little red riding hood*: the wolf makes her his lover. *the magic toyshop, heroes and villains, the passion of new eve, fireworks, nights at the circus*. novels show preoccupation w/the frankly erotic, with the sadistic linking of sex and pain, struggles for master between powerful individual and vulnerable. frequent motif is the erotic initiation of an innocent girl in the nightmarish world.

fay weldon – negative relationship w/man, woman, children. rising feminist consciousness, tragicomic. novels: *the fat woman’s joke, the hearts and lives of men, remember me, down among the women, female friends, praxis*.

the life and lovers of a she devil: experimenting (playfulness, irony, sarcasm, cool tone), internal perspective (stories within stories), tragicomic style. *ruth* is unattractive, ugly, fat. *bob* is her husband, is in love w/an attractive, rich woman *mary fisher*, who

writes love novels. she leaves husband, children and plans revenge. repetition and overproductivity.

iris murdoch – studied phil, lectured at oxford. influenced by french existentialists, complicated plots, caused by unpredictable powers, fantastic or horror events. questions of personal and political freedom, creativity, religious belief. there’s always a manipulator, egoist, cruel intellectual, studies about evil. *the bell, the black prince, a word child, the philosopher’s pupils*.

fairly honourable defeat: about human goodness, the sceptic scientist *julius king* makes a deal w/his ex-lover *morgan* that he can separate a loving couple in 3 weeks, the victims: *simon* and *alex*, a homosexual pair. a husband-wife pair *rupert* and *hilda* love each other. king writes a letter to rupert in morgan’s name, that she loves him. rupert and morgan become lovers, later rupert commits suicide. a romantic, dramatic story, arises ethical, phil questions. realistic char in an artificial model.

the book and the brotherhood: *david crimond* wants to re-value the history of ancient and modern phil, ethics, morality, religion. his friends found a brotherhood to support him financially. one level of the novel shows discussions on phil topics w/his friends. another one shows complicated relations, love triangles. *gulliver ash* represents true morality, a humble, everyday man, he is put in contrast w/crimond.

against dryness: critical essay explaining her aesthetics of the novel. two types of prose: 1st crystal clear – aesthetically crystallised prose form, 2nd journalistic prose – shows the chaotic human experience w/o clear form. she suggests writers to write about concrete, individual human exp. her key term is contingency that can be chaotic and unpredictable. the writer’s aims should not be to reduce the rich human exp and force it into an organised form, but to reflect it unreduced in its richness. art is incomplete because reality is incomplete.

the sea, the sea: the sea appears as a char, desc of the sea are very important. *charles* (old) goes to a seaside resort and meets his first love (old, ugly, married). charles’ reflections about his loves in the past, happiness when being innocent.

under the net: we see a group of rootless chars and their adventures around london in 1950s. 2 main chars are sisters actresses, who are not certain what is behind the various roles they create. they try to avoid the “nets” and preserve their independence and existential freedom.

m. spark – links the traditional pattern w/experiments, ironic, satiric story from the middle class,

behind the everyday reality hides supernatural. a catholic writer. *not to disturb*: everything that happens, happens in the minds of the chars, servants in swiss castle know that their mister/mistress die and commit suicide before this happens. *the hothouse by the east river*: the chars live in the 1970s but as we get to know they all had died in 1944 in an air raid. *loitering with intent, the only problem*: the problematics of evil. *the book of job*: christian questions are dealt w/how can the creator let there be so much suffering. *black madonna*.

d. lessing – relationship between black/white people, emancipation of women who has fought against deeply rooted prejudice. *the grass is singing*: a white farmer's wife and a black servant, *children of violence*: bildungsroman in 5 parts: *martha quest, a proper marriage, a ripple from the storm, land-locked, the four gates city* phil of socialism and communism, searching for mystical id. *retreat to innocence, the golden notebook*: the narrator *ann wulf* from her diaries about politics, human relationship. *briefing for a desert into hell, the memoirs of a survivor*: the story of the city which was attacked by no closer defined catastrophe. the city is paralysed, people try to stay alive. in the end the people in the house come out. sci-fi on soc problematics.

4.9 romanticism vs classicism

classicism (18th cnt) age of reason, rationalism. civilised, modern, educated. life in towns, urban soc. poetry: public themes, formal correctness. the ideal of order. based on conventions represented as conventional chars under conventional circumstances. based on the phil of art associated w/the ancient greeks and romans. typical qualities: balance, self-control, formal elegance, dominance of reason, unity of design and purpose, clarity, simplicity, respect for tradition, strictly following rules. *dryden, a. pope, s. johnson*. genres: epistles, epitaphs, epigrams, ode, occasional verse.

a. pope – greatest of his period, accepted world as it was, participated in soc life. “the singer of order in the universe and of order in soc.” *ode to solitude, pastorals, essay on criticism, essay on man, the rape of the lock, epistles and satires, imitation of horace*. correctness in lit composition, phrases, lines bordering w/perfection.

pre-romanticism 2nd half of the 18th cnt. interest in folklore, longing for mysterious. *shakespeare, spencer, milton* who were disregarded by classicism were highly appreciated again. sentimentality towards nature, looking for spiritual powers, inter-

est in history, lands never touched by civilisation. period of industrial revolution, rising of the middle class, new soc group – proletarianists. international events: the french revolution, the american war of independence, napoleonic war. individualism, imagination – a reaction against formality of classicism. authors are idealists: create worlds, dream vs reality (their world vs this world). *r. burns, w. blake*.

r. burns was a rebel, wrote in scottish dialect, themes: protest against soc injustice, emphasise values of a simple man (who is not a passive viewer of nature's beauty but changes it by his work). *to a mouse*: tragic life, unsure peasants. other works include nature lyrics, epic poems, also based on real events and chars: *the jolly beggars*: anarchic individualism. the poet is walking next to beggars who are laughing and singing. he is caught in their vitality, life strength and mood. soc satire *holly willie's prayer*: hypocrisy and moralising amongst scottish calvinist puritans. love lyrics: *jamie, jeanie's bosom and come, try me*. burns got deeply in thoughts and feelings of young men and women, expressed them w/great tenderness. inspired by popular song and folklore, homely lang, sympathy w/the outcasts and the lonely, attraction to plain man.

w. blake – pre-romantic, quite diff from burns. ignored in his times, called “mad.” ‘too’ original, diff. simple minded as a man and as a poet. lived his life on the edge of poverty, died in neglect. also a painter and engraver. he had *eidetic visions* common to children, but he had them all his life, some state between dream and waking up. rejected reason, law and conventions. invented illuminated technique for publishing his books. tried to express the *inexpressible*, his poetry very difficult to understand. his early work is easier. collection *poetical sketches*: based on pastiche (imitation of elizabethan poets, imitation of folk tales). *french revolution*: an attempt for epic poetry, not finished.

songs of innocence: the renaissance of wonder. expresses joy of life, the purity of childhood, close relation of man w/nature. part 1: infant joy – infancy, joy, childhood, monologue of a new born baby, beginning of life seen as joyful. part 2: infant sorrow – insecurity, uncertainty, suffering, helplessness, anxiety. *the lamb vs the tiger*.

songs of experience: social experience, more serious, gloomy, dark dimensions of life, man being blinded by church, army, factories, marriage.

the marriage of heaven and hell: prose work, phil and humour are mixed together, satire of conventional morals () and religion (dogmas). opinions about

a soc revolution, and against religious doctrines. people should free their energy so that they could fully start knowing of a world and themselves, create a new soc.

prophetic books: very famous, elaborates cosmic myths, tried to express his own phil composition. fight between conflicting forces: *reason vs imagination*.

1. *america: a prophecy*
2. *europa: a prophecy*
3. *book of urizen* (blake's version of the book of genesis)
4. *book of ahania* (kind of exodus that follows genesis)
5. *the book of los*
6. *the song of los*

3 main chars:

1. *orc*: principle of energy, rebellion, eternal delight, energy can be destructive (bad) and creative (good)
2. *los*: imagination, creation
3. *urizen*: principle of reason (restriction), tyranny of reason

christianising mythology and mythologising christianity.

romanticism is a lit movement, reaction to the age of reason (enlightenment, classicism). the way to know the world is not reason, but intuitions, primal power of the wild landscape, spiritual correspondence between man and nature, man is bound to nature. extreme assertion of the self, individualism. creating new landscapes (non-existent castles in switzerland). poetry: private, personal, subjective themes. originality in all levels, discovery of beauty ("that is truth" *keats*). ideal of freedom. search for self-identity. using poetic lang in everyday life. mixture of artistic fields (poetry + music + painting). idealising middle age and orient countries, recovering antic cults (hellenism), lake poets: *coleridge*, *wordsworth*, fiction: *scott*, young generation: *byron*, *shelley*, *keats*. victorians: *tennyson*, *browning*, *morriss* (cooling down). *genres*: songs, ballads, sonnets, narrative poems, love songs / poems.

lake poets – *lyrical ballads*: 1st collection of romantic poems by *wordsworth* and *coleridge*. contained a *preface* which is the basis for the manifest of romanticism, against *poetic diction* (stylised classicist poetry w/its rational content) and a justification of a turn to natural speech. poet being a 'prophet' a tremendous responsibility, giving life its meaning.

w. wordsworth – born in the lake district. function of poetry and poetic style: to choose events and situations from the life of simple, nature people, and to express oneself by their nature language, enriched by fantasy and emotions. wanted to transmit borders between life and death. nature is a resource of the dearest thoughts, caretaker, leader of heart, soul, moral law, resource of creativity. interested in soc problems (disappointment from the revolution). he was a *pantheist*, natural universe = god, god is over everything and possesses a distinct personality. in nature resides god. man and nature becomes fused. *form*: reflexive nature lyric either rhymed or in blank verses. heroes of his narrative poems are *everyday people*, *children* unspoilt by education, incorrupted by the world.

michael, a pastoral poem; the solitary reaper; the prelude: childhood experience, autobiographical, incomplete.

the excursion: religious essays, the middle part of a great phil work, not finished. filled w/love of nature, imagination led beyond the life and thoughts.

ode on intimations of immortality: faith in memories of childhood. as going to a life w/o end, we came from another life.

t. s. coleridge – return to the magical, mysterious, supernatural. good friend of wordsworth. took opium, poems from opium dreams. *the eolian harp*: about man and woman, symbols of innocence and love, wisdom, beauty, harmony.

the rime of ancient mariner: (1st published in lyrical ballads). archaisms, symbols. ballad structure. theme of *evil* that people commit w/o reason. a mariner kills an albatross (symbol of nature's beauty) w/o reason, commits a sin, tormented w/the most frightening visions, all of which are presented in the style and metre of old ballads, but w/far greater imagination and imagery. his heart is filled w/love of god's creatures. he is partially excused. story in a story: he is telling his story on a wedding.

christabel: unfinished lyrical ballad in verses about 2 girls. *geraldine*, found in the woods by *christabel*, claims to be the daughter of an old friend of *christabel's* father. it is not true, at night she changes into

a snake (evil). lesbian motive, contrast of evil and innocence.

kublah khan: record of a narcissist dream, strange and magic picture. fantastic invocation of a sunny pleasure dome w/cave of ice.

biographia literaria: lit criticism, 2 layers: (a) about the 2 williams: *shakespeare* and *wordsworth*, (b) strange and unusual, tried to write about psychology of creative process. the world is known thru reason and understanding:

1. *understanding* is the conception of the senses, help us to know science of phenomena, give us the knowledge of the ordinary world
2. *imagination* (a) primary: bring order to the chaos created by the senses, (b) poetic, an echo of the former, it dissolves in order to recreate
3. *reason* helps to know god, soul, eternal truth, guides towards ultimate spiritual truth

revolutionary romantics

j. keats a friend of shelley and byron – same anti-monarchist and antichurch ideas. died at 25 in tuberculosis. his lit work spans 4 years therefore very intensive in senses and ideas. most successful is his 3rd collection *lamia, isabella, the eve of st. agnes, and other poems*. his odes are mixed w/2 inspirations: english nature and antique mythology. in these odes he is not searching for inner view but obj experience and knowledge. *letters*. simple themes: beauty in the art and nature, the wish to die, happy + unhappy love, the glamour of class. past. awareness that beauty dies. *ode to a nightingale, ode to a grecian urn, ode to melancholy*.

g. g. byron – (lord) childhood spent in scotland, father alcoholic, mother hysteric. “the handsome cynic”. influenced by the classical pope. poetry tough, powerful, lacks fine poetic imaginary (his words mean what they say, no further magic), self-centred. his satires lack pope’s polished perfection. melancholy, gloom, despair, cynicism, scepticism, pessimism. he mixed up virtues w/vices (generosity – self-centredness, kindness – hatred, heroism – rudeness). his 1st collection rejected by critics was *hour of idleness*.

childe harold’s pilgrimage: autobiographical (he travelled a lot, started writing about his travelling experience when in albania). it is a romantic epos in the spenserian stanza – his invention. a story of a man who goes off to travel far because he is disgusted w/life’s foolish pleasures. the diff places

give the poet opportunity to describe what once happened there. we know nothing of harold’s appearance, all attention is on his inner life, thoughts, feelings. conflict w/the soc and the whole world – *world-weariness*. turkish themes in *turkish tales, the bride of abidos*, more lyrical poems written before his marriage *hebrew melodies*.

moved to italy, novel in verse, epic satire *don juan*. humorous, elegant. strange adventures of a young man who loves freedom. unfinished.

cain: phil-mystical drama, antireligious. rebelling against any kind of authority.

p. b. shelley – a rebel against everything conventional, king, queen, trade, army, church, traditional marriage. pamphlet *the necessity of atheism*. these ideas were expressed in his 1st collection *queen mab*. satirical political poems *the mask of anarchy, song to the men of england*. believed in the freedom of humankind – utopist. besides satire wrote natural poems *ode to the west wind* and historical, mythical poems *prometheus unbound*. his poetry is a passionate dream, reaching for the unreachable, desire for s/thing abstract what we cannot have. idealised reality. 1st important poem *alastor, or the spirit of solitude* blank verse, wordsworth’s influence. joy in the universe sorrow for the violent feelings of men. *revolt of islam* cry of impatience, cruelty of the world. too long, the reader is dulled by too much lang, written in spenserian stanza.

naturalism – trying to be as real as possible. a type of realistic fiction developed in france, america, england in the late 19th and early 20th cnt. presupposes that human beings are like puppets controlled completely by external and internal forces of nature. rooted in darwinism, applies darwin’s theory to human soc (strongest one survives, not the cleverest one), leads to pessimism. *emile zola, dreiser: sister carrie, american tragedy*.

thomas hardy – lived a hectic life in london. atheism is his root of pessimism. in his novels nature is important, indeed nature herself is a char. believes that the past has built up a mass of conditions which remain to influence people’s lives. blind chance as an important factor. the best way of life is to accept calmly the blows of fate. most of his chars struggle against fate. poetry: over 1000 poems and a long drama in verse. *dynasty*: a vast, unactable drama meant to be presented on the stage of the reader’s own imagination, dealing w/the napoleonic wars as seen by not only men but the immortal fates.

tess of d’ubervilles: a poor girl whose misfortunes are so great that in the end she murders a man and is hanged. when she learns that she is descendant of

an ancient family, the *d'ubervilles*, she goes there in hope of work. as a maid she is seduced by her cousin *alec*, gets pregnant. she comes home, the baby is weak and dies. she has to leave home, goes to a dairy farm where meets *angel clare* son of a protestant priest. they get married. he tells her about his young love to an older woman which lasted a few weeks. she tells him about *alec*, baby. he starts to think, she is an aristocrat, not a woman of nature, finally leaves her under pressure of traditional morality. tess' father dies, has to leave the house. meets *alec* who has changed and helps her financially, seduces her again. *angel* comes back, tess tries to free herself from the marriage w/*alec*, kills him. after a few days of happiness w/*angel* she is hung.

jude the obscure: a poor stone worker who wants to educate himself, but though he has a fine spirit, has little control over his passions, and he does not learn much. fate is against him. his marriage is a failure, he falls in love w/a teacher. sorrow follows their life together, their children die, then jude begins to drink and dies unhappily.

4.10 james joyce

(1882-1941) born and raised in *dublin*, central in his writing. studied to be a priest, jesuit schools, university college of dublin, medicine in paris (not finished). lived w/*nora barnacle*, married after their grandson was born. in 1904 left ireland, travelled a lot, trieste, zurich, died in paris. problems w/his eyes, got almost blind. 2 children: *giorgio* (opera singer), *lucia* (contracted scisphrenie, fell in love w/*beckett*). spoke 15 european langs. 1904 june 16 his 1st date w/*nora*, now celebrated as *bloomsday*, date when *ulysses* takes place.

ulysses was refused by 40 publishers before published in paris (1922). found obscene, in many countries abolished. prohibited in ireland till the 60s.

takes place in dublin. *stephen daedalus* young history teacher and writer, autobiographical. *leopold bloom* middle class, middle aged dubliner of jewish origin. collects advertisements for a newspaper. his wife is *molly*, an opera singer. their daughter is *milly*. their son *rudy* died. he'd be 11. no physical contact w/his wife since *rudy's* death. *boylan* is *molly's* current lover.

the novel is based on a parallel w/*homer's ulysses*, but also in contrast w/it. while *homer's* hero experiences his adventures on the sea during 10 yrs, joyce's lasts only 1 day in dublin. bloom stands for the modern *ulysses*, wandering in the streets of dublin, *stephen* is his son *telemachus*, and *molly* is

a parody of the loyal *penelope*.

3 main parts as in the epos.

1. *telemachus*: 3 chaps, where *stephen* (*telemachus*) is looking for his father
2. *odyssey*: 12 chaps, main part, wanderings of *stephen* and *bloom* and their meeting
3. *nostoc*: 3 chaps, father *bloom* and son *stephen* are returning home, where *molly* is waiting for them

homer's epos: the greeks won the trojan war, but gods became angry w/*ulysses* and therefore didn't allow him to get home. he was kept on the sea for 10 yrs, experiencing dangerous adventures. at home thought him dead, only his son hoped. decides to find his father. when *ulysses* arrives home he finds suitors for *penelope's* hand. w/the help of *telemachus* he kills all of them (disguised as an old man).

4.11 ch. dickens

his family imprisoned because of his father's debts. worked in warehouse. wrote of low-life, was a warm-blooded romantic, uneducated. his style is grotesque, inelegant, but has a lively ear for rhythm of speech of the uneducated. was not afraid of vulgarity or sentimentality. had a great gift for creativity, caricature, high spirited humour. his prose varies in quality, nearly always readable. describes and attacks many kinds of unpleasant people and places (bad schools, schoolmasters, government, departments, prisons). chars: thieves, murderers, men in debt, stupid and unwashed men and women, hungry children, those who do their best to deceive the honest. although many of his scenes are terribly unpleasant, he usually keeps the worst out of his books, therefore the reader continues to read. sad situations are too miserable to be true, he uses too much *black-paint*, but he wanted to raise kindness and goodness in the reader's heart, used tears and laughter to reach his aim.

pickwick club: published monthly. *mr. pickwick* almost too kind to be true. employs the cheerful *sam weller* to keep him out of trouble caused by his own kindness or to comfort him w/words of wisdom when the trouble has not been avoided. his friends pretend to have qualities they have not. no real plot, series of comic incidents.

hard times: soc novel, set in industrial surroundings where children are brought up among hard facts and w/o any help for the spirit. the son robs a bank,

daughter has unhappy marriage, the father starts to understand his own foolishness.

oliver twist: the story of a poor orphan's cruel treatment and miserable adventures, includes description of hunger, stealing, murder, hanging.

a christmas carol: mr. scrooge is very rich but treats his relatives quite bad. at christmas 3 ghosts show him thru his past, present, future, including his funeral where nobody cries. he changes to the good.

david copperfield: autobiographical, 1st person narrator.

great expectations, *little dorrit*, *the old curiosity shop*, *martin chuzzlewit*, *our mutual friend*, *a tale of two cities*, *nicholas nickleby*.

5 american lit

5.1 conventions and revolt in poetry

e. a. poe – *philosophy of composition*: essay on how to write a poem, principles of composition, his process of writing *the raven*:

- i. *effect*: keeping originality
- ii. *extend*: length, should be limited to a single sitting. if any lit work is too long to be read at one sitting it destroys the unity of impression, totality. proper length of a poem \approx 100 lines
- iii. *beauty*: the effect of a poem is the most important, not meaning quality but intense and pure *elevation of soul* and not of intellect, or of heart. poem should evoke feeling, aesthetic poem. beauty is the atmosphere and the essence of the poem, excitement, or pleasure
- iv. *tone*: sadness, melancholy, topics include *death* of a beautiful woman, death as beauty
- v. *refrain*: pleasure is deduced from sense of identity of repetition, the best refrain is a *simple word* forming the close of each stanza (*nevermore* keeps the melancholy)

„the poem should be a rhythmical creation of beauty.”

raven: the bird of ill omen. the main protagonist is a student, lover. he is modelling his questions to receive the expected answers. the storm chased a raven into a student's chamber. the noise it makes makes the student believe his dead love is knocking on the door. these emotions, and the raven's repeated *nevermore* evokes in the student a kind anxiety, fear, even though he knows it is just a word the bird learned to utter.

w. whitman – established free verse in america, rhythm is diff then in prose. usage of *and* to connect longer lines, verse is extended, wanted to express everything. *urban life* as new topic, introduction of human soc in poetry, forbidden topics (sex, war, religion, homosexuality). considered himself to be a representative of the human race. he was a *pantheist*, transcendental influence. life vs death, enjoying everything, even death which is part of his life – beginning of a new circle – *incarnation*. great passion for *democracy*. use of germanic expressions, roman words (intellectual). *leaves of grass: song of myself*.

e. dickinson – poetry was the only important activity in her life, her vision was eccentric, variety

of imagery. expressing psych state of mind, special lang. unconventional punctuation, unfinished sentences, clashes. characteristic figure *metaphor*; subjective mood, uncertainty, unfinished action, her doubt. her poems are built on *paradox*. more concerned w/words and mood than w/technique.

she never travelled anywhere. spiritualism, tried to reach spiritual unity, transcendentalism. *metaphysical* aspects: love, life, death. nature was a part from her. lot of *doubt*, about immortality. writing from the perspective of death. *topics*: nature, despair, fear, unconventional concept of time.

5.2 transcendentalism

reaction against puritanism, natural way of behaviour. believed in diversity of individual soul, based on nature, individual connection w/god (unitarians). sources from german phil: *kant* (god, freedom, immortality), *english romantic writers*: coleridge, wordsworth, *oriental phil*: emphasis on the unity of the universe. *r. w. emerson*: phil, theoretician, *henry thoreau*: emerson's principle in practice, went to prison for anti-war activism.

r. w. emerson – *nature* (8 chaps):

1. *nature*: only few adults can see and feel nature in their hearts, children are natural, innocent. a nature-lover has a spirit of infancy even in the adulthood. one can go to nature in any mood.

2. *commodity*: usefulness. nature works for the benefit of the people. provides sources.

3. *beauty*: delight, joy, pleasure. 3 aspects of beauty:

- a. simple perception of natural forms (every part of the year is special)
- b. the presence of higher spiritual elements
- c. security as an object of intellect

4. *language*:

- a. words are signs of natural facts
- b. every natural fact is a symbol of some spiritual fact, nature is a visible part of spirit everything
- c. nature is a symbol of a spirit

5. *discipline*: you can't escape from nature, you have to keep the rules of nature

6. *idealism*: man and nature are fused, seeing the world in god

7. *spirit*: nature can't exist w/o spirit, people = strangers in nature, everything they get is thru senses, which are not objective, god is eternal-infinite

8. *prospects*: conclusion of the essay. the element of spirit is eternity, when man becomes innocent life shall be immortal

5.3 symbol

mark, emblem, token, sign. an object which represent or stands for s/thing else. (1) symbol as a sign, X on the map, (2) description of an abstract concept by a concrete thing (scale – justice), (3) poetic symbol – reference, suggestion.

allegory: from greek *allegoria* = speaking otherwise, double meaning: primary (surface) meaning and secondary (deep) meaning. closely related to fable, myth.

hawthorne – *the scarlet letter*: symbolic–allegorical novel. A = adultery, an allegory of moral consciousness. *hester* is a living allegory of adultery, 2nd meaning *angel*. *pearl* allegory of a sin.

young goodman brown: 1st meaning: the criticism of puritan soc, hypocrisy, playing for both sides, 2nd meaning: man can become a stranger in soc, estrangement, isolation. allegory of maturity: one has to experience hell to value goodness.

h. melville – *bartleby, the scrivener*: existentialism, deep fear of soc, alienation, isolation. window on a wall. spiritual and physical death.

poe – *the masque of red death*

5.4 naturalism and realism

19th cnt. 1st half affected by romanticism, 2nd half darwinism, evolution theory. *william james* (*h. james*' brother) in phil, pragmatism, those ideas are true which could be tested and proved true in practice. *john dewey* instrumentalist, ideas are instruments for practical use. eg education is instrument of greater soc equality and harmony. no free will, determined by soc environment. *settings* are dirty parts of reality (ny, chicago). much poverty and material hunger after the civil war's destructions. opposite side of the am. dream – corruption, greed, materialism.

mark twain – *the gilded age*: his 1st novel, satire on pol corruption in washington, gold as a symbol of outer value, no value inside. *adventures of huckleberry finn*, *tom sawyer*: simplicity, informality, bold, colloquial, colour locale, humour, satire, universal appeal, phil insides, contempt for hypocrisy. slavery, religion, intuitive soc criticism.

s. crane – *red badge of courage*: young man goes thru the baptism of fire in the civil war, phys fear.

magie, a girl of the street: a girl driven to prostitution and death.

t. dreiser – *american tragedy*: a factory worker wants to get rich, soc + sexual threads.

sister carrie: carry leaves to poverty of home for chicago, she is honest about her desire for better life. moves from one relationship to other. becomes a successful actress, but money and success are not the keys to her happiness. on the other hand *hurst-wood* loses his wealth, soc position, pride, just as accidentally as *carrie*'s success. the purposelessness of life.

5.5 modernism

transformation in soc are viewed in lit, some inventions shaped the perception of reality (einstein theory of relativity), tech and industrialisation changes the life of individual, a double edged sword. psych: *w. james* mind is a stream, river, *s. freud* idea of unconsciousness. phil: *nietzsche*, *kierkegaard*, *bergs-son*.

1st predecessor of modernism was *e. a. poe*, symbolic imaginative poetry (french symbolists – instead of naming things directly using symbols).

- breaking linear structure – nonlinear
- break of perspective, more than one perspective
- break the rationalistic view of the world
- subjective experience – strong objectivism
- break the poetics of realism, modernists focus on unobservable reality – reality of mind
 - mind does not work on the base of continuity and chronology
 - reality is not seen from one single perspective but multiple

perspectivism: input in one's mind is not one whole, it consists of many pieces – imagination, dreamlike visions.

experience: should be captured – continuous present, different narrations.

experimentation

fiction: breaking the narrative chronology.

stream of consciousness: one of the most remarkable feature, considers the work of mind rather than action.

subject matter: introduction of forbidden topics, shocking the reader.

perception through split self: separation of time and space

- time strictly measured, but mind travelled through time
- mind can escape from time (time is subjective)
- irrational content of the mind rather than rational
- space is public, time can be private

language: bears the quality of poetry.

defamiliarisation: not only poetic, but also conventional words are used in a new way.

fiction has quality of drama, rather showing than telling

- plot chars are many time only background
- lang and narrative technique is important
- free indirect speech, interior monologue, camera eye technique, stream of consciousness

ultimate advance and sensibility can refer to what we call acceding sensibility, rising new feeling through new symbols and new lang and that is why we can see the “ultimate advance” in the form. they created autonomous world which was governed by its own rules, and therefore not very accessible to popular readership.

gap refers to the gap between high art and popular art. unified visions in several perspectives opposed to pm plurality.

5.6 20th cnt american novel

h. james – a realist but not naturalist. observer of the mind, wider consciousness. few of his stories include big events or exciting actions, chars in his last novels rarely do anything at all. things happen to them, but not as a result of their own actions. they watch life more than they live it. the changing consciousness of the char is the real story. the individual can obtain larger view of the world than offered by soc. connected to his narrative technique: the point of view – refers to a way how the story is told. his works exemplify shifts within the traditional classification of narration and split, 3rd person and 1st person. his omniscient narrator has limited point of view. narrator tells the story in 3rd person, but by experience and thoughts of a single char. all events are represented to the reader through the particular awareness of a single char, such narrator is not neutral, but participant in a situation. focuses on how the situation is being perceived, by this he reaches integrity of the novel. the narrator overtakes the

roles of the chars as well. he refers to subjective reform narrative and we speak about subjectivisation of narration. *free indirect speech* enables the narrator over the roles of the chars. narration becomes more reflective and more ambiguous.

the art of fiction: critical and theoretical essay. question: how can be truth accessible thru lit? how to provide the reader w/true reflection of reality? *verisimilitude*: very similar to reality. focuses on novel as a genre, not investigated much before. through the novel one can demonstrate the world, before it was only for entertainment and moral instruction. novel as a free form of composition, no prescribed rules, new types of composition. aesthetic quality of construction.

mimesis: uses the word to represent rather than to imitate, rearranges, reorders the traditional structure, puts the stress on the form and depends on reader to project the world – formalist. *mental construction*: not only constructing the external, but also internal reality.

mature career in 3 parts:

1. *the portrait of a lady*: a young bright american girl goes to europe. after many good offers of marriage she chooses the wrong man. the most important part of the book is where she realizes her mistake. james shows her inner consciousness in this quiet moment. the drama is not created by her actions, but by the thoughts in her mind. international theme, comic and tragic, americans in europe, europeans in america.

2. experiments w/themes and forms dealing with strong soc and pol currents of 1870s and 1880s.

3. “major phase”. cosmopolitan topics, exploring the moral qualities of men and women forced to deal with the dilemmas of cultural displacement. *the bostonians*, *the princess sasamassima*, *the tragic muse*.

working as dramatist returned to short fiction. dominant subject matters: misunderstood or troubled artists or writers, ghosts and apparitions, doomed or threatened children and adolescents. *the real thing*, *the turn of the shrew*, *the beast in the jungle*, *the wings of dove*, *the ambassador*. controlling narrator becomes invisible, dramatising of the mind.

the real thing: the problem is how art changes reality. an artist wants to create the perfect picture of an aristocrat. when he tries to use real aristocrats as models, he fails and discovers that lower class models are better than “the real thing.”

the beast in the jungle: “unlived life,” *john marcher* is so afraid of life that he cannot really live, he is

sure sth terrible is going to happen to him. much later he discovers that the terrible fate waiting for him "is that nothing is to happen to him." *may bartram* loved john but he is unable to decide, homosexual motive. it is when he is alone, standing at her grave, that it hits him: he loved her, a great deal, but never saw it and now she is beyond his reach. he fulfilled his own prediction by allowing his obsession with his fate to create his lost love – his beast in the jungle.

g. stein – 1st important jewish writer. *melanctha, things as they are, the making of americans, three lives*. stream of consciousness and the importance of memory to perception, sequential thinking and feeling. repetitions in speech were what expressed the bottom nature of an individual's identity and experience. process of beginning again and again extends to prolonged present into the continuous present that characterise her prose. variety of differing perspectives on a person. important for her life was france. studied at berkeley, radcliff college, john hopkins (psych, phil and anatomy). *consciousness* = internal mediator between inner and outer world. *mind-fluidity* (flux) of stream of consciousness. pragmatism, pluralistic universe. investigation on reader's perception (while studying brain anatomy). repetition, memory – important part of individuality. intellectual guru for hemingway, fitzgerald. her writing inspired fine arts: impressionism, cubism, surrealism – automatic writing, the land and power of sleeping mind.

paul cezanne – *focalised perspective*: meeting in one single point, shifting perspective.

she tried to imitate *gustave flaubert* at the beginning of her career. art of experiment: lang (construction of meaning), change of time and space, abstraction. testing the limits of american english (changing the word order, pronouns very ambiguous, makes text less transparent). words do not connote directly, image has to be reconstructed.

she affected post-modernists: john asbury (poet), john cage (performer), david antin (poet). wrote some drama pieces and lectures. word is a basic entity for her writing, beauty of the words themselves. *autobiography of al. b. tokles. tender buttons*: prose and poetry, lang experience, economy of the language. consisting of word pictures or collages arranged under the headings of the *objects, food and rooms* with no coherent syntax or paraphrasable meaning.

hemingway – writer of *the lost generation*, journalist, expatriot living in paris, bullfighting in spain, war in italy, spanish civil war, game hunting in

africa, fishing in cuba, red cross volunteer ambulance driver, wounded in the war. for him the writer was a performing self who discovered thru action areas of personal being and crisis he could use to challenge the truth of lang and form. controlled use of words, refusal of romantic illusions, precision. limited awareness of the narrator, imagist. keeps sentimentality and romanticism away. simple and transparent style is an illusion – *iceberg theory. for whom the bell tolls, to have and to have not, a movable feast*.

farewell to arms: french warfare, explicit natural way. story of a man who falls in love w/a nurse, who dies when giving birth. inflation of emotions. by the end of the novel the hero is driven into a stoic isolation. *objective correlative* (eliot) a set of objects, situation, chain of events which evoke certain emotion – the emotions are rather shown than described.

the sun also rises: (also known as *fiesta*) jake barns narrator, wounded in the war (sexually impotent), but spiritually all of them are impotent, all they want to know is how to live in it – the emptiness of the world. post-war frustration, nihilism, corruption. how to cope w/the trauma, self indulgence. must face the reality of his life. protoexistentialist stoicism – face existence as it is w/o any allusions. key novel (chars are real persons). fishing and bull fight – analogy to writing. *nada* = nothingness.

the old man and the sea: a heroic tale of an old cuban fisherman, a ritual encounter w/nature's force as he battles w/a giant fish, and finally after winning, the sharks get all of it. "man is not made for defeat. . . a man can be destroyed but not defeated."

f. s. fitzgerald – jazz age, confessions of the post-war generation. lived ten years in europe. short stories. *this side of paradise, flappers and philosophers, tales of jazz age, all the sad young man, diamond big as ritz, the beautiful and damned, tender is the night*.

the great gatsby: soldier coming home can't marry his love from the past, she is already married. the story wrapped into a criminal plot. the narrator achieved a 3 step behind (quite objective) look at gatsby's life. the problems of the post-ww1 generation. drink to forget. parties, glamour, jazz.

w. faulkner – portrayed the tragic conflict between the old and the new south. experimented w/multiple narrators, spliced narratives, stream of consciousness. infused symbolism and realism. *sanctuary, as i lay dying, light in august; absalom, absalom!, the unvanquished, the hamlet; go down, moses; a*

fable, the town, the mansion, the rivers. poetry: *the marble farm, a green bough*.

the sound and the fury: tragic account of a disintegrating southern "aristocratic" family, 4 chapters:

1. narrated through the mind of 33 yrs old mentally challenged person
2. his brother *quentin* at harvard
3. his brother *jason*
4. black servant *dilsey*

was able to construct creative relation to the past. narrative sprinkled into fragments. story begins at the end (and begins over and over again) with loose end. *theme*: imprisonment in the past. classical narratives are split, fragments, chronological inversion, sudden shifts.

j. d. salinger – *catcher in the rye*: the mood of 50s america. tension between the expectations of the individual and about selfhood and the soc. the master plot of the 50s (plot that bears certain affinity), works w/similar master plot: *sylvia plath: the bell jar; ken kesey: one flew over the cuckoo's nest, philip roth: porthoy's complaint, saul bellow: herzog*. in these the individual and soc are presented in anxious tension, and the individual is presented as sick – anti-hero. the story retells the period of soc contradictions can be displaced into personal illness, the story of an individual, who is struck by his personal projections of nausea (feeling sick). the individual realizes that the institutions work as hostile force, which threatens to diminish the real self of the individual, to conform the expectations of the soc. the char tends to cling to childhood. when the protagonist is adolescent it is easier to mediate the powerlessness. power of institution vs power of imagination. issue of alienation – recognition of the self as distinct and separate entity within a larger antagonistic and fragmented soc. not only alienation from the soc but also from the one's self. *fragmentation of the experience* invoked as a general description of life in modern era and it comprises all aspects of the experience. the fragmentation begins/arises when the individual or soc realizes that the meaning is not inherently given to the world, but is constantly produced and as such does not have any fixed foundation and this results in *futility*. simulation as a symptom of post-modern era, which signifies that the real as such does not exist anymore, that everything that we go through are just simulations, our identity has been produced through series of simulations (measure your authenticity).

nine stories: in england under title *for esme – with love and squalor, a perfect day for banana fish*: story about the suicide of *seymour glass*. *franny and zooey, raise high the roof beam carpenters; seymour, an introduction*.

beat generation – *existentialism* links modernism and post modernism, school or trend in european philosophy and lit originated in 1930s and 1940s (kierkegaard, partially nietszche). being is considered over knowledge (epistemology). modernist as giving the supremacy to the epistemological approach – how can i interpret this world (*the sound and the fury*), exemplified by detective novel as a genre. existentialism bridges sort of missing link between subsequent period of modernism and post-modernism.

reason becomes just a lesser force, against authentic being. living in the fragmented world individuals loose their sense of authentic being and so they live in the world that is absurd. *nothingness*. existence is facing "angst" and according to his/her choice or decision, he/she shapes her/his being.

in terms of post-modern we speak about proliferation of worlds, the existence of several alternative worlds, which co-exist.

counter culture coexisting with the mainstream soc. *main stream*: normative char of us, w.a.s.p (white, anglo-saxon, protestant). woman icon: marilyn monroe, "apple-pie-mummies". man: certain status in profession, living in suburbs (suburbanisation). *allen ginsberg, jack kerouac, neal cassidy, lawrence ferlinghetti*.

a paradox, because in 1950s usa became superpower in economy and living standard was higher than ever before. the redundancy of technology resulted in high degree of institutionalisation, which for the individual meant that was always under the strain to the rationalised authority.

anxiety is understood by certain theories as fundamental condition of modern age and is viewed as a result of the fragmented perspective of the world.

jack kerouac – *on the road*: expression of rebellion of the young generation against the conformist adults. manifesto of the rebellious young generation. a celebration of the revolt against conformism and normativity.

t. pynchon – *gravity's rainbow*: is considered to be a post-modern *ulysses* in american lit, mostly because of the complexity of its structure and basic narrative line, which is again a quest. rooted in sort of middleness of signification, but also in history and soc environment of ww2. *historiographic*

(I. Hutchens) *metafiction* (as well as Doctorow's rag-time). story line which is based on some historic events, which may be fictitious but based on historic background. most of the chars are caught within a system and war in this novel is viewed as the most totalising of systems and one way how to escape from this system is through plotting, making up the possibilities in terms of the development of the action. *tyron slothrob* central char, "tired one", evokes the image of vagabond, who wanders around post-war Europe, he is an American soldier and spy who is in quest for a V2 rocket which should have been launched by Nazi Germany. there is a connection between V and V2 rocket, the novel is *allusive* (making up the meanings, metaphorical) and *elusive* (it escapes one unifying meaning). most impressive parts are descriptions of central Europe zone, people live somewhere in between (two lives, life and unimaginable thing), people disturbed and wounded by war; displaced people.

crying of lot 49: together with *Nabokov's Lolita* is a bridge between modernism and post-modernism. *Oedipa* is trapped in the maze and she is sort of detective, and we will see at the end if she found the truth or if she stayed imprisoned in the tower of knowledge.

novel V: 1st published novel. the symbol V can stand for several meanings. two chars which carry on the plot of the novel *stencil* and *profane*. names are connected with the functions of the chars in the novel. one of them is nameless (*profane*), and other is characterised by a specific name (*stencil*). *profane* is the one who is lost in between the signs and in the process of signification, while *stencil* is the one who is constructor, a pattern maker, a one who wants to be a cipher (a person of no influence). who is the female figure the V stands for? the process of the novel is the quest for what V signifies. V may stand for *venus* or *virgin* (which are contradictory signifiers); for *valetta*, for *strange land V* and for *void* – both of them *profane* – the deconstructor and *stencil*, who is constructor, are left almost the same at the end: *stencil* – *void*; *profane* – contingency (a possible event or occurrence or result).

Vineland (1990), *Mason and Dixon* (1997), *Slow Learner*: collection of short stories, which were published in diff magazines in 1960s. key short story in this collection is called *entropy*. it has several central chars, closed system of the room, where people are gathered, the temperature 37C (human body) becomes the temperature that destroys the system.

modernist: search for the knowledge and the meaning.

post-modern: meaning is somehow denied (paranoia, hallucinations).

especially when we look at the epistemological dominance of modernism and ontological dominance of post-modernism.

indeterminacy: *derrida's* term which he considered to be central to the knowledge of a post-modern world.

indeterminacy of meaning in a text: constantly deferred chain of signification (or deferral of meaning) so the meaning is constantly deferred in any kind of utterance of the text. it is constantly the lang and the process, the way it signifies, the way it constructs the meaning that it causes that the meaning, if there is any, is being constantly deferred. it is never directly mediated.

Pynchon's novels are characterised by a higher *allusiveness*, proliferation of *metaphors* (metaphors in his novels are not the anchors of the meaning, however they somehow constantly suggest the possibilities of meaning).

there is not one definite, but there are several equally probable possibilities of meaning. therefore we can use term the *entropic*, the energy which causes non-balance in the distribution of the energy in a closed system; and the energy is therefore transformed into heat. the particles of this energy are transformed from the least probable pattern to the most probable pattern – each of them is suddenly endowed with the equal probability and therefore the system as such collapses.

entropy: information theory, in terms of understanding the system, which is based on proliferation of pieces of information, of redundancy of pieces when each of them is equally important, the system breaks down because of the redundancy of meaning. Pynchon's novels are characterised by the entropy of the truth, all the meanings are equally probable and as such prevent us from a totalising understanding of the text. his composition, structure, meaning is entropic.

John Irving – *setting free the bears*, *the water-method man*, *the 158-pound marriage*, * *the hotel new hampshire*, *the cider house rules*, *the prayer for Owen Meany*.

the world according to Garp: reflection of evil in the American society. the life and opinions of *t. s. Garp*, a writer. son of an eccentric woman *Jenny Fields*, who decided to bring up children w/o a husband. they both leave for Vienna to become writers. Jenny writes "a sexual suspect" which makes her famous

in the usa and becomes an authority for the feminist movement. *garp* writes a short story so he can marry *helen* who wants to marry only a writer. he becomes an average writer dealing w/problems of protecting his family. only his “the world according to bensenhaver” a worthless best-seller, secures him his success.

metafiction closely connected with *barth's* essay *the literature of exhaustion*, used up-ness, impossible to write an ‘original’ story. *lost in a funhouse*: collection of 14 short stories, connected with the theme of a difficulty of a story teller and especially the title one. *ambrose* got lost in the funhouse and at the same time he contemplates the possibility how to tell the reader his story, fictional char at the same time becomes the writer. incorporating aspects of both theory and criticism. creating biographies of imaginary writers. pre-setting and discussing fictional works of an imaginary char. writers of metafiction often violate narrative levels by commenting on writing, involving his/herself w/fictional chars, directly addressing the reader, openly questioning how narrative assumptions and conventions transform reality, trying to ultimately prove that no singular truths or meanings exist. rejecting conventional plot, refusing to attempt to become “real life”.

ph. roth – *writing american fiction*: metafiction, gives examples of some writers who founded meta-text.

v. nabokov – the reality which fiction creates is a special, constructed one, has nothing to do w/the reality.

the real life of sebastian knight: questioning reality, chars have extreme passion (for playing chess). what we consider to be reality might be only a dream, questioning the reality which somehow juxtaposes it with the reality, which is constructed by fiction.

lolita: unreliable narrator. supremacy of imagination connected w/the theme of time. chars oscillate between what is momentary, unrepeatably and unrecoverable, and how that particular moment can turn into eternity. “for me the world of fiction exists only in so far as it affords me what i shall plumply call aesthetic bliss... this state of aesthetic bliss can be connected with such liminal state of mind as curiosity, tenderness, ecstasy, or kindness”.

pale fire: (1962) metatext on theory and criticism; biography of an imaginary writer and it presents and discusses fictional world – unreliable narrator (kinbote/botkin: ontological uncertainties that the novel brings). unreliable text: text which questions real

story which might be presented or dramatised as a quest for correct reading. *chinese-box-text*: reader experiences the indefinite vertiginous spiral of oscillation between diff ontological levels.

kurt vonnegut – *slaughterhouse number five, cat's cradle*.

richard brautigan – his works became pop cultural icons. neo-classical feature of post-modernism: high lit merges with popular lit, and that the classical distinction of high and low genres has been erased. anti-intellectual humour. his works bridges the gap not only between high and low lit, but also between the pessimistic interpretation of western archetype and optimistic assertion of a western spirit. western lit is about frontier man and his entrance into wilderness, western optimistic, rooted in the depiction that western life is very simple, natural, and very close to outside environment. he incorporates such elements, but at the same time he parodies these patterns and archetypes.

pluralism in a sense of mutual co-existence of worlds. constructing new worlds, new abstract worlds.

“the final belief is to believe in a fiction, which you know to be a fiction, there being nothing else. the explicit truth is to know that it is a fiction and that you believe in it willingly.” (*stevens wallace*)

a confederate general from big sur: the central char is an expatriot general, the american dream can be a nightmare. people are those who destroyed pastoral america, general is also cruel, plunders and pollutes nature.

troutfishing in america: experimental novel: of the form and the lang. basically plotless, storyless. connotations of troutfishing are always very far away from what is going on in the novel. trout fishing serves as a metaphor for contemporary america, as lost paradise. *metaphor* = tenor and vehicle which carries on the symbolic meaning of metaphor and there is always this analogical relationship between vehicle and tenor. here tenor and vehicle are so separated that reader after while stops looking for connotations. the novel is linguistically experimental. typography: photograph or photopicture on the cover, relationship between picture and the book points out to the ontological opposition between the text, the fictional world that the text constructs, and the real world that the illustration initiates.

both of the novels deal with the attempts of chars to rediscover the lost promises, either ideal or historical of pastoral america.

american dream = territory of the usa – promised land. the myth of a land, which is untouched, which

is in abundance of nature, of its resources and as such can provide frontier man with the best conditions for living. ontological instability of most of brautigan works is based on several possible endings (pluralism of worlds and cultures as feature of pm).

machine in the garden: an essay about pastoral america (machine pollutes the garden of eden).

hawkline monster: (1974) western lit and archetype parodied. subtitle to this novel is *gothic western*. hybridisation of two traditional and specified genres as gothic novel and western (both of them are low genres).

the tokio – montana express: stylised worlds (*mchale*). examines several positions in which this plurality of worlds is exemplified, worlds which are constructed out of the lang (o?: orient, osaka, orange).

so the wind won't blow away: roman a clef. a series of meditations on death and time – time and dying. the subject “I” speaking in this novel as well as the previous one, is so called fluid subject / self – the subject is not viewed as a fixed and coherent entity, but the subject occupies a series of positions which are successively occupied and immediately become weakened – pluralism of pm.

in watermelon sugar: pastoral (synonymous word is idyll) (renaissance: *edmund spencer: sheperd's calendar, sir philip sydney: arcadia, shakespeare: as you like it*). all of them express the urban poet's nostalgic image of the peace and simplicity of the life of shepherds and other rural workers. setting always idealised. neo-pastoral: post apocalyptic IDEATH (community) leads the life which is very simple based on natural cycles close to nature. the reader constructs the meaning, deciphers the irony. IDEATH is lacking something: analogies between garden of eden and IDEATH. certain acts are showing that not everything is ideal: *inboil* committing suicide. IDEATH “I” is smaller than death – fluid self – we do not even know the name of the narrator.

5.7 20th cnt american poetry

t. s. eliot – traditionalism, avantgarde. constant rewriting, the poet can't comprehend the origin of his feelings, a constant search for the right form. collaboration w/*esra pound*. *cyclic structure*: transcendent the chaos, disharmony, stress eternity. mythologise reality and history. helped establish modernism as the dominant mode in anglo-american poetry. married in england with vivian haigh-wood. intellectual circle “the bloomsbury group”. he finished in sanatorium which followed nervous col-

lapse. exciting challenge of new poetic structure (*wasteland*). *for lancelet andrews*: collection of essays. writing plays for “as large and as miscellaneous audience as possible”. after 1925 his criticism became more soc and cultural and more specifically christian in orientation.

he extended *coleridge's* notion of a clerisy to define an elite of “superior intellectual” or spiritual gifts. power of myth, *wanna go home baby?*, *murder in the cathedral, family reunion, the cocktail party*.

lit criticism: 1. the importance of tradition and the need for reshaping it. 2. resources of the lang as a means of objectifying states of feeling and achieving auditory effects of poetry. recreation of thought into feeling – metaphysical poets. attention to details of diction and rhetoric in poetry. the poet should get “the whole weight of history of the language behind his word” so that he can give “to the word a new life and to the language a new idiom”. feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling.

poetry: subtle irony, juxtaposition of unexpected images, mixture of erudition and common speech in his diction, allusions, echoes, refinement of dramatic monologue, poetic paradigm.

anglo-american modernism: characterised by traditionalism of its avantgarde.

traditionalism: close ties between tradition and modernity. eliot asserts that all ages are contemporaneous. abandonment of traditional mimesis:

1. *mimetic arts*: expression of the human beings and universe close to organic nature
2. *non-mimetic*: disharmony between man and environment, search for transcendence, disharmony

the love song of j. a. prufrock: (1914) stage of inertia, incapability to love, passivity.

the wasteland: (1922) fragmentary form, based on allusions of previous works (bible, divine comedy, holy grail, shakespeare). impersonality – the quality of many spectators. structured as a tragedy of one who can receive and can't respond. spectators, observers who cannot act. starts w/*wasteland* ends in the hope of rain. fragments of old love stories (cleopatra, tristan and isolde), no love just (not fertile) sex. christianity at the centre as a cliché. 4 elements (water, air, fire, earth). the structure is cyclic, necessary to re-read it, footnotes to help the reader. shifting point of view. imagist technique. lost of values, scepticism. man possessing not only positive but destructive even self-destructive powers. 5 parts or scenes:

1. *the burial of the dead*: the voice of the countless speaking about pre-war (ww1), time of love, peace, romantic. recalling the past (childhood) then a change (fear in a handful of dust). london as a dead city.
2. *a game of chess*: an unfaithful woman's man is coming back from the war, abortion.
3. *the fire sermon*: song of the river thames full of rubbish. *tiresias* (w/o a sex) watches, observes how the typist is being seduced.
4. *death by water* fulfilled the prophecy from the 1st part "phlebas the phoenician, a fortnight dead."
5. *what the thunder said*: in the wasteland "here is no water" the cock calls "then spoke the thunder", rain might come.

tradition and the individual talent: (1919) essay. impersonal poetry, an escape from emotion and personality. anti-romanticist position, not as a direct expression of the emotions. the split between the one who experiences and the one who is creating. *new criticism*: concerned entirely w/the text not w/author's bibliography.

4 quartets: lyrical poetry about american landscape, 4 parts, phil meditation. how to reconcile w/that what is timeless, w/that which lives and dies.

wallace stevens – stands somewhat apart from the lit controversies that engrossed esra pound, t. s. eliot and william carlos williams. more of a businessman. renewed whitman tradition. "after the final no there comes yes / and on that yes the future world depends". influenced by keats, tennyson, meredith. reporter for new york tribune. worked for insurance company. wife did not know that he was writing poems. never visited europe. he wrote three experimental one-act plays. *harmonium*, *the man with blue guitar*: the role of imagination in relation to reality, or the reality of poetry in relation to the reality outside it. poet's role is to help people live their lives. understood the lang as a barrier which constantly mediates the real world in between our mind.

6 children's literature

6.1 non-sense

non-sense: dream – absurdity of dream – basis for non-sense tale. types:

1. reality – dream – reality
2. real world + fantastic characters come to this world of real things
3. fantasy world – the story is settled there

non-sense \neq anything, elaborated lit work, contradicts the logical thinking – absurd.

lewis carroll – (dodgson) mathematician, happy childhood. early poetry *useful and instructive poetry*: neither useful nor instructive but crazy, playful. under his name wrote only math books, under the pseudonym wrote *alice's adventures in wonderland*, *through the looking glass*, *sylvia and bruno*, *sylvia and bruno concluded*.

alice's adventures in wonderland and through the looking glass: logical non-sense (jam every other day), homophony puns (lessons – lessen). narration combined w/poems. animals turned into things (flamingo – stick, hedgehog – ball) things turned into humans (cards, chess figures), magic objects (cake, mushroom). unpredictability. transformations (baby – pig), physical transformations (growing big, shrinking, long neck).

intertextuality: nursery rhymes, poems. parodies of well-known nursery rhymes. ch2 – a poem by *isaac watts*: *how doth the little busy bee* changed into a crocodile not busy but lazy, relaxed waiting for little fishes. where there is work there is food vs no work still some food. the second poem “you are old father william” is a parody of *robert southley's* didactic poem. the old man is doing things we wouldn't normally expect (somersault, stand on head). the mad hatter's song “twinkle twinkle little bat” is an excellent parody of *jane taylor's twinkle twinkle little star*. the ‘bat’ has 2 meanings, there was a professor w/such a nickname at oxford. in the poem *sluggard* by *isaac watts* the sluggard is replaced by a lobster. some characters are ‘borrowed’ from other sources such as the “hatter” – mad as a hatter. characters from nursery rhymes appear often. *tweedle-dee and tweedle-dum*: the twins. they represent each others mirror image (t-dee's favourite word “contrariwise”, shaking hands w/alice: one extends left the other right hand). the whole chapter had the structure of the nursery rhyme. *humpty-dumpty*: the whole chapter elaborates on the incidents related to in the

familiar nursery rhyme. h-d is an arrogant, aggressive egg. every word has to have meaning for him.

e. lear – introduces humour into children's literature. *book of nonsense*; *nonsense songs, stories, botany and alphabets*; *more nonsense*. *laughable lyrics*: contained limericks, some narrative. epic poems, retelling the story in verses – pretended seriousness, mock-heroic. writing about the very trivial in a high stylistic way.

he didn't invent **limericks** (3 long 2 short lines, aabba – trimeter/dimeter, a town in ireland) but made them popular. almost always starts w/“there was a ...” illustrated his own limericks.

ted hughes – (died 1998) tales, poetry, several volumes of poetry for children. collections: *the earth owl and other moon-people*; *nessie, the mannerless monster*; *season songs*. *moon-whales and other poems*: strange, grotesque, sometimes terrifying, not always funny. he did not make a distinction between his poetry for children and adults. in *rattle bag*: he cooperated w/*seamus heaney* (nobel prize).

6.2 modern fantasy

folk tale: oral origin but were written down. approaches:

1. *folklorist*: fragments of ancient nature-myths (about: sun, wood, wind), after christianity religious myths
2. *psychoanalyst*: argues that folk tales are based on our dreams, beautiful and nightmares
3. *social anthropologist*: folk tales have always been encoded by moral codes

topology of folk tales:

1. *realistic folk tales*: based on village life, country-life, chars: adults, village residents. humorous.
2. *humorous*: concentrated on rural chars that are silly and crazy (simple simon, lazy jack).
3. *religious*: supernatural elements, evil, saints.
4. *animal*: (talking beasts) fables, showing some human characteristics or qualities on animals.
5. *folk fairy tales*: fantastic tales of magic, supernatural characters, subjects. for adults as well. folk tale \neq fairy tale.

structure: simple (oral tradition), direct, no complicated plot. *1st part:* setting, introducing heroes, *central part:* develops the problem, moves towards the climax, principle of triple repetition (3 riddles, 3 tasks to solve problem, the 3rd is the best solution), *ending:* resolution of the problem, happy ending.

theme: the fight between *good* and *evil*. good always wins.

characters: stereotypes, no development. bad ones always punished, good ones rewarded.

setting: usually far from here, long time ago, places never identified.

similarities of plot: some themes are universal, versions may differ but invariants are similar in all different versions.

british folk tales: based on village life, no individualism. typical british tales: *jack and bean stalk*, *lazy jack*, *goldy locks and three bears*, *the ginger beard boy*, *three little pigs*.

irish: celtic inheritance, fantastic magical tales dominate.

american: several types:

- *afro-american:* mostly animal stories, brought here by black slaves. collected by *harris: uncle remus stories*. mostly about rabbit and its wit.
- *north american, indian:* based on myths of creation, explanatory and moralising.

european: well known, popular group.

little red riding hood: very popular and provocative, because it raises issues about gender identity, sexuality, violence. origins from the werewolves trials, first recorded by *perrault*, *grimm's* version is called 'little red cap', from *perrault's* version. today there are many versions, including feminist, and parodies. in *perrault's* version it is not clear whether l.r.r.h. is raped, or asks to be raped. the illustrations in *perrault's* version are very ambiguous.

modern tale: fantasy (not folk tale). never realistic, fiction which is fantastic. originated much later, product of specific author, thus individual style. types of fantasy:

1. *symbolic tales:* (w/religious implications) high historical value, concept of childhood presented in the victorian period. gloomy, never humorous.
 - (a) *charles kingsley: water babies* about a drown boy.

(b) *george mcdonald: at the back of the north wind* serious, symbolic, philosophical.

(c) *john rusking: king of the golden river*

2. *the modern non-sense tales:* (1865) respected children's needs, preferences, humorous, playful

20th cent theme structure:

1. story starts to develop in real world, continues in the fantasy world (wonderland) and ends in the reality. main chars (child) have ways to get into these fantasy worlds (old wardrobe, rabbit hole, hurricane, flying).
2. setting in the real world fantastic elements become part of real world (*james and the giant peach*)
3. setting completely in fantasy land, no connection w/the real world (*the hobbit*), theme:
 - (a) comic, light fantasy
 - (b) symbolic fantasy (wild)
 - (c) high fantasy (tolkien)

type I fantasy

j. m. barrie – peter pan: (1906) originally as a play staged at pre-christmas time. later the narrative version appeared *peter pan in kensington garden*, *peter pan and wendy*. peter pan – child character who doesn't want to grow up, idealised childhood, over-estimation of purity and innocence. the children of neverland – fearful (fighting pirates every day), happy, but still sad – w/o a mother.

f. baum – the wizard of oz: altogether 14 oz books, american fantasy scene. travelling in a fantasy world. dorothy, orphan in kansas, dog toto, a hurricane takes them to the land of oz.

c. s. lewis – narnia series: the lion, the witch and the wardrobe; the last battle about 4 children, peter, susan, edmund and lucy, who enter the imaginary land of narnia thru the back of a wardrobe in the house of a professor with whom they are staying. lewis was learned in medieval allegory, norse myth and classical legends. most important element was allegory, *christian allegory*.

type II fantasy (fantasy creatures come to the real world)

p. l. travers – (australian) mary poppins: ordinary family, real world, teacher-baby sitter mary poppins

brings the magic. m. p. is a kind of white which, instead of the folk tale indefinite settings this story is set here and now. mostly humour and magic seldom scary. sequels *mary poppins comes back*, *mary poppins opens the door*, *mary poppins in the park*. each book begins w/mary's coming into this world and ends w/her leaving.

m. norton – *the borrowers*: in contrast to large allegorical and mythic themes this is small scale fantasy. borrowers are little people who inhabit odd corners of houses. *the borrowers afield*, *the borrowers afloat*, *the borrowers aloft*, *the borrowers avenged*

t. hughes – interested in anthropology and folklore. *the iron man*: monsters, creatures, overlapping of myth + sci-fi. theme: belief in nature, neonaturalism (power of animals, plants), animalisation, animal instincts to survive. the story lasts 5 nights. iron man: chews iron, metal things, iron – association w/robots, man – primitive power, but the char is mythical, dies and rises from the grave again, is afraid of sthing. taller than a house, eyes like light lamps, head as big as a bedroom. creatures from other planets. the story starts and ends in a mythical way, expectations. we don't know where did he come from, but in the end we know why – save the world. lived in a nice place in the space (paradise) but wanted to experience sthing new, diff, he came to earth. hogarth – clearly human being, represents children thinking in a diff way, people should not destroy the iron man. the end of the story is naive, children are able to change things. children more open to strange creatures than adults (E.T.). *style* playing w/the language, sounds (bigger – Bigger – BIGger – BIGGER – BIGGER). fairy tale features, iron man (champion) challenges the dragon.

r. dahl – popular, controversial, subversive violent, sadistic, antifeminist, vulgar, primitive, racist. great contrast between drastic scenes and happy end. wrote mysterials (morbid) short stories, unusual endings, plots. mystery for adults *tales of unexpected*: morbid tales for adults, full of unexpected events and brutal murders. wrote some poetry *re-volting rhymes*, *the rhyme stew*. *boy: tales of childhood*, *going sole* partially autobiographic, partially fiction. sometimes makes the image of the hero from himself = myth maker. negative images of adult people, parents. children are always good chars.

matilda: superchild, telekinetic powers, can read, count at age 3-4. neglected by her parents. caricature characters. black-white chars, names as they behave (mrs. honey, ms. trunchbull), children are

dickisian (caricatures). matilda helps mrs. honey to get back her flat.

james and the giant peach: james had no parents, lives w/relatives who are bad on him. suddenly a giant peach grows in their garden. it kills james' relatives and the worms inside the peach represent the family for james.

charlie and the chocolate factory, *fantastic mr. fox*, *magic finger*, *the twits*, *george's marvellous medicine*, *the enormous crocodile*, *the giraffe and me*, *danny the champion*, *the wicar of nibbleswicke*, *esio trot*. *the minnins*: classical fantasy tale, fight between good/evil, minnins – dahl feature, invents new neologism, play w/lang, words. *the witches*: young boy and his grandma are fighting witches, antifeminism – witches are always women. *the bfg*(big fragile giants): they eat children, their names: flesh lamb eater, blood sucker, etc. good giants who cause nice dreams. dahl is vulgar here, but instead of vulgarisms he invents new words (whizzpopping) but children can still feel the expressivity and the tension.

type III (high) fantasy

presents an alternative secondary world that is invented by the author, parallel to the real one. based on invented mythology, ancient eposes, sagas, medieval legends and allegories. highly serious fiction. "quest lit" searching for something. the finest authors create whole new worlds, its history, geography, language. multilevelled composition (symbolic, religious meaning, the level of adventure).

j. r. tolkien – (gb) studied at oxford, professor of anglo-saxon lang. *the silmarillion*, *the hobbit or there and back again*, *the lord of the rings: the fellowship of the ring*, *the two towers*, *the return of the king*.

the hobbit: pre-episode to the lord of the rings. motives of beowulf. humour, philosophy of life. classical folk tale structure, the fight between good and evil w/happy end. the hero, *bilbo baggins* is partially longing for adventurous life, but his roots are in comfort and home. *gandalf* the wizard decides for him. in this story bilbo finds the ring of the rings. other characters: elves, trolls, eagles, ponies, monsters, orcs, dwarfs, humans, spiders, dragon. bilbo is not a typical hero, mostly struggles to keep up w/the others in the party. but in the end he returns as a true hero. setting: *the middle earth*. great many references to heroes, ancestors, kings, sons of kings which are not in the book, but are described in the lord of the rings. hundreds of names, family

trees. *style*: rich in expressions, archaisms, mysticism. *tolkien* is the master of lang.

u. le guin – (us) continued the *tolkien* cult in the us. a teenager novel *very far from anywhere else*. fantasy trilogy *the wizard of the earthsea*, *the tombs of atuan*, *the earthsea shore* setting: earthsea, island world. characters: wizards, witches, magic creatures. main hero: young prince, his journey thru life, development of the personality. the author created the whole land, with maps. typical lang. themes: becoming an adult, how to prove and test one's qualities, who am i, where is my place in the world?

j. aiken – new type of history – fiction. the past interferes into the present. *necklace of raindrops*, *the wolves of the willonghy chase*, *the cuckoo tree*, *the whispering mountain*, *the stolen lake*. imaginative history, never existed. setting: past, refers to important events in eng history, facts, personalities (james iii, richard iv) but some characters just added, changed results of battles. playing w/historical facts – fantasy. *style*: colourful, caricatures, beautiful setting, flat but outstanding characters.

a. garner – myths and legends in present days. *the weirdstone of brisingamen*, *the moon of gomrath*. characters need magic forces, frightening rather than amusing, humorous, adventurous.

elidor; *the owl service*: based on a legend of a wife made of flowers who betrayed her husband and brought dead on her lover, in punishment was turned into an owl. mixing several time-levels (present+past) and the reader must sort between them.

the red shift: sometimes hard to follow because of sudden leaps thru time, elliptical dialogues, allusions. in the novel conventional time means less and physical place more. lives which appear to be lived in different historical periods are bound together by a power outside space and time. a present day story about separated young lovers, the central level of the book, is interwoven w/others about villagers who take refuge in a church during the english civil war (2nd level) and about ex-roman legionaries in ancient tribal britain (3rd level). central hero is *tom*, intelligent teenager, he is in love w/*jan*. his parallels are *macey* in the earliest one and *thomas* in the middle one. they are linked by a stone axe buried by *macey* found by *thomas*, who hides it again and *tom* discovers it again. all 3 suffer from psychotic disturbance, and are catastrophic to those around them. *macey* goes beserk and kills, *thomas* helps bring death to the villagers, *tom* murders love. the phrase “red-shift” denotes a phenomenon observed

in the light from stars, a theory that the universe is expanding.

psycho-fantasy: fantastic elements are not around you, you don't perceive them, but you create them, products of imagination, daydreaming.

c. storr – *marianne dreams*: anger can hurt somebody, a girl drowns the monster who wants to kill a sick boy.

p. pearce – *a dog so small*: a dog – product of imagination – boy wants it very much – finally gets one.

j. k. rowling – *harry potter*: *harry potter and the philosopher's stone*, *harry potter and the chamber of secrets*, *harry potter and the prisoner of azkaban*, *harry potter and the goblet of fire*. characters: *harry potter*, a 12 years old boy (wizard and orphan), lives w/the *dursleys*. *dursleys*: *vernon*, *petunia*, *dudley*. *dumbledore* is the school's headmaster, *hagrid*, *ron weasley* and *hermione granger*: friends. *moaning myrtle*: a girl's ghost who was killed by the snake. *lord voldemort*: *tom riddle*, took care of *harry*. *draco malfoy*, *lucius malfoy*: *harry's* enemies. setting: hogwarts school of witchcraft and wizardry, boarding school. creatures: spiders, snake who kills w/a look, pixies (like little elves), ghosts, nearly headless nick, 3 headed puppy. classical gothic novel features – castle, prison, cellars. magic objects: wands, broomsticks, invisible cloak. combining horror and humour. autonomous fantasy – situated near london in a parallel world. h.p. won numerous awards and it's very popular. movie version.

6.3 picture books

pictures telling stories. in a picture book the artwork has an equal role to that of the verbal text. first picture book was *komensky*: *orbis sensualius*, an illustrated dictionary.

new picture books: the author of the text is also the creator of the pictures.

illustrated books: pictures accompany the text (*alice in wonderland*), are of secondary importance. the illustrations explain or illuminate the verbal text, help the working of ch. imagination.

m. sendak – *where the wild things are*: a dream about monsters and becoming their king. *we are all in dumps with jack and guy*.

e. carle (sorry)

p. hutchins – *rosie's walk*: the text is one sentence.

r. briggs – *the snowman*: no text, just pictures.

j. and a. ahlberg – *gorilla*: the pictures complement the text to show what is difficult to imagine for a young child. *hannah* wants to see a real gorilla, she asks her father to take her to the zoo, he doesn't have time, she has a dream that she is going out w/a gorilla. one day her dream comes true. pictures: atmosphere, relationship of the girl w/her father (she is sad, lonely) – cold colours, hannah + gorilla pictures – warm colours. pics also show the psychological side, impressions, emotions.

a. browne (sorry again)

d. mckee – *ecology*: blue vs red monsters

m. foreman – *war and peace*. *panda's puzzle*: panda travels to find out if he is a black bear w/white spots or vice versa.

6.4 children's fiction

reality vs fantasy, absence of fantastic elements, no magic, spell, true to life. events which really happened. sub-genres:

- *family story*
- *girl's story*
- *school story*
- *holiday*
- *some problem*

teenage fiction – modern type of lit. more complex struct in the 1960s, not limited by gender. problems in family, school, growing up, etc. works often show no respect for authority, parents w/o will to understand young people, death of the protagonist, open-ended, difficult problems.

salinger's – *catcher in the rye* (1951).

j. blume – drugs, death, alcohol, sexual deviation. *blubber*, *are u there god?*, *dennie*, *forever*: sexual experience of a girl, *breaktime*: sex experienced by a boy.

b. doherly – *dear nobody*: deals w/early pregnancy.

a. fine – *madame doubtfire*, *google eyes*: incomplete family, the girl is finding a way how to communicate w/mother's new partner.

6.5 animal tales

long tradition: folk tales about animals, fables, lesteriums. recently dealing w/not only *humanised animals*, *partly humanised animals* (speaking human language) but describing animals as they live in the wild. folk tales assign animals human qualities, eg fox – cunning, rabbit – shy, weak, not based on reality, cultural influence – diff culture, diff qualities, eg in africa the rabbit is clever.

r. kipling – *the jungle book*: *baloo*, *baghera*, *akila* are teachers of *mougli* the found child. the law of the jungle, human values vs jungle values. setting in india where kipling was raised. man is strong, survives even in the jungle. animals represent the need for discipline. animals criticising people, their speech is poetic.

b. potter – *the tale of peter rabbit*: illustrated by the author, simple humorous story, educative, dangers. originated as a letter sent to an ill boy.

k. grahame – *the wind in the willows*: (1908) novel form, also for adults, the hero is adventurous, not interested in quiet, idyllic life by the river. get imprisoned, by the help of his friends gets home. the mole represents a kind of credo of the author. wonderful poetic english.

e. b. white – *stuart little*: how far the animal humanisation can get – mouse born as the second son of an american human family in NY. stuart wears cap, shoes, trousers and can't enter the world of mice. he realizes, that he is diff from humans and mice. leaves home searching for some similar. it ends w/o any definite conclusion.

charlotte's web: a spider helping a pig. *the trumpet of the swan*: becoming a famous musician.

a. a. milne – poems *when we were very young* and *whinnie the pooh*, *the house at pooh's corner*: dedicated to his son christopher robin. after the publication it took 1 year to get to children, it was read by entellektuels. taoism, simplicity, pooh as a philosopher.

h. lofting – *the story of doctor doolittle*: a human doctor curing animals, speaks animal languages.

r. lawson – *ben and me*: written by benjamin franklin's mouse *amos*. the declaration of independence, scientist, inventor. illustrated by lawson, archaic style.

a. sewell – *black beauty*: autobiography of a horse. faithful, obedient, responsible. difficult life of working horses. for horse owners.

e. knight – *lassie comes home*

j. o. curwood – *nomads of the north*

e. seton-tomphson – founder of the subgenre *animal biography*. *wild animals i have known*. good knowledge of nature, authentic stories, good observations.

f. mowat – encourages the relationship between man and nature, to feel responsibility for nature. *a whale for the killing*, *lost in the basren(?)*.

7 methodology

7.1 communicative class teaching

some basic classroom techniques

- look at all students in the class: don't be nervous; switch your gaze from one side to another so that you will know what is going on in the whole class
- vary your techniques for asking questions: questions attract the attention of your students; don't start w/the name of the student you are addressing – give a question, pause, look around, then call the student
- don't go round the class: while you're asking questions, students can relax before their turn comes; go back to someone you've just questioned, everyone realizes he/she may be asked at any time
- include everyone: don't forget students sitting in the back, or on the 'wings' of the class
- make sure the class is seated in the best possible way: ideally everyone should be able to see everyone else, probably in a circle
- limit teacher talking time: a teacher should ideally be a stimulator who gets his/her students to talk
- write clearly: cleaning blackboard work is essential; try and arrange writing in an orderly and logical fashion, so that the whole pattern is clear
- encourage your students: praise whenever possible, say 'good' as often as you honestly can; mind your possible discovering/discouraging intonation
- be careful w/the use of grammar terms: apart from common ones like 'noun', 'adjective', 'verb', many native speakers hardly know the difference between 'gerund' and 'participle'
- encourage your students to practice english outside the classroom: give students homework, get them to read a book, don't forget bbc broadcast, english/american newspapers; get your students to read english books for enjoyment

- take account of different levels within the class: ask difficult question to the brightest students and later the same question to those who lay behind; sit more advanced student to less advanced; mixed groups encourage less advanced students, call on him/her to show his/her knowledge
- deal w/individual problems after the class; it gets to the root of any problem
- correct your students in a positive way: gently, make notes, go over them at the end of the discussion; remedial work has its importance also for more advanced students
- pair and group work: these encourage shier students; it stimulates conversation

purposes of communication activities

- they provide whole-task practice: our means for providing learners with "total skill" (the whole-task practice) is through various kinds of communication activities structured in order to suit the learner's level of ability
- they improve motivation: to communicate w/others, it is the sense of learning
- they allow natural learning: lang learning takes place inside the learner; only through natural processes, when a person is involved in using the lang for communication
- they can create a context which supports learning: they create positive personal relationship among students and between the learner and the teacher

some basic considerations

- lang-oriented communication (rivers calls it 'skill-getting') is the basis
- all situations in which real communication occurs naturally have to be taken advantage of
- two main devices to the teacher in making up communicative activities:
 - *information gap* activities force the participants to exchange information in order to find a solution (they can be included in guessing games, jigsaw tasks, problem-solving activities)

- *opinion gap* activities creatively incorporate controversial texts (ideas), which require the description (defence) of the participants' views, ideas; other types: simulations, role plays, project, drama
- meaningful activities: on a personal level, performance improves, generate interest
- learning a lang is also an educational experience
- the degree of learners' activity also depends on the type of material they're working on
- activities can imply a lot of doing and making things (final product)
- an important part of lang teaching is cooperation and empathy; teacher's attitude towards cooperation influences the quality of communication activities

the teacher's role: teacher has to decide whether to join in the activity as an equal member (odd member of a student in pair-work), or remain in the background to help and observe.

ways of organising discussion groups:

- pictures/posters on the walls
- in all the above activities, the focus is on the meaning, students have to be communicative rather than to learn linguistic forms
- the organising is tightly controlled

7.2 grammar transl m., direct m., audio-lingual method

grammar translational method focuses on developing students' appreciation of the target lang's lit as well as teaching the lang. lit lang seen as superior to spoken, culture equated w/lit and fine arts. students are presented w/target lang reading passages and answer questions that follow. other activities include translating lit passages from one lang to the other, memorising grammar rules, memorising native-lang equivalents of target lang vocabulary. teacher as the controller of all activities, students follow instructions. *goal* is to read lit in target lang, learn grammar rules and vocabulary.

direct method allows students to perceive meaning directly thru the target lang because *no translation is allowed*. visual aids and pantomime are used to clarify the meaning of vocabulary items and concepts. students speak a great deal in the target lang and

communicate as in real situations. grammar learned inductively (generalising from examples). *goal* is to communicate in target lang, to think in target lang. vocabulary emphasised over grammar. teacher directs class activities, but teacher and students are partners. self-correction encouraged whenever possible.

audio-lingual method is based on the behaviorist belief that lang learning is the acquisition of a set of correct lang habits. the learner repeats patterns until able to produce them spontaneously. once a given pattern is learned the speaker can substitute words to make novel sentences. teacher directs and controls student's behaviour, provides a model, reinforces correct responses. *goal* is to use target lang communicatively, overlearn it, to be able to use it automatically by forming new habits in the target lang and overcoming native lang habits. new vocabulary, structures presented thru dialogs, which are learned thru *imitation, repetition, drills*. grammar induced from models. native lang not used in the classroom.

7.3 the silent way, suggestopedia, community lang learning, tpr

the silent way teaching must be subordinated to learning and thus students must develop their own inner criteria for correctness. learners are responsible for their own learning. all four skills are taught from the beginning. student's errors are expected as a normal part of learning, the teacher's silence helps foster self-reliance and student initiative. teacher is active in setting up situations, while the students do most of the talking and interacting. *goal* is to use lang as self-expression, develop independence from the teacher, develop inner criteria for correctness. teacher often uses cuisenaire rods to focus students' attention on structures. teacher sees student's errors as clues to where the target lang is unclear. teacher is silent much of the time, speaking only to give clues. student-student interaction is encouraged.

suggestopedia *lozanov's* method seeks to help the learners eliminate psych barriers to learning. environment is relaxed and subdued, low lighting and soft music in the background. students choose a name and a char in the target lang and culture and imagine being that person. dialogs are presented during 2 musical concerts, once w/the teacher matching his voice to the rhythm and pitch of the music while students follow. the 2nd time teacher reads normally, students relax and listen. *goal* is to learn at accelerated pace, a foreign lang for everyday communication by tapping mental powers,

overcoming psych barriers. teacher has authority, “desuggests” negative feelings. no tests, students’ in-class performance is evaluated. errors are not corrected immediately.

community lang learning *curren’s* method considers students as “whole persons” w/intellect, feelings, instincts, physical response and desire to learn. teacher also recognises that learning can be threatening, teachers help students feel secure and overcome their fears. students generate their syllabus, they choose what they want to learn. *goal* is to learn lang communicatively, to take responsibility for learning. teacher is a *counsellor*, students become less and less dependent on him. non-defensive learning requires 6 elements: security, aggression (assertion), attention, reflection, retention and discrimination (sorting out diffs among target lang forms). both teachers and students make decisions in the class, spirit of cooperation. use of native lang enhances student’s security. instructions, sessions expressing feelings are in native lang. self-evaluation.

total physical response *asher’s* approach places primary importance on listening comprehension, emulating the early stages of mother tongue acquisition, then moving to speaking, reading, writing. students demonstrate their comprehension by acting out commands issued by the teacher. activities are designed to be fun. *goal* is to provide enjoyable learning experience, having a minimum of stress. students are not forced to speak before they are ready. evaluation thru simple observation of actions.

7.4 teaching vocabulary

”it is said: language structure makes up the skeleton of language; then it is vocabulary that provides the vital organs and the flesh.” (harmon, 1991)

we must have meaning, we need to have a store of words (to express the meaning). traditional lang teaching (not a main focus for learning itself) vs up to date teaching (equally important as acquisition of grammar): more interesting techniques, how to teach vocabulary.

selecting vocabulary:

- more concrete words (beginners) → abstract words
- frequency and coverage:
 - *frequency*: the words which are most commonly used are the ones we should teach first

– *coverage*: a word is more useful if it covers more things, than if it only has one specific meaning (e.g. ‘book’ has greater coverage than ‘notebook’, ‘exercise book’, ‘textbook’)

- the decision about what vocabulary to teach and learn will be heavily influenced by information we can get about frequency and use (plus topic, structure, teachability, needs and wants)
- *needs*: what students want to know (english for specific purposes)
- *word building*: choosing a word because a general rule can be formed (work – worker)
- *topic areas*
- *cross reference*: when teaching vocabulary connected w/cars, choose words common to other means of transport as well
- *related structure*: structures ‘demand’ their own vocabulary

what do students need to know?

- meaning
- context in which the word is used
- meaning of the word in relation to other words (eg ‘vegetable’ → more specific words: carrots, cabbages, potatoes)
- opposites and synonyms of words (antonyms, absolute synonyms), sense relations
- meaning in context is most important
- word use
- word meaning is frequently stretched through the use of metaphor and idiom
- word meaning is also governed by collocation (a headache, stomachache, earache, but not ‘throat-ache’ or ‘leg-ache’)
- style and register (using of words in social and topical context)

word formation – words can change their shape and their grammatical value, too (eg run – running – ran, plus suffixes, prefixes, sound, stress, how words are written and spoken). the use of certain words can trigger the use of certain grammatical patterns

(eg chair → chairs, *furniture → furnitures; ask → asked, *say → sayed).

vocabulary:

- *active* (students are expected to be able to use them)
- *passive* (students will recognise them but are not able to produce them)

interaction w/words: experiments seem to suggest that students remember best when they have actually done something w/the words they are learning. there's a definite advantage in getting students to do more than just repeat them. we should get students to interact w/words, do things w/words.

discovery techniques: students are asked to discover for themselves what a word means and how and why is being used.

allow students activate their previous knowledge and to show what they know. give students opportunities to practice these words.

examples of vocabulary teaching

presentation:

- reality (real objects, in the classroom; "this is a window." – point to the window)
- pictures (tractor, hospital, train)
- mime, action, gestures (stumble, sneeze, dig)
- contrast (cold – hot, big – small)
- enumeration (general words (clothes) – specific words (jeans, hat, boots, belt))
- explanation (apron – "i like cooking.")
- translation (when students don't have any idea what a word could mean)

presentation through: modelling or visual representation

- underlying: photograph
- using a stress square: photographer
- using a stress mark before the stressed syllable: photo'graphic
- writing a stress pattern of the word next to it: photography

discovery techniques:

- dictionary: matching the words and the pictures

- naming some words from student's memories
- mind maps (putting a list of words into different groups)
- guessing the meaning
- word formation

presenting vocabulary:

- say the word clearly and write it on the board
- deduce meaning from context
- create context
- describe and define
- use objects in the classroom
- opposites
- synonyms
- get the class to repeat the word in chorus
- translate the word into the student's own lang
- ask students to translate the word
- draw a picture to show what the word means
- ask questions using the new word
- use mime or tape recorder to make students guess the meaning of the new word
- wall charts
- word games

a general model for introducing new vocabulary
five components:

1. lead in (key concepts – information about the context)
2. elicitation (to see if students can produce the new lang; decide to which of the stages go as to the next)
3. explanation (show how the new lang is formed)
4. accurate reproduction (repeat and practice – emphasis on accuracy)
5. immediate creativity (make own sentences)

some presentation techniques:

- using charts: eg “how does x get to work, school?” (fill the chart)

| name | bus | car | train | bicycle | foot |
|------|-----|-----|-------|---------|------|
| | | | | | |

- using a dialogue: eg “do you like x?” “yes, i do.”, “no, i don’t.” (immediate personalisation)

- using a ‘mini situation’: pictures using texts for contrast: 2 texts – 1st in future continuous, 2nd in future simple

- using texts for grammar explanation: 1. explain the grammar, 2. read the text, 3. read explanation and do preliminary exercise, 4. personalise.

testing visuals for situation: eg a murder story in past continuous tense “what x was/were doing at 8p.m.?”

- what overt grammatical help can the teacher give at the presentation stage?

- modelling – clear model of the new lang; clarity, repetition
- isolation – isolate part of the sentence
- visual demonstration – diagrams / charts, writing, time lines
- fingers (eg we’re swimming. we are swimming.)
- explanation

discovery techniques: techniques where students are given examples of lang and told to find out how they work, to discover the grammatical rules rather than to be told. *advantages:* students are fully concentrating, using their cognitive powers. our approach is more student-centred (it’s not just the teacher telling the students what the grammar is). they are actually discovering information for themselves. *problems:* time consuming, occasionally confusing activities (for best students). mainly suitable for intermediate levels.

4 types of discovery techniques:

1. *review:* the students are exposed to the new lang; they don’t concentrate on it at this stage, but having seen the grammar ‘in action’ will help them later. activities based on reading texts and listening to the texts.
2. *matching techniques:* to match part of the sentences and phrases, students have to make choices about what goes w/what, it helps them to discover correct facts about grammar

3. *text study:* technique based on contrasting of its use in the text, teacher can get students to look at the way lang is used, or what kind of lang is used in a certain context, students have to recognise the new lang, eg select the verb ending and put the verb in the right columns according to their endings.

4. *problem solving:* for more intermediate level, students can look at areas of grammar rather than small details, eg use the future rather than just one future form such as “going to”.

practice techniques:

1. drills
2. interaction activities
3. involving personality
4. games

practising structures:

- from controlled to less controlled, from mechanical to meaningful
- repetition: students don’t know what they are saying, it’s monotonous, it should be just the first step, to learn pronunciation
- instead of repetition use: substitution – students fit into the structure (phrase, picture) single word prompts, eg teacher: “cinema”, student: “let’s go to cinema.”
- free substitution – teacher gives an example, student makes his/her own example and uses the structure
- picture prompts (include visualisation)
- meaningful practice: avoid mechanical repetition, make the practice more personal, involve students to their own opinions; give students a chance to say something real about themselves; situations that imply structures; leave students to decide exactly what to say; let students add something of their own
- organising practice in the class: write examples on the board; ask questions, students give real answers; give other examples, students ask each other questions; students make up their own questions
- free oral practice: dialogues, real situations, teacher acts as a model

7.5 grammar in lang teaching

“the study and practice of the rules by which words change their forms and are combined into sentences.”

the role of grammar in lang teaching:

- *covert grammar teaching*: grammar facts are hidden; students may be asked to do an information gap activity where new grammar is hidden; their attention is drawn to the activity, not to the grammar; teachers don't draw conscious attention to the grammatical rules
- *overt grammar teaching*: the teacher provides students w/grammatical rules, the information is openly presented

lang functions: i want to say something, how to say it? instead of teaching grammar we should teach functions (i want to apologise, to invite somebody), but w/o grammar it's impossible. grammar is partially subconsciously learned. general feeling – students need to know how to perform the functions and they need grammatical rules.

communicative activities: getting students to perform drills may not be enough (heavily controlled activity by the teacher), there must be occasions where students can use the lang to communicate. many books were written about this – role play, problem solving activities, drama techniques, project work, discussions (they encourage students to communicate). the dilemma is how much of these activities should be used.

acquisition and learning: all children learn lang w/o being taught. they learn lots of lang and in a subconscious way they pick it up and use the lang efficiently. students who come to lang classes are different from children who acquire mother lang in the foreign country

subconscious acquiring: in the classroom – formal, artificial, we cannot prepare a typical atmosphere, most classes are in a hurry, no time to learn lang gradually – conscious learning.

identifying grammar, problems and solutions:

quite a lot of structures and functions – less communication activities, stress on reading, listening (beginners); later on, more comm activities, less grammar (advanced learners).

function and form eg the present continuous tense: past, repeated habit, plan → the same form has different functions, or one meaning by different forms:

i will see her tomorrow.

i am going to see her tomorrow.

i'll be seeing her tomorrow.

i see her tomorrow.

i am seeing her tomorrow.

i am to see her tomorrow.

- teachers have to make decisions about what structures/forms to teach and what function the structure has to have.
- teacher should be clear about the form, grammatical form should be perfectly known by the teacher.
- patterns: we have to decide which pattern should be used, we need to decide what structures or patterns to use to present a particular grammatical point
- contrast between the langs: similarities / differences between L1 and L2
- exceptions and complications
- consult a reference in a grammar book

implication for teaching: predict problems, plan how to operate them, have some suitable techniques, mind the confusion from L1 (eg *‘i am living here since two years.’).

conclusion (grammatical item – present perfect simple tense):

pattern he has lived here for 6 years / since 1992

concept a present / current state starting in the past

problems contrast w/‘byvam’, confusion w/‘for’ and ‘since’

solutions contrast english and slovak to show the difference, use time lines to explain tense, write ‘since’/‘for’ on the board and note the time expressions that can go w/them

presenting grammatical items:

- *presentation*: a stage at which students are introduced to the form, meaning and use of a new piece of lang
- students learn the grammar they will need for their most important experience of the new lang
- *personalisation*: stage at which students use a new piece of grammar to see things which mean something to them

- sometimes presentation takes place using personalisation immediately, sometimes personalisation is the final part of the presentation
- characteristics of a good presentation: clear, efficient, lively and interesting, appropriate, productive

grammar presentation: don't demonstrate on students, much more useful is to draw a picture, ask students to look at it and say the structure you want to teach them. put the grammar in a situation, then write it on the blackboard.

stages of grammar teaching:

1. draw a picture and give the example
2. give a model and ask the class to repeat
3. individual repetition
4. w/the help of the learners, write a statement on the board next to the new structure
5. explanation stage, how the structure is formed
6. ask students to copy the sentence
7. give other situations and examples

7.6 teaching pronunciation

imitation is the essence of the learning process.

sounds of lang/phonology: to be able to listen and define sounds (phonemes) using phonetic representation.

stress and rhythm: tone units (central stressed syllables); in writing, it is important to use capital letters.

intonation: rises and falls make the tune of utterance, shown by symbols (↘, ↗, ↘↗, ↗↘).

flow of speech: eg '-ed' suffix in past tense; different sounds, stress, intonation affect one another within the flow of speech; intonation affects how we hear stress, it's more often a matter of raised or lowered tone level w/a slight slowing down; a change in stress - a pattern of word will change its sounds as well (record as noun, record as verb); it's useful to be aware of how sounds, stress and intonation interact within utterances.

improving learner's pronunciation (objectives). objectives help not to achieve a perfect imitation of a natural speech, but simply to be easily comprehensible to other speakers.

why do students produce errors?

- particular sound doesn't exist in learner's L1

- the sound exists in L1, but not as a separate phoneme
- students get the sound right, but they haven't learned stress patterns of a word (misunderstanding)

getting students practice:

- check if students can hear and identify the sound you want to teach them (representing information, minimal pairs - man/men)
- sounds: individual word, syllable, intonation
- telling students what to do
- sketch of mouth + details of the pronunciation of the sound in terms of a tongue, teeth
- ideas for improving learners' pronunciation
- imitation of the teacher (recorded model)
- recording of learner's speech (natural model)
- systematic explanation and instruction
- imitation drills, choral repetition of drills, varied repetition of drills
- learning and performing dialogue
- learning by heart (rhymes, jingles)
- jazz charts, tongue twisters
- self-correction through listening to recordings of one's own speech

practising correct pronunciation (techniques)

- sound drills
- word-association drills: antonyms – sick, sit, thin, more, well, stand
- transformation drills: carrying grammatical significance (plurals, comes, goes, works)
- appropriate-response drills: point to individual to make positive/negative respond (“he isn't joseph, he is paul.”)
- question and answer drills and referred question: learner focuses either on giving correct answers to teacher's questions, or asks another learner a question the teacher has referred to him/her

- constructing sentences: to the items arranged in columns on board, students add proper inflections
 - contradiction drills: learner corrects a statement made by the teacher, the statement contains its own item of missing
 - deduction drills: teacher presents some information to learners, then asks a question that requires from a student making a logical deduction from the received information
 - hidden pronunciation practice and real communication: learners reveal to the teacher exactly how well they do the pronunciation
 - stress and intonation
 - keep some principles as when teaching vocabulary
 - go from easy to different items, from controlled to free pronunciation
 - present clearly and understandably, practice in variety of ways
 - make sure all lang occurs in meaningful contexts
 - activities: choral repetition, correct someone else's mistake, make a tape in the class, use natural situation, have a stock char who always make mistakes, build up a dialogue, use echoed questions, identify speaker's attitude from his/her intonation (tired, bored), use blackboard drawings
2. to acquire the lang, *you* have to initiate the process and raise questions within yourself and search out the answers for yourself.
 3. to acquire the lang, you have to go thru the process of making mistakes. if you pay attention to your mistakes and the corrections, learning is rapid.
 4. to acquire the lang, you need people w/whom to share its use.
- avoid talking about the lang.* students must discover how to use the lang thru their own experience.
- draw on the student's passive knowledge, help them to make it active.* not to fill the student's head w/new facts, but to take what he knows and help him to expand it.
- get the students involved.* doing exercises where students speak much more than the teacher (role-playing, simulation exercises, problem-solving).
- the teacher should consciously maintain control of the exercises.* to not only present information, exercises and a means for students to get feedback, but also help them learn as quickly and easily as possible.

1. *brief.* to frame the exercise or define exactly what task is expected.
2. *do.* to carry out the given instructions.
3. *debrief.* to go over what happened.

classroom atmosphere geared towards learning to communicate in the foreign lang. instrumental motivation (to pass a test, etc.) is not good. an *integrative* motivation is based on general interest in the lang, attitudes toward the teacher.

7.7 teaching speaking

speak the language being learned. learning to converse in a foreign lang requires frequent practice in speaking and listening. to get a person to think in the lang and to use it for communication we must provide students w/sthing serious to think about. if the teacher reverts to native lang every time he has sthing serious to say, loses his best opportunities to get the student to concentrate and to think in the foreign lang.

help students understand how they can acquire the lang. teach students that

1. to acquire the lang, especially speaking skills, you need to speak a lot

7.8 teaching reading

reading is a multifaceted, complex skill made up of a number of psych, phys, and soc elements. presently too little attention is devoted to it. reading is the most easily accessible skill in countries where english is not widely spoken, it requires only a text a dictionary and the reader. unlike in an interaction w/a native speaker, an author will wait while the reader looks up a word. it is important to step beyond the textbook prose, students should choose texts which interest them. 3 basic methods of learning to read:

1. *phonics:* instruction in the correspondence between english letters and sounds

2. *whole-word reading* involves recognition of single words representing objects
3. *lang-experience approach*: learners tell a brief story or give a description or a comment, teacher writes down, learners read the lang they have spoken.
9. *using textual-discourse devices*. these provide unity or coherence to a piece of writing. make use of all the syntactic and rhetorical features the author has provided.
10. *synthesising knowledge*. making use of previous knowledge.

maturation, motivation and meaning

a level of cognitive *maturation* must be reached before the child is able to read. the age varies widely. *motivation* must be present, benefits of a rich reading environment. *meaning*: the child must know the content of the reading.

mature reading emphasises the need for active participation. reading is a long-distance discussion between a reader and an author, interaction between lang and thought in reading.

mature reading strategies:

1. *adjusting attention according to the material*. not all reading matter is the same: some should be read quickly w/o bothering about the details, others require careful deliberate attention.
2. *using the total context as an aid to comprehension*. meaning lies in the total context of the book (table of contents, etc.)
3. *skimming*. reading quickly to get an overall idea, finding the main ideas of paragraphs.
4. *search reading*. reader makes use of keywords or groups of synonymous words, looking for repeated elements the present no new ideas or themes (journals might contain many examples to illustrate a few main ideas, reader can skip these examples).
5. *predicting/guessing/anticipating*. reader guesses the meaning of unfamiliar words by looking at the context. on syntactic level the knowledge of the lang enables the reader to extract meaning w/o reading all the words in the sentence.
6. *critical reading*. reading between the lines, looking for meaning behind the author's words.
7. *perceptive reading*. giving attention to the supporting ideas that back up arguments. summarising main ideas, underlining, making notes.
8. *scanning*. looking for particular info, usually facts that one has read recently. scanning the pages of a newspaper to find a particular article.

reading as a separate skill should include activities such as *finding word groups and phrases*, *guessing new words from local context*, *finding main and supporting ideas*. since reading is primarily an individual activity teacher should provide a quiet time, talking about the content can come after.

7.9 teaching listening

listening is the ability to identify and understand what others are saying, understanding a speaker's accent or pronunciation, grammar, vocabulary, and grasping his meaning. willis lists micro-skills which she calls *enabling skills*:

1. *predicting* what people are going to talk about
2. *guessing* at unknown words or phrases
3. *passive knowledge* of the subject
4. *identifying relevant points*, rejecting irrelevant info
5. *retaining relevant points* (note taking)
6. *recognising discursive markers* (oh, well, finally)
7. *recognising cohesive devices* (link words, pronouns)
8. *understanding diff intonation*
9. *understanding inferred information* (speaker's attitude, intonation)

what are the sources of listening problems?

1. *the message*.

many learners find it easier to read than to listen. listening passage comes into ear very fast. also may contain street gossip, proverbs, situations unfamiliar to the student. in spontaneous conversation speakers frequently change topics. while recorded messages can be played many times, speech is not so easy to repeat.

linguistic features liaison – the linking of words in speech when the 2nd word begins w/a vowel

- (an orange) and elision – leaving out a sound (suppose). colloquial words and expressions such as stuff (material), guy (man) and slang.
2. *the speaker*. redundancy in our speech. false starts, re-phrasings, self-corrections, elaborations, tautologies, “, you know”. for beginners it may be harder to understand these. learners tend to be used to their teacher’s accent.
 3. *the listener*. unfamiliarity w/cliches, collocations → inability to predict a missing word or phrase.
 4. *physical setting*. background and environmental noise. w/o gestures and facial expressions harder to understand the speaker’s meaning.

some solutions:

1. *the message*. grade listening materials according to student’s level, authentic materials rather than idealised filtered samples. taste oriented exercises to engage student’s interest, help them learn listening skills subconsciously. provide diff kinds of input (lectures, radio, tv, interviews, etc.)
2. *the speaker*. give practice in liaisons and elisions in order to get used to rapid speech. make students aware of accents. grade redundancy in the texts.
3. *the listener*. provide background and linguistic knowledge. give students immediate feedback on their performance. help students develop skills of listening for specific info, for attitude, etc.

pre-listening activities:

1. *elicitation/discussion* about the topic
2. *brainstorming*
3. *games*
4. *guiding questions*

while-listening activities:

1. *comparing* w/prediction in pre-listening
2. *obeying instructions* show comprehension by phys movement, etc.
3. *filling in gaps*
4. *repetition* of utterances

5. *detecting diffs*
6. *ticking off items*
7. *information transfer* maps/pics/forms, etc.
8. *paraphrase*
9. *sequencing* give the right order
10. *info search*
11. *filling in blanks*
12. *matching* items that have the same meaning as those they hear

post-listening activities:

1. *answering to questions*
2. *problem solving*
3. *summarising*
4. *jigsaw listening* diff groups of students listen to diff but connected passages, then they exchange info and complete story, etc.
5. *writing as follow-up to activity*
6. *speaking as follow-up*

7.10 teaching writing

steps for learning a 2nd lang within a functional approach are:

1. *motivation*. students discover that a particular linguistic structure or set of vocabulary forms is required in order to carry out a classroom task.
2. *attention*. having to carry out a task motivates the students to listen for the linguistic forms required to accomplish the task.
3. *use*. students use the linguistic forms immediately in the task at hand.
4. *development of lang-specific abilities*. by using the linguistic forms immediately in a task, they have time and opportunity to develop whatever lang-specific abilities necessary in order to internalise the new forms.

task has:

1. *products* necessary to cope successfully w/school subjects:
 1. *english alphabet*

2. *phoneme-grapheme* correspondence in english for pronunciation
3. *sentence structures* in english
4. *structure of short discourses* such as friendly letters, ads, newspaper articles
5. *more formal discourses* like business letters
6. *structure of paragraph* (narrative p., descriptive p.)
7. *formal essay*
8. *formal writing genres* such as short story, poetry

most important are short discourses, these form the transition from sentence structures to sequence of sentences. typical short discourses include diary entries, ads, short speeches, friendly letters, news broadcasts, posters, short biographies, greeting cards, jokes, riddles, songs, recipes, etc.

2. *specific audience*. the resultant product is directed to a specific audience. it may be the speaker itself, a friend, classmates, teacher, strangers. some products and their audience:

| discourse | audience |
|---|------------------------|
| diary | myself |
| greeting card | classmates |
| friendly letter | |
| instructions | |
| family history | family |
| desc. of home chores | |
| book report | teacher |
| formal letter | principal |
| poem in magazine | other classes |
| thank-you letter to museum director after visit | strangers i've met |
| letter to editor of local newspaper | strangers i've not met |

3. *functions* of a task:

1. *self maintaining* justifying behaviour or claims
2. *directing the actions of the self, collaborating in action w/others*
3. *reporting on present and past experience*
4. *logical reasoning*
5. *predicting*
6. *projecting* into the reactions of others
7. *imagining* developing a story

4. *linguistic focus*. the focus may be a new sentence structure, a verb tense, new vocabulary, idioms, organisation of a type of paragraph, punctuation, or any linguistic concept.

tasks take on an added richness when they are embedded within the context of a theme. some themes: friendly letter of invitation (audience: pen pal, function: imagining, ling. focus: modal auxiliary would, letter parts such as salutation, closing).

7.11 error analysis and correction

error is a systematic deviation when a learner has not learned something and consistently 'gets it wrong', it's deeply integrated; student believes that what he/she is saying/writing is correct, or doesn't know what the correct form should be, or knows what the correct form should be, but is not able to get it.

mistake is an inconsistent deviation when a learner sometimes uses one form and sometimes the other, sometimes he/she 'gets it right', but sometimes makes a mistake and uses the wrong form; the best thing is to ask the student to try again to find out whether it is an error, or a mistake; "making mistakes is inevitable".

lapse can happen to anyone anytime; it may be due to lack of concentration, shortness of memory, or fatigue.

what causes errors?

carelessness: often closely related to lack of motivation, perhaps the materials and/or the style of the presentation is not suitable.

L1 interference: skinner's behaviorist theory of lang learning held that lang is essentially a set of habits. thus, when we try to learn new habits, the old ones will interfere w/the new ones → mother tongue interference. linguists nowadays believe that we don't simply become conditioned to make responses, but rather to form hypotheses about what lang is and how it works, the "rules" are learned and modified according to further data from the lang to which the learner is exposed to.

translation: word by word translation of idiomatic expressions in the learner's mother lang can produce classic howlers (english: "i don't mind", german: "it makes me nothing out"). while interference is largely unconscious in the mind of the learner, translation is a conscious activity. errors occur during a discussion – students concentrate more on the message and not on the code they are using to express it (eg the lang).

overgeneralisation: a blend of two structures in the “standard” version of the lang, eg “we are visit the zoo.” (continuous + simple present tense), “she must goes.” (modal verb + 3rd person singular), “yesterday i walk to the shop and i buy a shirt.” (redundancy – blending of something that students have learned earlier).

incomplete application of rules: first, the use of questions in the classroom encourages students to repeat the question or part of it in the answer. eg teacher: “do you read much?” student: “yes, i read much.”; teacher: “ask her where she lives.” student: “where you (she) lives?” also, the learner may discover that he/she can communicate perfectly adequate using deviant forms.

material-induced errors: these are either ‘false’ concept, or ignorance of rule restrictions. eg the use of present con tense in the wrong situation (unnatural context = pictures illustrating a sequence of actions; more appropriate context = a radio commentary of a football match, or a detective reporting over the phone the action of a suspected).

are errors always bad?

positive aspects of errors:

- at least students are trying: by making errors learners are testing out their ideas about the lang, they are experimenting; making errors is part of the learning process.
- by noting the errors that are made by students a teacher can see what needs to be focused on in the future lessons; teacher finds out how much more practice is needed.

how can you anticipate and avoid errors?

- students are likely to make less errors if the lang has been presented well w/adequate highlighting, clarifying and checking of understanding, if they have been given sufficient controlled practice form.
- if you know what might come up, you are likely to be more alert to the errors that do come up.
- familiarise yourself w/all aspects of an item of lang you are focused on (eg pronunciation problems: write an item in phonetic script beforehand).

correction techniques

- the ability to correct sensitively, efficiently and effectively is something that takes time to learn.

basic rules of correcting: maintain a cooperative atmosphere, don’t humiliate, don’t echo the error (certainly not in a mocking, astonishing way), guide your students to correct eventually themselves (rather than to give them the correct version straight away).

- the students must know something is not accurate: let the students finish the utterance, don’t interrupt their mind-stream.
- make a gesture (wave of the finger)
- use a less discouraging word like ‘nearly’; black looks, ‘no!’ shouts are discouraging
- use eye-contact, gestures, voice
- the students must know where the error is: isolate for the student the part that is wrong: student: “my wife come yesterday.” teacher: “try again.” won’t help, the student needs to know that the word ‘come’ is incorrect use numbering of the words: second word, not ‘come’ but...
- use fingers: a row of students repeats each word
- indicate where the problem is and see if a student can get it right
- the students must know what kind of error it is: students need to know whether the problem is grammatical, syntactical (eg missing word), or phonetic (eg wrong stress in the word), a teacher can say ‘verb’, ‘tense’, ‘word stress’, ‘wrong word’.

- use appropriate gestures (fingers indicate an unnecessary word, missing word, contraction)
- use the board to elicit the correct form

who corrects?

- *self-correction:* less dependent on the teacher; always gives students the chance to correct themselves; sometimes they need some assistance from a teacher in knowing where the mistake is, what kind of mistake it is.
- *student-student correction:* (peers correction) w/a gesture, hold students’ attention and get another student to help out advantages:
 - all students are involved in the correcting process

- makes the learning more cooperative generally
- reduces students' dependence on the teacher
- increases the amount of time the students listen to each other
- gives better students something to do
- *teacher's role*: get another student carefully ("not quite well, jan. do you know, peter?"), even better is to use gestures); try to choose a student who looks eager to help; always return to the first student
- *teacher correction*: if nobody in the class knows, teacher may stop and tell it to the whole class; if the meaning is clear, it should be enough to get the students to say it; get a student who made an error to say the correct version ("ok, again, the whole sentence/phrase.")

how much to correct? involve the whole class as much as possible in the correction process. spend less time correcting what is a problem for one student, spend more time on problems common to the whole group. spend a short time correcting some items only and don't try to get everything perfect in one go (no over-correction). the most important thing is the correction of major errors as quick as possible.

when to correct? mostly depends on the aim of the activity. include a note in your lesson plan (prediction of possible problems). tell students the purpose of correcting ("don't be surprised, now i will correct you.")

correcting written work: controlled written exercises: eg copying, dictations, exercises w/only one right answer (the correct answers must be given); if possible, ask students to compare their answers before you elicit the right answers (let them write the answers on the board). guided and free writing: the feedback depends on the purpose: correcting each error in a piece of 'free' writing can be very time consuming for the teacher and discouraging for students.

encourage improvement: react as an interested reader: "it was very interesting. i didn't know you visited greece." comment on how well the writing communicates: "it was clearly expressed and well argued." focus on particular aspects such as spelling, punctuation, use of tenses, use of linkers (self/peer correction is appropriate in this case). comment separately on different items within the work: layout

(excellent, no mistake), style (good, but remember that contractions are used in formal letters), grammar (good, just a couple of tense problems), use of vocabulary (very good).

who corrects the written work?

- *self-correction*: underline errors, put symbols on the margin in the appropriate place
- *student-student correction*: students comment on each other's work
- *teacher correction*: give them the correct version w/an explanation if necessary (note to common errors to the whole group).

when is correction not appropriate?

- when you try to build student's confidence
- when you're communicating w/a student as a friend
- when you're eliciting from students (echoing of the correct form is useful)
- when your main aim is to focus on the comprehension of the text

7.12 tests

to obtain info. translation tests are deprecated. dictation is ok, essays ok. categories of tests:

1. (a) knowledge
(b) performance
2. (a) subjective (measuring lang skill naturally – essay, translation)
(b) objective (multiple choice test)
3. (a) productive (speaking, creative answers)
(b) receptive (multiple choice, reading tests – rely on recognition)
4. (a) lang subskill test
(b) communication skill test
5. (a) norm reference test (compare students to classmates)
(b) criterion reference (compare them against some standards)
6. (a) discrete point test (very specific topic)
(b) integrative (combining more subskills – dictation)

7. (a) proficiency
- (b) achievement

4 types of tests:

1. *proficiency*. designed to measure people's ability in lang regardless of training. based on a specification of what candidates have to be able to do in the lang in order to be considered proficient (= having sufficient command of the lang for a particular purpose).
2. *achievement*. directly related to lang courses. how successful individual students have been in achieving objectives.
 - (a) *final*: at the end of a course of study. should be based on some syllabus or objective.
 - (b) *progress*: intended to measure the progress students are making.
3. *diagnostic*. to identify student's strengths and weaknesses, what further teaching is necessary.
4. *placement*. to provide info which will help to place students at the proper stage of the teaching programme.
5. *aptitude*. lang gift, talent searching. predict success in learning a 2nd lang.

7.13 pair work and group work

encourages students' cooperation, motivation (atmosphere). increases the amount of students' practice. teacher: not a controller, acts as an assessor, prompter, resource. possible problems: incorrectness (accuracy is not so important as fluency); noise/indiscipline (pair work encourages communicative skills). solution: quality of the task we set (instructions), our attitude during the activity (to all pairs), the organisation of feedback (to see how successful it was), the length of the activity is important (shouldn't be too long), the type of pair work depends on the type of activity the class is doing, introduction of pair work should be simple, short (students have to be familiar w/it), decision about how students are put in pairs (strong, weak). advantages: it increases the confidence of weak students, provides cooperation. disadvantages: students have to defeat on themselves, they may not always solve a problem.

group work

advantages:

- increases the amount of students' talking time
- increases opportunities for real use of lang, to communicate w/each other, provides cooperation
- increases self-reliance in learning, it is not possible if a teacher acts as a controller
- is more dynamic than pair work
- gives a greater chance to solve a problem when it arises
- is potentially more relaxing than work in pairs
- is more exciting

disadvantages:

- they may not always solve a problem
- students can switch to L1

selection of group members:

- sociogram
- group size (odd numbers)
- flexible groups (re-formed before they are split up)
- group has a leader (group organiser), speaker (mini teacher), secretary
- personality of students (psychology training of a teacher)

ways of organising discussion groups:

- buzz groups
- thearing: like a panel, students are interviewed by a panel of other students who have to make decision about the question
- fishbowl: there are 5 chairs in the middle of the class, 2 of them are empty, 3 are occupied w/the students who know more than others, they start the discussion, they give their opinions (controversial); students from the outer circle come tapping the middle students on the shoulders (everybody can get the place in the middle)
- network: each group receives a bowl of strings, whoever is speaking gives the bowl to somebody else; the net develops knowing who talked the most and who never talked

- onion: two groups in circles, students in outer circle are facing those in inner circle; after the discussion everyone from the outer circle moves his/her chair to the right (exchanging of the partners)
- star: more groups, each group elects a speaker who remains in the group, but enters into discussion w/speakers from other groups
- market: everyone talks to everyone else
- make sure that students have understood the situation and their role cards
- do not worry about half-pairs which are not participating in the activity, unless they are disturbing the others; condition is that you prepared everything what was necessary for the role play
- do not use a role play that is too difficult or too emotionally loaded

7.14 role play

the participants interested either in themselves, or in other people in imaginary situations, the activities contain an element of “let’s pretend”; they should be enjoyable, not to disturb emotions of the students.

simulation: complex, lengthy, relatively inflexible; participants normally discuss a problem w/a setting that has been defined for them; there’s a simulated environment here (eg airport); students think of themselves as people in real situations.

role play can be a simulation, but not each simulation can be a role play.

reasons for using a role play:

- wide variety of experience can be brought into the classroom; students can be trained in speaking skill in any situation
- students are in situations in which they are required to use and develop forms of lang necessary for social relationship
- roles can prepare students for the specific roles in their lives
- shy students are given a mask, they are liberated by role play
- role plays are fun, students use their imagination
- fluency is being developed

hints for classroom management:

- distinguish between noise (positive) and chaos (negative)
- begin w/pair work rather than group work
- keep activity short, or students get used to it
- make sure your role play can be used w/different numbers of students

- if your students break into the L1, set up the task more progressively (captive audience)
- always have a follow-up activity
- set a strict time limit

framework for role play practice:

- *open-ended dialogues:* students are free to decide how to develop the dialogues
- *mapped dialogues:* functional clues for each speaker on separate cards, there’s an information gap between them; eg invite someone to go out with you, suggest another possibility, confirm arrangements
- *role instructions:* they describe the situation and tell the participants how they should interact; eg bookshop situation – you go in a bookshop to buy a book, describe the author and the title, ask the seller if he/she has the book, if the book is not available, decide whether to order it

different roles for different students:

- roles which correspond to a real need in students’ life (doctor – patient, salesman)
- students play themselves in a variety of situations of which they may/may not have direct experience (customer complaining, passenger asking for information); highly motivating
- few situations will be ever experienced directly, but are easy to play, because we have such vast indirect experience of them (tv journals)
- fantasy roles (fictive, imaginary, possibly absurd)
- role cards should be concise and should contain essentials, you’d better decide who is who. scenario – description of the roles, what students have to do (like for a movie), each moment is described in details.

what to do about mistakes/errors?

- explain to students who are worried about the errors that errors will be dealt with, you're aware of the ones they are making and you won't forget about them
- you can/are able soon predict which will be the most obvious ones; mention the rules and some linguistic structures before the activity
- walk around the classroom, listen to the students talking and note the errors, you'll deal w/them afterwards
- write the errors on the board, elicit the correct forms, provide some remedial exercise (a later lesson)

drama is an umbrella term for activities which involve an element of let's pretend (role-play, simulation, lang games). however drama is when students

- a. play themselves in an imaginary situation
- b. play an imaginary person in an imaginary situation

a good way of reading and producing the paralinguistic features of the culture group whose lang they are learning.

the 6 elements of drama:

- *surface reality*: situation, problem, solution
- *underlying reality*: background, planning, emotions

if learning to take place, all 6 must be present. drama is when we allow students explore the foundations of surface reality. when we ask students to improvise a continuation of a story we are stimulating their imagination and their intellects. drama is not a theory, rather a *technique* to develop certain lang skills. drama's place in lang teaching:

1. as sthing enjoyable
2. as centre of the curriculum

4 areas of effective drama usage:

1. teaching the coursebook. in dialogs, role plays, situations, games, songs
2. teaching the 4 skills. acquisition of correct pronunciation, rhythm, intonation, prosody

3. teaching spoken communication skills. generates a need to speak (dialogue), emphasis on production
4. the drama project. full scale staging of a play. long term, increased competence in target lang. small group of volunteers, time consuming

what can drama achieve? emphasise the learner as *doer*. can be used to present structures and vocabulary.

benefits of drama teaching: more acquisition than learning, pronunciation, new vocabulary + structures, improved sense of confidence in student's ability to learn target lang.

teacher's role: less dominant role w/o loosing respect/control, constant supply of stimuli, taking risks.

role of student:

| ideal | worst case |
|--------------|--------------------------|
| open minded | hostile to new |
| enthusiastic | lacking interest |
| contribution | unwilling to participate |
| independence | dependent |

7.15 lesson plans

planning a lesson involves the determination of essential background information: who are the students, how old are they, what is their level of proficiency in english, what textbook is used, etc. structure of a lesson plan:

1. teacher's name, date of presentation, estimated time of lesson
2. the teaching point
3. pre-assessment activity (the reason why students need this particular lesson, can be a test result, etc)
4. relationship to current unit (this lesson's place in a bigger context, can be none for special stuff)
5. pre-entry performance (what, if anything, was covered in previous lesson(s) that will be applied in this one)
6. performance objectives (precise statement of the behaviour expected of students to be able to perform as a result of the lesson)
7. criterion level (lesson is considered successfully completed if this percent of students can perform the objectives this percent of the time)

8. materials (textbook, handouts, audio-visual aids)
 - **a** – aims
 - **t** – teachability
9. procedures 1...n. according to the lesson. 1st should be introduction, last conclusion. include times.
 - **a** – add-ons
 - **l** – level
10. assignment (if any)
 - **i** – your impression
11. contingency plans (alternative plans if sthing goes astray)
 - **s** – student interest
 - **t** – tested
12. comments/self-evaluation

7.16 textbook evaluation

good textbook should satisfy 3 conditions:

1. student needs
2. teacher needs
3. public needs

background info on students:

1. age range
2. level in english
3. sex distribution
4. level of general education
5. background langs
6. reason for studying

course syllabus:

1. emphasis on each skill
2. emphasis on each area (grammar, vocabulary)
3. attention given to mechanics (spelling, data)

institutional data:

1. typical class size
2. time, hours/week
3. physical environment
4. preferred dialect of english
5. national objectives
6. form of examination

analyses and judgement – **c.a.t.a.l.i.s.t.**:

- **c** – communicative

1. subject matter (topics)
2. vocabulary/structures
3. exercises
4. illustrations
5. phys make up (colour, size, durability)

7.17 games and problem solving

games and game-like activities have an important place in a theory of lang learning based on the developing of communicative competence.

we cannot expect co-replicate “real situations” in the classroom, but the following activities do foster natural, creative, authentic lang behaviour once the frame-work of rules and conventions has been finally established.

a game provides genuine lang behaviour and involves the use of functional categories which will have wider application.

in game-like activities, the learner is free to be him-/herself; in role play he/she tries to be someone else and student’s output tends to be equated w/teacher’s input; while in games student’s output depends on real interaction w/other learners within a prescribed set of conventions.

the learner’s attention is diverted from the lang to the task activity in hand.

such games facilitate *acquisition* of the foreign lang rather than *learning* (acquisition is unconscious, peripheral, effortless, whole-person, deeply rooted; learning is conscious effort, external to learner’s personality, shallow and relatively easily forgotten). *non-judgemental atmosphere*, teacher has a peripheral position.

typology and examples

games involve conscious choice, entertain, outcome (to be a winner, to result), appeal to affective part of our consciousness, are aimed to create and utilise an ‘information gap’.

based on observation (+ memory) witness: remembering, reporting to the rest; students are shown an item for five seconds; each student writes down what he/she remembers; finally, they are shown an item again, students compare the results, discuss them.

based on interpretation (+ guessing) blurred faces: guessing; poor focus, students speculate what they can see, then it becomes sharper and sharper, they can see more and more. back writing: pairs; write something on partner's back w/a finger.

based on individual/group interaction name circle: sit in a circle of ten; one person tells his/her first name, invents profession; next one has to repeat it and add information about him/herself; when it gets back to the first one, he/she has to repeat the whole thing.

board games sentences: you need some boxes, you play w/a dice; sentences focus on some grammatical problem, some of them are incorrect; students have to decide whether it's correct or not; when they land on a snake, they have to go back to the previous sentence, a ladder gets them to the next sentence.

card games

pencil and paper games consequences: somebody writes something on a piece of paper, top of the paper is folded, next student has to write something on the paper, then it is passed to the next one, etc.

problem solving activities only a little involve conscious choice, not always entertain (fail to entertain), outcome (to solve), part of cognitive learning, are aimed to create and utilise an 'information gap'.

based on information transfer split dialogues, stories.

based on decision-making front page: decision making; editorials, succession of articles, front page. ambiguous dialogues: students listen to some people, they have to speculate about the relationship, the setting, what the people are talking about; the aim is to solve the background.

based on logic paradoxes: a statement is said, students have to guess if it's true or false; a text about john and james is read, statements: "john wouldn't have to pay.", "james would get his money back." – students guess which one is right.

criteria for choosing an activity:

- proportion of input (text, visuals, instructions, apparatus) and output (what students will need to do w/the input to be involved in oral or written interactions)
 - high input + high output (front page, lot of reading)

- low input + high output (blurred faces, ambiguous dialogues)
- low input + low output (noughts and crosses)
- high input + low output (logical problems which involve a long reading text, but can be done individually w/o interaction)

- the need to create an information gap
- the need to involve students in doing as well as saying
- the need for the activity to be satisfying or interesting
- the need for satisfactory competition

more communication activities

- find the difference/similarities (based on pictures)
- describe and arrange (in pairs, set of pictures from video)
- story reconstruction (eg the hospital case, picture story)
- poem reconstruction (similar to story reconstruction)

more problem solving activities

- students talk together to find a solution to a problem task
- desert dilemma (survival)
- fast food (computers in the classroom)

warmers and ice-breakers

- humorous approach, to create good/positive atmosphere
- your name
- what we have in common
- musical association

another typology

- picture games
- psychology games
- magic tricks games
- sharing games

- board games
- sound games
- story games
- word games
- true/false games
- memory games
- question and answer games
- guessing and speculating games

7.18 visuals in lang teaching

visualisation in lang teaching is inevitable. help learners to understand and remember better what the teacher is talking about. it can be an object, thing, demonstration of concrete action, picture or anything students can see or observe. 10 groups of teaching aids:

1. *real objects* skeleton, animal
2. *instruments*
3. *pictures of illustrations* drawings, paintings, photographs, posters
4. *symbolic visualisation* graphs, diagrams
5. *static pictures* overhead projector, slides
6. *dynamic pictures* video, tv
7. *audio aids* musical, instruments, audiotapes
8. *tangible aids* 3 dimensional, writing of blinds, any object
9. *literature* textbook, dictionary
10. *computer*

basic considerations:

- use them appropriately, adequately
- the younger, the more visuals
- use them in every part of the lesson
- teach students to observe
- lead students to analyse their observations

some visuals:

chalkboard and blackboard: the whole class can see it, texts and pics can be erased, adding or substituting possible, several students can work at the same time.

magnetic board: in our country blackboard and magnetic board are combined into one. pictures are placed using little magnets.

wallpaper: illustrates scenes, people, objects. large in size. normally they linger in the classroom longer than magnetic stuff or stuff on the blackboard.

picture flashcards: about 15 × 10 cm, used mainly in oral work. easy to prepare, store and carry. shows 1 item.

word flashcards: instead of a pic there is a word.

video and tv: not available in all schools. technical barrier. 4 procedures for preparation:

1. selection of a video extract (cca 2min)
2. selection of the lang to be taught thru that extract
3. preparation of the lesson plan, worksheets for comprehension and follow-up
4. familiarity w/the equipment used

3 stages:

1. *comprehension*.
 - (a) set up the situation, pre-teaching, minimum lang
 - (b) set up active viewing task
 - (c) 1st video play w/o pause
 - (d) elicit answers to the active viewing task
2. *lang study*.
 - (a) 2nd video play stopping at selected points
 - (b) consolidate lang taught thru the video
 - (c) lang exercises and drills from textbook
 - (d) 3rd video play for observation of behaviour
3. *extension and transfer*.
 - (a) transfer exercises using roleplay, follow-up
 - (b) extension into further reading and writing

using video w/beginners:

1. let the video present new words. active viewing exercises
2. encourage students to respond to the screen
3. repeat the captions (model sentences that occur on the screen)
4. teach vocabulary thru video
5. say what comes next. teacher can play the illustrative dialog again, freeze the picture and encourage students to say what comes next

positives: visuals vary the pace of the lesson, encourages learners to lift their eyes from their book, allow teacher to speak less students participate more, abstract ideas (sound, temperature, motion, speed, size, weight, colour) can be taught.

negatives: too much visuals may confuse learners, permanent overuse might damage a child's creativity and fantasy.

7.19 teaching lit

3 main reasons:

1. *linguistic:* lit texts offer genial samples of very wide range of style registers, and text types of various difficulty
2. *methodological:* lit text are open to multiple interpretation between the reader and writer
3. *motivational:* genuine feel of lit texts is a powerful motivation for learners to bring personal response from their own experience.

according to carter and long there are 3 reasons which embrace a particular set of learning objectives for teaching lit:

1. *cultural model:* lit expresses the most significant ideas and sentiments of human beings and teaching lit represents a means by which students can be put in touch w/a range of expression. teaching lit within a cultural model enables students to understand and appreciate cultures and ideologies diff from their own.
2. *lang model:* lit as an instrument in lang development, enrichment of student's lang. can spoil the pleasure.
3. *personal growth model:* help students to achieve engagement w/lit text. enjoyment and love for lit. deep satisfaction in understanding hidden messages.

lit as a resource: study world lit, list of authors. critical concepts, lit conventions. reader as a partner of author, interpreting the text. student centred activities, teacher is only organiser. choosing texts according to age, needs, lang competency. relevant text for the reader. simplified or not simplified text? how well is the simplified version? students must find enjoyment in the text. *reading accurately*, fluently. our aim is to produce a fluent and accurate reader.

breadth vs depth: is it better to have a broad range of texts for study or one in which students develop the capacity for reading? *for breadth:* reading lit effectively depends on a wide experience of diff kinds of lit texts, all of which describe diff situations in diff styles and conventions. *for depth:* it is always better to know one text well, rather than several texts on the surface.

lang competence vs lit competence: how much lang competence is required before lit text can be read in breadth or depth? it is better to choose for teaching lit texts which are not too far beyond the student's normal reading comprehension.

7.20 project work

helps to fill a gap which arises between the lang learned vs lang needed in real life. improves cooperation among students, personal involvement, motivation, it is a student centred approach.

- *full scale project:*

1. *classroom planning:* discussion with teacher, lang needs
2. *carrying out the project:* outside the classroom. interviews, recording (all 4 skills)
3. *preview & monitoring:* discussion + feedback activities

- *motivating project activities:*

- communicative activities (info-gap)
- role play (shopping)
- mini-real world tasks (getting train departures)
- video
- authentic materials brought to classroom

advantages: students are responsible for their own learning, teacher is just consultant, coordinator. motivation from within, new, challenging, real.

developing a project

1. *stimulus*: initial discussion of the idea, comments + suggestions
2. *objective* (aim)
3. *use lang skills*: lang students need in data collecting
4. *design of written material*: graphs, questionnaires
5. *group activities*: pairs, groups, individual
6. *reading + presenting*
7. *organisation of matter*: the end product of the project
8. *final presentation*

possible problems:

1. *organisation*: not regular lesson planning, extra work, finding suitable materials
2. *monitoring*: check systematically
3. *personal problems*: lack of interest, motivation, fear of being unable to cope w/new lang

7.21 classroom observation

a multifaceted tool for learning, its parts:

1. preparation – selection, focus, purpose
2. “during” the lesson
3. follow up – analyses, discussion, interpretation.

metacollecting: observation is a skill that can be learned and improved w/practice.

who observes?

- *trainee teachers*
- *teacher trainers*
- *teacher developers*
- *trainee trainers*

why observe?

- we want to become better professionals
- teacher’s profession development, growth
- to give some guidance / structure

trainee teacher becomes familiar w/the culture of the classroom, better understanding of one’s own teaching.

observation task is a focused activity to work on while observing a lesson in progress. it focuses on one/small number of aspects of teaching or learning. requires the observer to collect data from the lesson and analyse it.

what can we observe?

1. learner
2. language
3. learning
4. the lesson
5. teaching skills
6. classroom management
7. materials & resources

7.22 young learners

forget this one.

7.23 mixed ability groups

problems in mixed ability groups:

- some students are *advanced* & lost interest in the classroom, others are *weak*
- some students *always* participate, some never
- bad students do not participate
- some students create complexes in weaker students
- most students can’t communicate in english, can’t answer questions, don’t understand the teacher

suggestions:

- explain again, in native lang if needed
- diff groups/diff tasks
- diff levels/diff groups
- diff levels/diff tests
- ask advanced students to be more tolerant

7.24 esp

english for specific purposes: approach based on learner's needs, content and method are based on the learner's reason for learning.

- academic (eap)
- professional
 - business
 - social
 - technological
- vocational

advantages: motivation, relevancy, usefulness, goal oriented

language use: *medium*: speaking, reading, writing.
channel: telephone, face to face *discourse*: academic texts, lectures, informal conversation, manuals, catalogues.

variables of scientific texts:

1. *linguistic part*: vocabulary: 21% tech words, 70% subtechnical words, 9% functional words (articles, modals).
syntax: passive voice, present simple, present perfect, modal verbs, pronouns, articles, etc.
2. *rhetorical part*: precise and accurate descriptions, formal and informal definitions, constant reference to data
3. *conceptual part*: knowledge of the concepts and the subject

reading as an essential skill. skimming, scanning, comprehension reading, critical reading, note taking.

translation as a

- checking device
- the 5th skill