

С. Б. Фомина

Literary Text Interpretation

Literary Text Interpretation
2017

Учебное пособие



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ЛУГАНСКОЙ НАРОДНОЙ РЕСПУБЛИКИ
ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
«ДОНБАССКИЙ ГОСУДАРСТВЕННЫЙ ТЕХНИЧЕСКИЙ
УНИВЕРСИТЕТ»

С. Б. Фомина

Literary Text Interpretation

Учебное пособие

Рекомендовано ученым советом ГОУВПО ЛНР «ДонГТУ»

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Пособие знакомит исследователя-лингвиста с основами художественного анализа, вводит в методику и технологию интерпретации текста. Особое внимание уделяется стилистическим особенностям художественного текста.

Учебное пособие предназначено для студентов лингвистических факультетов вузов, аспирантов и преподавателей, работающих над проблемами лингвистики текста.

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ВВЕДЕНИЕ

Анализ художественного произведения представляет собой особую литературоведческую дисциплину. Интерпретация отдельных произведений формирует область научного познания близкую как к истории литературы, так и ее теории, реализуемой в современных лингвистических исследованиях.

В пособии изложены основные критерии художественного анализа текста с точки зрения филологического, лингвистического, стилистического, литературоведческого подходов. Рассматриваются вопросы, связанные с временем и обстоятельством написания произведения, жанровыми особенностями, тематикой, идеей, композицией, эмоциональной тональностью, образного строя и художественных особенностей произведения. Исследуются языковые особенности, обусловленные эстетической функцией художественных произведений, жанровой спецификой и темой текста, индивидуальными идейно-эстетическими задачами, поставленными автором в отдельно взятом произведении.

Целью данного пособия является развитие у студентов умений ориентироваться во всем многообразии литературоведческих приемов, используемых автором в художественном тексте, навыков выявления их взаимосвязи с основным замыслом писателя, дифференцировать способы репрезентации автором различных художественных образов в соответствии с используемыми для этой цели стилистическими приемами. Основы филологического анализа текста позволяют сформировать, обобщить теоретические и практические навыки студента, а также расширить литературоведческий кругозор.

Учебное пособие состоит из двух глав, в каждой из которых по семь частей (в соответствии с программой дисциплины), теста, приложения, учебного словарика и списка литературы. Каждая глава включает теоретический материал и практические задания для закрепления изученного материала. Первая глава посвящена основам литературного анализа текста, его композиционным особенностям и структуре. Рассматриваются вопросы, связанные с основами анализа текста, его сюжетной линией, системой художественных образов, типом повествования, эмоциональной спецификой, авторским замыслом.

Вторая глава рассматривает вопросы, связанные со стилистикой текста, ее особенностями, предложен теоретический и аналитический материал для выполнения критического анализа драмы и поэзии. Тест множественного выбора дает возможность проконтролировать полученные теоретические и практические навыки. В приложении дается образец полного литературного анализа художественного текста и литературного критического анализа. В данном пособии встречается немало количество литературоведческой терминологии, часть которой приведена в учебном словаре.

Пособие предназначено для студентов старших курсов и слушателей магистратуры лингвистических факультетов вузов и преподавателей, работающих над проблемами лингвистики текста.

PART I

FUNDAMENTALS OF TEXT INTERPRETATION

“To read fiction means to play a game by which we give sense to the immensity of things that happened, are happening, or will happen in the actual world. By reading narrative, we escape the anxiety that attacks us when we try to say something true about the world. This is the consoling function of narrative – the reason people tell stories, and have told stories from the beginning of time.”
(*Umberto Eco, Six Walks in the Fictional Woods*)

Unit 1

LITERARY WORK BASIC COMPONENTS

Keywords: a text; a literary text and its features; a short story; main approaches to the analysis and interpretation of literature; a literary work basic components.

Interpretation of literary works is not just the subject of literary studies. It is the subject of such philological sciences as textology and hermeneutics either. Although these sciences have the goals of their studying which limit them from the theory and practice of text interpretation. Hermeneutics [ˌhɜːmɪˈnjuːtɪks] primarily was a science that dealt with text interpretation, revealing its meaning and reconstructing the primary sense of ancient literary monuments. Since the middle of the XX-th cent. hermeneutics is considered to be a philological field that comments texts, reconstructs their full meaning and significance for history of literature. Hermeneutics is the theory and practice of interpreting sacred and literary texts. Early Christians interpreters of the Classics and the Bible found

several levels of meaning in texts – grammatical, ethical, allegorical and mystical.

Text is a middle element of the communicative scheme, which can be simply presented in the form of a 3-element structure: the author (sender) → text → reader (addressee). The first two elements of the scheme are universal for any communicative act but in case of literary communication they're very tightly connected. It is not only because the author passes the surrounding (reality) via himself through his own, individual psychic and emotional world. It is also because unlike the majority types of text, which are created only after making some event, a thing world of a literary text is created while the text making.

A literary text has got some features:

- it contains not only semantic but also artistic and aesthetic information;
- it is absolutely anthropocentric;
- it is polysemantic. In a number of cases it can be the result of the author's conception, the author enables readers to make their own judgements and conclusions;
- it is polyfunctional. It can fulfill not only aesthetic but also historical and philosophical functions as well.

An artistic text is complex and has got several levels of meaning. The task for interpreter is to extract the maximum of author's thoughts and feelings put in a text.

The notion "literary text" is narrower than the notion "text", but the latter makes the material fabric of a literary text.

Thus, the goal of the course "Interpreting Fiction" is to try to make a shift from a simple analysis of a text to the interpretation of a literary work and the world understanding.

The distinguishing feature of the course is taking an approach to the text as to the structural whole – the hierarchy of interlinked elements.

The course "Interpreting Fiction" primarily deals with the short form of fiction, the short story, which is most appropriate for our purposes.

A short story is a small by size narrative artistic work mainly about one or several events of a human's life (sometimes of several people's lives). The personages' characters are shown in a built-up form, there is no wide motivation of events and there are very few descriptions, which are quite

condensed. Though the number of personages is limited, and the characters are revealed rather than developed, a short story has depth and social or psychological significance.

It's a fictional narrative prose, ranging in length from about 500 words (a "short story") to about 15,000 words, often, though certainly not always, limited to a very few characters, a single setting, and a single incident.

A story, as well as a novel, may belong to one of the following types (genres): *social* which studies the effect of social conditions at a given time and place upon human life and conduct; *psychological* which is concerned mainly with the mental and emotional lives of the characters; *historical* in which the events and characters are drawn from the past; *detective* in which a specific problem (usually murder) is solved; *science fiction* which deals with advances in science and technology and their influence on human beings.

There are two main approaches to the analysis and interpretation of literature: a) *from the standpoint of the author* and b) *from the standpoint of the reader*.

The first approach is concerned with the study of the factors that have influenced the writer and affected his work of art. Among these factors are the historical and political situation at the time of creation, the author's philosophical and aesthetic views, the historical situation of the period his work represents, etc. *the second* approach attaches importance to the study of the text which evokes definite emotional response and affect the general impression.

The message that a literary work conveys, is expressed *both linguistically and extralinguistically*. Every character, every event, every bit of dialogue, every figure of speech contributes to the general effect.

A story is not a full and photographic picture of reality. The author selects the relevant details, which suggest the whole scenes. He depicts only some features of the characters and their actions, which are essential for the message, stimulating the reader to imagine the unessential details himself. In doing that the writer appeals to all the senses – hearing, sight, smell, taste and touch — so that the described scenes and characters create vivid impressions in the mind of the reader. The more vivid the images are, the more stimulating they are to the reader's imagination.

The organic unity of the linguistic and the extralinguistic reveals itself in the fact that words acquire specific connotations in the specific context of a story.

Therefore, all the *events in the plot, its structure, the characters and scenes, every dialogue and detail, the choice of words and the stylistic devices*, are related to the inseparable whole. Appreciation and interpretation of the artistic whole is fully dependent on comprehension.

Any literary work consists of such basic components: 1) *plot*; 2) *characters*; 3) *narrative method*; 4) *the tonal system*; 5) *theme and message*. Hence, the following parts of course is to deal with the pivotal elements of the short prose form of writing, the short story.

The impact of a literary work, as it has already been stated, depends on all its elements. Among them plot and plot structure play an important role.

PRACTICE

Assignments for self-control:

1. What is hermeneutics?
2. What is interpretation of literary works?
3. Why is the text a middle element of the communicative scheme?
4. Name the features of a literary text.
5. What is a short story?
6. Name the two main approaches to the analysis and interpretation of literature.

Practical Assignment 1.

Analyze the poem with the help of the questions below:

Pre-reading task:

1. Look at the title.
2. Read the poem for the major indicators of its meaning. What aspects of topic, of voice (the person who is speaking) seem to dominate, to direct your reading?

THE LAKE ISLE OF INNISFREE

Williams Butler Yeats

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honeybee,
And live alone in the bee-loud glade.
And I shall have some peace there, for peace comes dropping slow;
Dropping from the veils of the morning to where the cricket sings;

There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavement gray,
I hear it in the deep heart's core.

Questions to answer:

1. Describe the place for which the lyric character strives.
2. State the tenor of the metaphor: '*Peace comes dropping slow, Dropping from the veils of the morning..*'.
3. What colour is marked by the adjective *purple*? What word would you choose if you were translating the poem?
4. What can you say about the shelter the lyric character tries to find? Why is it depicted like an island?
5. Do you think the idea of the poem could be related to the problems of today, or is it only connected with the past?

Unit 2

THE PLOT AND STORY STRUCTURE. TYPES OF CONFLICT

Keywords: story structure; the plot; the subplot; different types of external conflicts; internal conflicts.

Ten ways of looking at structure, that will immediately improve the emotional impact – and commercial potential – of your story.

The single rule of structure

Long time television writer Doug Heyes says that there is only one rule for achieving proper plot structure: *What's happening now must be inherently more interesting than what just happened.* The goal of structure – the goal of your entire story, in fact – is to elicit emotion in the reader or audience. If your story is increasingly compelling as you move forward, that's all you need to worry about.

It's all about the goal

The events and turning points in your story must *all* grow out of your hero's desire. Without an outer motivation for your protagonist – a clear, visible objective your hero is desperate to achieve – your story can't move forward. Repeatedly ask yourself, *“What does my hero (or heroine) want to achieve by the end of the story? Can readers clearly envision what achieving that goal will look like? And will they be rooting for my hero to reach that finish line?”* Apply the same questions to whatever scene: *“What does my hero want in this sequence? And how is this immediate goal linked to her ultimate outer motivation?”* If your answer is “I don't know,” or, “They don't,” your story is dead in the water (a sailing term that means “adrift, not going anywhere”).

More, bigger

Structure is built on desire, but the emotion you must elicit grows out of *conflict*. The more obstacles a character must overcome, and the more impossible it seems that he will succeed, the more captivated your audience will be. The conflict must *build*: each successive problem, opponent, hurdle, weakness, fear and setback must be greater than those that preceded it. Repeatedly ask yourself, *“How can I make it even harder for this character to get what he wants?”*

Something old, something new

In each successive scene, something must happen that has never happened before: a new situation for the hero; a new secret to reveal; a new ally to join; and new enemy to confront; a new lover to pursue; a new (even bigger) problem to solve; a new tool for solving it. If scenes are interchangeable, or if nothing of significance changes from one scene to the next, you're treading water.

Before and after

In creating the overall structure for your story, look at it as symmetrical and divided into three sections (these are NOT the three acts – we’re looking at structure a bit differently here). Section 1 shows us your hero at the beginning of the story, living his everyday life. He’s stuck in some way – settling for something, resigned to a life that isn’t that fulfilling, or oblivious to the fact that deep down he longs for more.

At the other end of this symmetrical structure is another portrait of that same hero, this time transformed. Living a different life, more mature and self-aware than he was at the beginning. This final sequence must give us a clear picture of your hero, after having reaped the rewards (positive or negative) for finding (or not) the physical and/or emotional courage that was necessary to achieve his goal and complete his journey.

In between these before and after snapshots is the journey itself – the hero’s pursuit of that all-important goal. This is where the compelling desire and the overwhelming conflict come face to face. But without those beginning and ending sequences, the structure is incomplete, and the story won’t work.

The opportunity

At the end of that opening snapshot, your hero must be presented with some *opportunity*. Something must happen to your hero that will engender her initial desire, and move her into some new situation. This is where the forward movement of your story begins, and it is out of this new situation (often geographic, always unfamiliar) that your hero’s outer motivation will ultimately emerge.

Focus & determination

Whatever outer motivation drives your hero, she shouldn’t begin pursuing that goal immediately. She must get acclimated to her new situation, must figure out what’s going on or where she fits in, until what has been a fairly broad or undefined desire comes into focus. Only then can she begin taking action toward the specific outer motivation that defines your story.

Lines & arcs

Structure applies to both the outer journey of achievement, and the inner journey of transformation. In other words, as the hero moves on the visible path toward that finish line, facing ever-increasing obstacles, he must also *gradually* find greater and greater courage to overcome whatever fears have been holding

him back and keeping him from finding real fulfillment or self-worth. Repeatedly ask yourself “*How is my hero changing in this scene? How are his emotional fears revealed and tested?*” Moreover, ultimately, “*What does my protagonist have the courage to do at the end of the story that he didn’t have the courage to do at the beginning?*” Whatever the answer, this is your hero’s character arc.

Secrets & lies

Superior position is the term for telling your reader or audience something that some of the characters in the story don’t know. This gives you one of your most powerful structural tools: anticipation. When we know who and where the killer is before the hero does, or when we know the hero is keeping a big secret, we will keep turning the page to see what happens when that conflict appears, or that secret is revealed.

Turn fantasy into reality

Your job as a writer is not simply to take the reader to incredible places and show them exciting or astonishing characters and events – it’s to *make the reader believe they are real*. Your reader *wants* to suspend disbelief, but you’ve got to enable them to do that, by having your characters behave in consistent, credible ways. Your audience is eager to embrace fantastic, faraway worlds, bigger than life characters and startling events, but *only if your characters react to them the way people in the real world would*. You can even give your hero extraordinary powers, but we have to learn how she acquired them, and these powers must be limited in some way, in order to make her vulnerable.

Plot is what happens in the narrative. Every story, from books, plays and films to newspaper articles and television programs, is based around plot. Without a plot, the characters would have nothing to do. It is what engages us as spectators and keeps us interested; however, plot is not just a series of random events. What turns a story into a plot is how the events unfold in a casual manner.

The plot is the careful arrangement by an author of incidents in a narrative to achieve a desired effect. Plot is more than simply the series of happenings in a literary work. It is the result of the writer’s deliberate selection of interrelated actions (what happens) and choice of arrangement (the order of happening) in presenting and resolving a conflict.

There are some literary theories that suggest to differentiate the notions “plot” and “fable”. Since these terms are identical by their content it’s no use discriminating them, they’re synonymical.

The plot itself includes such components: events; episodes; movements.

Subplot is a secondary series of events, subordinate to the main story in a short story that is a story within a story, interesting and complete in itself. A subplot may complement the main plot, contrast with it, or simply provide additional action and complication. A subplot that presents a contrast to the main story is sometimes called a counterplot.

So, a subplot is a secondary plot or storyline that coexists with the main story. Subplots are often a part of novels, short stories, plays, movies, and television shows. Many romantic comedies today involve a love story in which two characters find their way to each other, break apart after something bad happens, and then reunite right before the movie ends. But, let’s say this love story has the added bonus of a quirky best friend who works with the female lead and is constantly setting her up with all of the wrong guys. This subplot, or minor story, adds to the overall love story.

Subplots add depth and complexity to stories and thereby increase the tension, which is a state of increased interest and uncertainty about the events in the story. Subplot also shows different sides of the characters, thereby engaging the reader or audience member even more.

William Shakespeare often included many subplots in his plays. For example, *Romeo and Juliet* follows the love story between the two title characters. The subplot of the long-standing rivalry between their two families (the Montagues and the Capulets) unfolds to increase conflict and add to the drama of these young lovers' forbidden romance. There are scenes depicting the young Montagues (Romeo's friends) fighting with the Capulets (Juliet's cousin and his friends). And there are also scenes in which the older Montagues and Capulets discuss the hatred felt towards the opposing side. Without this subplot, the main romantic plot following the young couple would not be as dramatic, and their ultimate deaths would not prove so tragic.

Most stories and novels have plots. Nevertheless, there are some, which have no plots. To these belong stories and poems describing nature. Every plot is a series of meaningful events. The writer selects the events, which are meaningful to the message contained in the story, and to characterization, i.e. he

chooses those that serve to reveal certain features of the characters, their motives and morals. Therefore, *each event in the story is always logically related to the message, the theme, the conflict, and is psychologically related to the development of the characters within the story.*

There are 2 ways of plot development (building) – discrete and indiscrete. Etymologically discrete stands for the one, which is separate, consists of separate parts. Therefore, a discrete plot is built up as a sequence of more or less independent episodes linked with each other only with the help of the common character. In this case, episodes are combined by chronology. Plot of such a type can be endless, one can add up to the available episodes the new ones. Correspondingly, text can be easily shortened. That`s why such a plot is called “open”.

Indiscrete plot differs from the discrete one by the existence of the main conflict, which directly and non-directly subordinates all the important episodes. The main conflict is normally plotted at the beginning of a story and is solved at the ending. Under such a plot structure it`s impossible to mechanically add or, vice versa, abridge some episodes of the plot. Thus, the plot can be called “closed”. This type of plot in its pure form is characteristic only for drama works and short stories! As for novels, they more often combine the features of both plot types.

Most plots involve conflict, a struggle between two opposing forces. The conflict may be external (one person against another) or internal (two elements at war within the same person). In a typical plot structure, the action begins with exposition (presentation of important background info), rises through a complication (building of tension between opposing forces) toward a climax (turning point), and falls to a final denouement, or resolution of the conflict. Although some modern works are essentially “plotless”, depending upon character, style, or mood for their artistic unity, most novels and plays are still built on coherent plots.

Different types of external conflicts are usually termed in the following way:

1. **Human vs. Human:** the sequence of events sets up a conflict between two or more characters.
2. **Human vs. Nature:** the primary conflict in this sequence of events is between a character (or characters) and natural environment.

3. **Human vs. Society:** one or more of the characters experiences a sequence of events that places him (or them) at odds with the larger community.

4. **Human vs. Self:** in this sequence of events, a character struggles with him or herself.

Internal conflicts, often termed as "man against himself", take place within one character. "The internal conflict is localized, as it were, in the inner world of the" character and is rendered through his thoughts, feelings, intellectual processes. The internal conflict within an individual often involves a struggle of his sense of duty against self-interest.

The plot of a story may be based on several conflicts of different types, it may involve both an internal and an external conflict.

PRACTICE

Assignments for self-control:

1. What is plot?
2. What is interpretation the subplot?
3. What are 2 ways of plot development?
4. When can the plot be called "closed" and "open"?
5. What is a short story?
6. Name different types of external conflicts.
7. Name different types of internal conflicts.

Practical Assignment 1.

Analyze the text with the help of the questions below:

NORTHANGER ABBEY (*Jane Austen*)

Chapter I

No one who had ever seen Catherine Morland in her infancy would have supposed her born to be a heroine. Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her. Her father was a clergyman, without being neglected or poor, and a very respectable man, though his name was Richard, and he had never been handsome. He had a considerable independence, besides two good livings, and

he was not in the least addicted to locking up his daughters. Her mother was a woman of useful plain sense, with a good temper, and, what is more remarkable, with a good constitution. She had three sons before Catherine was born; and, instead of dying in bringing the latter into the world, as anybody might expect, she still lived on - lived to have six children more - to see them growing up around her, and to enjoy excellent health herself. A family of ten children will be always called a fine family, where there are heads, and arms and legs enough for the number; but the Morlands had little other right to the word, for they were in general very plain, and Catherine, for many years of her life, as plain as any. She had a thin awkward figure, a sallow skin without colour, dark lank hair, and strong features; so much for her person, and not less unpropitious for heroism seemed her mind. She was fond of all boys' p lays, and greatly preferred cricket, not merely to dolls, but to the more heroic enjoyments of infancy, as nursing a dormouse, feeding a canary-bird, or watering a rose-bush. (..)

Chapter II

(..) In addition to what has been already said of Catherine Morland's personal and mental endowments, when about to be launched into all the difficulties and dangers of a six weeks' residence in Bath, it may be stated, for the reader's more certain information, lest the following pages should otherwise fail of giving any idea of what her character is meant to be, that her heart was affectionate, her disposition cheerful and open, without conceit or affectation of any kind; her manners just removed from the awkwardness and shyness of a girl; her person pleasing, and, when in good looks, pretty; and her mind about as ignorant and uninformed as the female mind at seventeen usually is.

When the hour of departure drew near, the maternal anxiety of Mrs. Morland will be naturally supposed to be most severe. A thousand alarming presentiments of evil to her beloved Catherine from this terrific separation must oppress her heart with sadness, and drown her in tears for the last day or two of their being together; and advice of the most important and applicable nature must of course flow from her wise lips in their parting conference in her closet. Cautions against the violence of such noblemen and baronets as delight in forcing young ladies away to some remote farm-house, must, at such a moment, relieve the fullness of her heart. Who would not think so? But Mrs. Morland knew so little of lords and baronets, that she entertained no notion of their general mischievousness, and was wholly unsuspecting of danger to her

daughter from their machinations. Her cautions were confined to the following points: "I beg, Catherine, you will always wrap yourself very warm about the throat when you come from the Rooms * at night; and I wish you would try to keep some account of the money you spend; I will give you this little book on purpose."

Sally, or rather Sarah (for what young lady of common gentility will reach the age of sixteen without altering her name as far as she can?), must from situation be at this time the intimate friend and confidante of her sister. It is remarkable, however, that she neither insisted on Catherine's writing by every post, nor exacted her promise of transmitting the character of every new acquaintance, nor a detail of every interesting conversation that Bath might produce. Everything, indeed, relative to this important journey was done on the part of the Morlands with a degree of moderation and composure, which seemed rather consistent with the common feelings of common life, than with the refined susceptibilities the tender emotions which the first separation of a heroine from her family ought always to excite. Her father, instead of giving her an unlimited order on his banker, or even putting a hundred pounds' bank-bill into her hands, gave her only ten guineas and promised her more when she wanted it.

Under these unpromising auspices (покровительство), the parting took place and the journey began. It was performed with suitable quietness and uneventful safety. Neither robbers nor tempests befriended them, nor one lucky overturn to introduce them to the hero. Nothing more alarming occurred than a fear, on Mrs. Allen's side, of having once left her clogs behind her at an inn, and that fortunately proved to be groundless.

They arrived at Bath. Catherine was all eager delight; her eyes were here, there, and everywhere, as they approached its fine and striking environs, and afterwards drove through those streets which conducted them to the hotel. She was come to be happy, and she felt happy already.

Bath – a town in the south-west of England, a resort.

The Rooms – halls where balls were held.

Auspice – an omen

Questions and tasks:

1. Single out all the sentences containing negations. Enumerate all the means developing the negation (grammatical, lexico-grammatical).

2. Compare the narrative manner in the first chapter of the novel with a typical introductory description from the point of view of negations. (compare the number of negations) Can you recollect similar beginnings from other books?
3. The author asserts, that Catherine Morland (the way she was in the childhood), could not become a heroine. Find in the dictionary all the meanings of the word *heroine*. Which of them is most suitable for the occasion? (it is possible to accept two and more meanings.)
4. In the introductory part of the text it was said, that Catherine Morland can be considered an anti-heroine. Reconstruct the image of "the real heroine" on the basis of the text; a) in her childhood, b). as a young girl.
5. Find some positive features in Catherine Morland 's portrait. (appearance, character, tastes of the anti-heroine). Try to show the realism of this description.
6. Expand on what is given in the text about lords and baronets.
7. What is the attitude of the authorial – narrator to the anti-heroine of the novel? Show this attitude: a) on the basis of the contents of the text, b) picking out individual characteristics
8. J. Austin's novels, which were written in early 19th century, are still popular nowadays. What, in your opinion, can be the reason?

Unit 3

EVENTS AND PLOT STRUCTURE

Keywords: events; episode; setting; plot structure; plot structure-techniques.

By **events** we mean important for the plot development facts connected with people's fates.

Episode (or scene) is a less meaningful fact. The importance of this or that fact depends on its role in the plot development or character's depiction.

The events of the plot are generally localized, i.e. they are set in a particular place and time. The place and time of the actions of a story (or novel) form the **setting**. It helps to evoke the necessary atmosphere, mood etc.; may reinforce characterization by either paralleling or contrasting the actions; may be a reflection of the inner state of a character; may place the character in a

recognizable realistic environment; in fiction the setting, especially domestic interiors, may serve to reveal certain features of the character).

Setting vs Plot

- Plot and setting are essential elements of fiction writing, but whereas setting tells the readers all about outside things, it is the plot that tells the readers the actual story.

- Setting is used by the writer to let readers know all about the location, the timeline, the social conditions, the weather conditions, and so on.

- Plot tells about the actual events of the story with a definite structure that has *beginning, middle, and the ending*.

The setting is generally established at the beginning of the story, in the *exposition*, which is the first component of plot structure. In the exposition the writer introduces the theme, the characters and establishes the setting. The exposition, therefore, contains the necessary preliminaries to the events of the plot, casts light on the circumstances influencing the development of characters and supplies some information on either all or some of the following questions: Who? What? Where? When? The exposition may be compressed into one sentence or extended into several paragraphs.

The second structural component, which follows the exposition, is *initiating* incident. It is the moment when the intrigue is introduced by the author. It is the event that changes the situation established in the exposition and sets the conflict in motion.

The third structural component is *complication*. Complication is an entangling of affairs early in the development of the plot of a play or narrative that must be unraveled in the resolution at the end.

The next component can be optional – *rising action*. It is the spot of increasing suspense and impetuous evolvment of events. It is that part of a story or drama play that leads through a series of events of increasing interest and power to the climax, or turning point.

The fourth structural component is the *climax*. Climax is the key event, the crucial moment of the story. It is the moment of highest intensity and interest in a story.

Anticlimax is an effect that spoils a climax. Used deliberately, anticlimax is a stylistic device involving a witty descent from something serious or lofty to something frivolous or trivial.

If the climax and denouement don't coincide there is one more plot component – *falling action*. It's the moment of decreasing suspense and intrigue. The conflict is finally resolved, all questions are answered, loose ends are tied up, and an accounting is given of what happens to the main characters.

The denouement is the seventh (eighth) structural component of the plot. It is the final resolution of the conflicts and complications of a story. It is the point at which the fate of the main character is clarified.

The usual order in which the components of plot structure occur is as follows: *exposition, initiating incident, complications, rising action, climax, falling action and denouement*. Novels may have two more components of plot structure: the prologue and the epilogue. The prologue contains facts from beyond the past of the story; the epilogue contains additional facts about the future of the characters if it is not made clear enough in the denouement.

A **plot diagram** is a tool that is commonly used to organize a story into certain segments. Once the parts of the plot diagram are identified, it is easier to analyze the content. A plot diagram also gives a common framework for analyzing and understanding written prose.

1. The *exposition* or the introduction introduces the characters, describes the setting and establishes the problem in the story.

2. The *rising action* is where the suspense builds and the problem gets worse and becomes more complicated. There are often multiple steps or parts in the rising action.

3. The *climax* is the turning point in the story. It is usually the most exciting part in the story and the part that makes the reader want to keep reading.

4. The *falling action* is the events that happen after the climax that lead to a resolution or ending to the story.

5. The *resolution* is the outcome of the story. It is how things end up or turn out for the characters.

Example: Cinderella

Look at the plot diagram and think about the story, *Cinderella*. Think about how each element in the plot diagram fit with the parts of the story.



Exposition or introduction

Cinderella and her evil stepsisters and stepmother are introduced, and a description of Cinderella's life as a maid inside the castle is given. We also learn about her positive, happy demeanor and about her friendships with the animals who live in and around the castle. The characters and the setting are described, and we learn about Cinderella's sad life.

Sometimes the author rearranges the components of plot structure. The story then begins with complications, or even with the denouement.

We may generalize by saying that there is a variety of plot structure-techniques.

A story may have:

- (a) *a straight line narrative presentation*, when the events are arranged as they occur, in chronological order;
- (b) *a complex narrative structure*, when the events are not arranged in chronological order and when there are flashbacks to past events;
- (c) *a circular pattern*, when the closing event in the story returns the reader to the introductory part;
- (d) *a frame structure*, when there is a story within a story (diary, memoirs). The two stories contrast or parallel.

Some stories contain a whole series of enigmas. The withholding of information until the appropriate time is called retardation. Retardation is a widely used literary technique of presentational sequencing. Retardation heightens suspense.

The *flashback* technique is another device of presentational sequencing. A flashback is a way of presenting scenes or incidents that took place before the opening scene. The flashback interrupts chronology and often provides important exposition. It can be introduced in a number of ways. A character may tell another character about past events, have a dream about them, or simply think back to the events. A *flashback* is defined as an interruption in the present of a vivid memory set in the past. There are a variety of things that can cause a flashback to occur, which include songs, food, people, places, or similar events to those in the past. Through flashbacks, we are able to reflect upon experiences we have had in life, both positive and negative, and apply them to the present. Flashback is one of the most popular literary devices used in writing.

Identifying when flashbacks are occurring is crucial when reading a story, otherwise the reader will become confused. An author can do this in a variety of ways, which include **dream sequences**, **memories**, or even bringing it up in a **straightforward way** through character narrative.

Type	Example
Dream Sequence - Occurs when a character has fallen asleep and dreams about events of the past.	Sarah was nervous about her performance. She had a dream about her performance last year when she fell in front of everyone.
Memory - Occurs when the character is interrupted by thinking about an event in the past. The author will typically put the character in a place in which something from the past occurred. The character may see something, taste something, or encounter a person who played a role in their past. Through this process the author will successfully indicate to the reader that a flashback is occurring.	After the teacher took attendance, Sandra was shocked when she saw that James was back in class. Sandra thought about what happened last week at school when James was involved in several fights with other students.
Straightforward - Occurs when it is obvious that the flashback is presented to the reader.	After talking to friends about certain fads in the past, Andrew remembered about a time he was in high school and dressed a certain way to impress a girl he liked.

The advantage of using a flashback is that a story can start in the middle or near the end, get the reader involved, and then fill in what led up to that point.

Foreshadowing in literature is a technique of giving hints or clues that suggest or prepare for events that occur later in a work. Foreshadowing creates suspense, prepares the reader for what happens next, and makes outcomes seem inevitable.

Suspense is a feeling of anxious anticipation, expectation or uncertainty that creates tension and maintains the reader's interest. Most stories are set up in exactly the same way. The novel opens with scenes designed to describe the setting and the characters. The reader must be able to understand the characters, their personalities and their motives. Then the story moves into the rising action: the part where the plot thickens. If the author has done his job, the reader is so intrigued with what will happen to the characters, that he can in no way stop reading.

The author builds more and more **suspense** to keep the reader's interest. Suspense is a feeling of anxiety or anticipation. In literature, authors use that anxiety to make readers concerned about characters with whom they have formed sympathetic attachments. In this way, authors can create scenarios that force readers to continue in order to understand or see what may happen to their beloved characters.

PRACTICE

Assignments for self-control:

1. What are events?
2. What is episode?
3. What does the setting mean?
4. What is the plot structure?
5. Describe a plot diagram.
6. Name plot structure-techniques.
7. What is the flashback?
8. What is the foreshadowing?
9. What is the suspense?

Practical Assignment 1.

Analyzing a Plot

When analyzing plots in literature, we want to approach it with three basic steps. Skipping any step or changing the order will remove your ability to analyze the text. The three steps are:

1. **Comprehend**- gain a basic understanding after reading the story over.
2. **Interpret**- dig deeper into the details of the story.
3. **Draw Conclusions**- taking what you learned from steps 1 and 2 and drawing analytical conclusions.

Interpret

In the interpretation step, we examine obstacles, the climax, and the resolution of the plot. This is taking the comprehend step deeper and digging into the analysis of different parts of the story. Creating a timeline gives us a good visual of the plot.

Analyze the suggested text with the help of the questions below:

The Luncheon

William Somerset Maugham

I caught sight of her at the play, and in answer to her beckoning, I went over during the interval and sat down beside her. It was long since I had last seen her, and if someone had not mentioned her name I hardly think I would have recognized her.

She addressed me brightly.

"Well, it's many years since we first met. How time does fly! We're none of us getting any younger. Do you remember the first time I saw you? You asked me to luncheon."

Did I remember?

It was twenty years ago and I was living in Paris. I had a tiny apartment in the Latin quarter overlooking a cemetery, and I was earning barely enough money to keep body and soul together. She had read a book of mine and had written to me about it. I answered, thanking her, and presently I received from her another letter saying that she was passing through Paris and would like to have a chat with me; but her time was limited, and the only free moment she had was on the following Thursday; she was spending the morning at the

Luxembourg and would I give her a little luncheon at Foyot's afterwards? Foyot's is a restaurant at which the French senators eat, and it was so far beyond my means that I had never even thought of going there. But I was flattered, and I was too young to have learned to say no to a woman. (Few men, I may add, learn this until they are too old to make it of any consequence to a woman what they say.) I had eighty francs (gold francs) to last me the rest of the month, and a modest luncheon should not cost more than fifteen. If I cut out coffee for the next two weeks, I could manage well enough.

I answered that I would meet my friend-by correspondence-at Foyot's on Thursday at half-past twelve. She was not so young as I expected and in appearance imposing rather than attractive. She was, in fact, a woman of forty (a charming age, but not one that excites a sudden and devastating passion at first sight), and she gave me the impression of having more teeth, white and large and even, than were necessary for any practical purpose. She was talkative, but since she seemed inclined to talk about me I was prepared to be an attentive listener.

I was startled when the bill of fare was brought, for the prices were a great deal higher than I had anticipated. But she reassured me.

"I never eat anything for luncheon," she said.

"Oh, don't say that!" I answered generously.

"I never eat more than one thing. I think people eat far too much nowadays. A little fish, perhaps. I wonder if they have any salmon."

Well, it was early in the year for salmon and it was not on the bill of fare, but I asked the waiter if there was any. Yes, a beautiful salmon had just come in, it was the first they had had. I ordered it for my guest. The waiter asked her if she would have something while it was being cooked.

"No," she answered, "I never eat more than one thing unless you have a little caviar, I never mind caviar."

My heart sank a little. I knew I could not afford caviar, but I could not very well tell her that. I told the waiter by all means to bring caviar. For myself I chose the cheapest dish on the menu and that was a mutton chop.

"I think you are unwise to eat meat," she said. "I don't know how you can expect to work after eating heavy things like chops. I don't believe in overloading my stomach."

Then came the question of drink.

"I never drink anything for luncheon," she said.

"Neither do I," I answered promptly.

"Except white wine," she proceeded as though I had not spoken.

"These French white wines are so light. They're wonderful for the digestion."

"What would you like?" I asked, hospitable still, but not exactly effusive.

She gave me a bright and amicable flash of her white teeth.

"My doctor won't let me drink anything but champagne."

I fancy I turned a trifle pale. I ordered half a bottle. I mentioned casually that my doctor had absolutely forbidden me to drink champagne.

"What are you going to drink, then?"

"Water."

She ate the caviar and she ate the salmon. She talked gaily of art and literature and music. But I wondered what the bill would come to. When my mutton chop arrived she took me quite seriously to task.

"I see that you're in the habit of eating a heavy luncheon. I'm sure it's a mistake. Why don't you follow my example and just eat one thing? I'm sure you'd feel ever so much better for it."

"I am only going to eat one thing." I said, as the waiter came again with the bill of fare.

She waved him aside with an airy gesture.

"No. no. I never eat anything for luncheon. Just a bite, I never want more than that, and I eat that more as an excuse for conversation than anything else. I couldn't possibly eat anything more unless they had some of those giant asparagus. I should be sorry to leave Paris without having some of them."

My heart sank. I had seen them in the shops, and I knew that they were horribly expensive. My mouth had often watered at the sight of them.

"Madame wants to know if you have any of those giant asparagus." I asked the waiter.

I tried with all my might to will him to say no. A happy smile spread over his broad, priest-like face, and he assured me that they had some so large, so splendid, so tender, that it was a marvel.

"I'm not in the least hungry," my guest sighed, "but if you insist I don't mind having some asparagus."

I ordered them.

"Aren't you going to have any?"

"No, I never eat asparagus."

"I know there are people who don't like them. The fact is, you ruin your palate by all the meat you eat."

We waited for the asparagus to be cooked. Panic seized me. It was not a question now of how much money I should have left over for the rest of the month, but whether I had enough to pay the bill. It would be mortifying to find myself ten francs short and be obliged to borrow from my guest. I could not bring myself to do that. I knew exactly how much I had, and if the bill came to more I had made up my mind that I would put my hand in my pocket and with a dramatic cry start up and say it had been picked. Of course, it would be awkward if she had not money enough either to pay the bill. Then the only thing would be to leave my watch and say I would come back and pay later.

The asparagus appeared. They were enormous, succulent, and appetizing. The smell of the melted butter tickled my nostrils as the nostrils of Jehovah were tickled by the burned offerings of the virtuous Semites. I watched the abandoned woman thrust them down her throat in large voluptuous mouthfuls, and in my polite way I discoursed on the condition of the drama in the Balkans. At last she finished.

"Coffee?" I said.

"Yes, just an ice cream and coffee," she answered.

I was past caring now. So I ordered coffee for myself and an ice cream and coffee for her.

"You know, there's one thing I thoroughly believe in," she said, as she ate the ice cream. "One should always get up from a meal feeling one could eat a little more."

"Are you still hungry?" I asked faintly.

"Oh, no, I'm not hungry; you see, I don't eat luncheon. I have a cup of coffee in the morning and then dinner, but I never eat more than one thing for luncheon. I was speaking for you."

"Oh, I see!"

Then a terrible thing happened. While we were waiting for the coffee, the head waiter, with an ingratiating smile on his false face, came up to us bearing a large basket full of huge peaches. They had the blush of an innocent girl; they had the rich tone of an Italian landscape. But surely peaches were not in season

then? Lord knew what they cost. I knew too what they cost-a little later, for my guest, going on with her conversation, absentmindedly took one.

"You see, you've filled your stomach with a lot of meat"-my one miserable little chop- "and you can't eat any more. But I've just had a snack and I shall enjoy a peach."

The bill came and when I paid it I found that I had only enough for a quite inadequate tip. Her eyes rested for an instant on the three francs I left for the waiter, and I knew that she thought me mean. But when I walked out of the restaurant I had the whole month before me and not a penny in my pocket.

"Follow my example," she said as we shook hand, "and never eat more than one thing for luncheon."

"I'll do better than that," I retorted. "I'll eat nothing for dinner to-night."

"Humorist!" she cried gaily, jumping into a cab, "you're quite a humorist!"

But I have had my revenge at last. I do not believe that I am a vindictive man, but when the immortal gods take a hand in the matter it is pardonable to observe the result with complacency. Today she weighs twenty-one stone*.

(* One stone equals fourteen pounds.)

PLOT

Plot refers to what happens in the story - events and thoughts that make up the story's basic structure. The plot is usually composed of an introduction, rising action, a climax, falling action and an ending that ties the story together. All plots contain a conflict: a struggle between two or more opposing forces. The conflict may be internal (person vs. self) or external (person vs. person, person vs. nature, person vs. society, or person vs. fate).

1. What is the story about? What are the main events in the story, and how are they related to each other?

2. Are the main events of the story arranged chronologically, or are they arranged in another way?

3. To what extent is this a "formula" story? How is the story narrated? Are flashbacks, summaries, stories within the story used?

4. Is the plot fast-paced or slow-paced?

5. How do the thoughts, behaviours, and actions of characters move the plot forward?

6. What are the conflicts in the plot? Are they physical, intellectual, moral or emotional? Are they resolved? How are they resolved? Is the main conflict between good and evil sharply differentiated, or is it subtler and complex?

7. What is the climax of the story and at what point in the story does the climax occur?

8. Is the ending of the story happy, unhappy, or indeterminate? Is it fairly achieved?

9. Does the plot have unity? Are all the episodes relevant to the total meaning or effect of the story? Does each incident grow logically out of the preceding incident and lead naturally to the next?

10. What use does the story make of chance and coincidence? Are these occurrences used to initiate, to complicate, or to resolve the story? How improbable are they?

SETTING

Setting refers to the location of a story or novel in terms of place, time, social environment, and physical environment.

Place:

the geographical location of the story -a country or a city, a large city or a small village, indoors or outdoors, or both.

Time:

the period in history, the season of the year, the day of the month, and/or the hour of the day in which the events of the story occur.

Social environment:

the location of characters and events in a particular society and/or a particular social class (lower, middle, or upper class).

Physical environment: the details of the location in which the story takes place. These physical details often indicate the emotional state of the characters or the relationship between characters.

1. What is the setting of the story?
2. Where and when does the action take place?
3. How does the setting affect characters in the story?
4. Does their environment give them freedom, satisfaction, or enjoyment, or does their environment make them feel trapped, dissatisfied, or unhappy? Why?

5. Be able to describe the social forces and institutions that shape the characters and their lives: political, social, economic, philosophic, religious, educational, etc.

6. Determine to what extent, if at all, the characters are influenced by nature.

Unit 4

SYSTEM OF IMAGES AND TYPES OF CHARACTERS

Keywords: an image; artistic image; a character; the protagonist; the antagonist; a narrator; the depicting, characterizing and implicit detail; methods of characterization.

An image is, on the one hand, a generalization and is never a complete identity of a person, thing or phenomenon. There is always something left out by the writer, and something that is emphasized or even exaggerated. On the other hand, an image in art is concrete with its individual peculiarities.

Artistic image is a form of reality reflection by means of art, it is a concrete and at the same time generalizing picture of a person's life transfigured from the viewpoint of the author's aesthetic ideals and created with the help of his creative imagination. Artistic image is a synthetic form of reflecting and expressing artist's feelings, thoughts, intentions, aesthetic emotions. *The main functions of artistic image are: cognitive, communicative, aesthetic, perceptive.* Artistic image and the system of artistic images shape the artistic model of the real world. That model reflects the real world in its own way, it correlates with it but it also has got its own relatively independent rules of involvement.

Since images in art reflect the writer's subjective attitude to them, they are always *emotive*. Literary art appeals to the reader through all the senses: sight, hearing, touch, smell, taste. In the reader's mind images call up not only visual pictures and other sense impressions, they also arouse feelings, such as *warmth, compassion, affection, delight, or dislike, disgust, resentment.*

Through the *dialogue* the characters are better portrayed. It also brings the action nearer to the reader, makes it seem more swift and more intense.

As for typology of images one can classify the following:

- character-images (literary character);
- landscape-images;
- thing-images;
- animal-images.

A character is a person in a literary work. Unlike a person in real life, a literary character's personal qualities and actions are limited by his or her function in the story, whether the character seems designed to fit the plot or the plot is derived from the character.

Types of characters

- 1. Protagonist:** Typically, the main character, the protagonist is usually the character highlighted in the story, the character whom the plot revolves around.
- 2. Antagonist:** The source of conflict for the protagonist.
- 3. Minor Character:** Often provides support and illuminates the protagonist.
- 4. Static Character:** A character that remains the same.
- 5. Dynamic character:** A character that changes in some important way.
- 6. Characterization:** The choices an author makes to reveal a character's personality, such as appearance, actions, dialogue, and motivations.

At the center of the plot is the hero (in drama) or protagonist (in prose). The **protagonist** is usually an admirable figure. A protagonist is the main character in a work of literature or movie. With many characters surrounding the protagonist, finding that main character can sometimes be confusing. How do we identify him or her?

A protagonist generally experiences some sort of change or transformation in his or her character throughout the story. This is the key defining characteristic of a protagonist. Also, the story focuses on the protagonist. He or she is not a character that shows up once or twice and then disappears. In addition, the reader identifies with the protagonist, almost journeying through the story with him or her.

Events in the story bring about the changes the protagonist experiences, for better or worse. Protagonists deal with conflict, or difficulties, which they must conquer. Often, the conflict is caused by an **antagonist**, or opposing force in the story. Antagonists oppose the resolution the protagonist is seeking, or the resolution of the conflict in the story. In its most simple form, the protagonist is working to solve the problem, while the antagonist is working against finding a solution.

The **antagonist** is a character in conflict with the hero and is usually less admirable than the protagonist. Sometimes the A. is a **villain** (a completely unadmirable figure), as in melodramas, some westerns, detective stories, and romances.

A **narrator** who tells a story from the first-person point of view is also a character in that story, either a main-character narrator like Jane Eyre or a minor character observer narrator.

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the types below.

- Major or central characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.
- Minor characters serve to complement the major characters and help move the plot events forward.
- Dynamic – A dynamic character is a person who **changes over time**, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.
- Static – A static character is someone who **does not change over time**; his or her personality does not transform or evolve.
- Round – A rounded character is anyone who has a **complex personality**; he or she is often portrayed as a conflicted and contradictory person.
- Flat – A flat character is the opposite of a round character. This literary personality is notable for **one kind of personality trait or characteristic**.
- Stock – Stock characters are those types of characters who have become **conventional or stereotypical** through *repeated use* in particular types of stories. Stock characters are instantly recognizable to readers or audience members (e.g. the femme fatale, the cynical but moral private eye, the mad scientist, the geeky boy with glasses, and the faithful sidekick). Stock characters are normally one-dimensional flat characters, but sometimes stock personalities are deeply conflicted, rounded characters (e.g. the "Hamlet" type).
- Protagonist – The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a

conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless, s/he must command involvement on the part of the reader, or better yet, empathy.

- Antagonist – The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.
- Anti-Hero – A major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable.
- Foil – A foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.
- Symbolic - A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in *Lord of the Flies*, Piggy is a symbol of both the rationality and physical weakness of modern civilization; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.
- Direct presentation (or characterization) – This refers to what the speaker or narrator **directly says or thinks about a character**. In other words, in a direct characterization, the reader is *bold* what the character is like. When Dickens describes Scrooge like this: "I present him to you:
Ebenezer Scrooge...the most tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!" – This is very direct characterization!
- Indirect presentation (or characterization) – This refers to what the *character* says or does. The reader then **infers** what the character is all about. This mimics how we understand people in the real world, since we can't "get inside their heads". In other words, in an indirect characterization, the reader is obliged to figure out what the character is like. And sometimes the reader will get it wrong.

Depending on the function a detail performs we'll keep to the following classification of artistic details:

- depicting (изобразительная);
- specifying (уточняющая);
- characterizing (характерологическая);

- implicit (имплицитная).

By far, the easiest way to draw someone into your story is to use specific, concrete **details**. By 'specific,' we mean 'exact' - the exact thing. For example, instead of saying 'a tree,' we might say, 'the oldest weeping willow in City Park.' Instead of saying, 'cell phone,' we might specify which phone, such as 'a black iPhone 5 with a hot pink protective case. Simply imagine the story and, just as you did with your parents' courtship story, see it in your mind's eye. I'll bet you can name the exact brand of bike in the story or the specific song playing on the radio. That's what we mean by specific details.

What do we mean by concrete details? That's where we cross over into the other part of our lesson, **sensory language**.

In this case, 'concrete' doesn't mean the hard stuff you walk on or the sidewalk. In research writing, 'concrete details' mean those things that are solid, proven facts. In narrative writing, concrete language means things that we can actually touch and hold. Things in the real, physical world, that engage the five senses. When we mean sensory details, we engage any of the five senses: see, hear, taste, touch, and smell

The *depicting detail* is called to create a visual image of the depicted objects. It's more often an element of the image-landscape or image of appearance. In this type of detail, the author's viewpoint is observed.

The main function of the *specifying detail* is to make an impression of the credibility of phenomenon by means of fixing slight peculiarities of facts. As a rule, it's used in dialogues or indirect narration. E.g., in Hemingway's works there are many depictions of character's movements with the smallest details of their routes – names of streets, bridges, crossroads etc. while reading that a reader doesn't get the representation of a street but he gets a picture of character's movements – fast or slow, anxious or calm. And such a picture reflects the inner state of a protagonist. A specifying thing-detail is extremely important for Chekhov.

The *characterizing detail* fixes the main qualities of the depicted character. The given type of detail is spread throughout the whole text. The author doesn't give the detailed, locally concentrated characteristics of the protagonist but sets peculiar aspects in the text – artistic details. They're given in passing (мимоходом) as something well-known. All the characterizing details

can be focused on overall characteristics either of an object or on a repetitive accentuation of his prominent quality.

The implicit detail (подразумеваемое) is aimed at revealing the deep meaning of phenomenon. The purpose of it is to create the implication. The main object of depiction is the inner state of a character.

The characters can be described from different aspects: *physical, emotional, moral, spiritual, social*. The description of the different aspects of a character is known as *characterization*. There are two main types of characterization: *direct and indirect*. When the author rates the character himself, it is direct characterization. But when the author shows us the character in action, lets us hear him, watch him and evaluate him for ourselves, the author uses the indirect method of characterization.

There are three methods of characterization:

1. Direct description of physical appearance and explanation of character traits and attributes. This description may occur either in an introduction or in statements distributed throughout the work. Essentially, the author tells the reader what sort of person the character is.

2. Presentation of the C. in action, without interpretive comment by the author. Essentially, the author shows the reader what sort of person the character is through what the character says and does and what is said by other characters. As a “*witness*” to the character’s actions, the reader is free to draw his or her own conclusions.

3. Representation of the character’s inner self. Essentially, the author describes the thoughts and emotions triggered in the character by external events. A classic example is Molly Bloom’s stream of consciousness in James Joyce’s *Ulysses*.

In extended fiction, such as the novel, all three of these approaches may be used. However, the method of characterization is often the result of an author’s choice of point of view. Direct description (method 1) usually occurs when the story is told from the 1st-person point of view or the omniscient point of view. Representation of a character’s inner self (method 3) results when an author chooses a third-person point of view that is limited to the internal responses of a single person, often revealed through interior monologue.

Four important techniques you can use to keep your readers turning pages right to the end of your story. These include *dialogue*, which means writing

conversations; *pacing*, which means how fast your story unfolds; *description*, which simply means describing something (a person, a place, a feeling, a situation and more); and *reflection*, which means personal conclusions or explanations about your story.

PRACTICE

Assignments for self-control:

1. What is an image?
2. What is artistic image?
3. Classify typology of images.
4. Who is the protagonist?
- 5 Who is the antagonist?
5. What are the functions of a detail?
6. Name three methods of characterization.

Practical Assignment 1.

Analyze the characters of “The Luncheon” by William Somerset Maugham with the help of the questions below:

CHARACTERS

Characters are the people (or animals!) in a story. The term character refers to people's outward appearance and behaviour and their inner emotional, intellectual, and moral qualities. Most stories have a main character (the protagonist or hero/heroine), whose personality traits move the plot forward and contribute to conflict. Many stories also have at least one minor character, who is not the focus of the story but who still plays an important role. Sometimes characters provide contrasts with one another.

1. Who is/are the main character(s) in the story? What does the main character look like?

2. Describe the main character's situation. Where does he/she live? Does he/she live alone or with others? What does the main character do for a living, or is he/she dependent on others for support?

3. What are some of the chief characteristics (personality traits) of the character? How are these characteristics revealed in the story? How does the

main character interact with other characters? Note the degree of complexity of his/her behaviour, thought, and feelings; their appearances, their habits, mannerisms, speech, attitudes and values. What is the main character's attitude towards his/her life? Is he/she happy or sad, content or discontented? Why?

4. What sort of conflict is the character facing? How is this conflict revealed? Is it resolved? If so, how?

5. What means does the author use to reveal character? Are the characters sufficiently dramatized? What use is made of character contrast?

6. Are the characters consistent in their actions? Adequately motivated? Plausible?

7. Does the author avoid stock characters?

8. Is each character fully enough developed to justify his role in the story? Are the main characters round or flat?

9. Is any character a developing character? If so, is his change a large or a small one?

10. Is it a plausible change for him? Is he sufficiently motivated? Is the change given sufficient time?

11. At the end of the story, is the main character different from how he/she was at the beginning of the story? In what way has the character changed? What has caused this change?

IMAGERY

Imagery refers to the collection of images in a work of fiction: the mental pictures created by the author's words. Writers use concrete images to go beyond physical description in order to express feelings and states of mind. Most images are created through words that appeal to the reader's five senses.

For example, a pink flower may appeal to the reader's sense of sight or smell and bring forth pleasant associations with springtime or a holiday memory. The colour green suggests youth and life; white, purity.

1. What scenes, moments, descriptive passages, phrases, or words stand out in your reading of the story?

2. Did a particular image make you feel happy, or frightened, or disturbed, or angry? Why?

3. Which of your five senses did this image appeal to? · What do you associate with this image, and why? What do you think the author wants you to feel about a certain image?

4. How do you think your reactions to the imagery in the story contribute to the overall meaning of the story?

Unit 5.

NARRATION. NARRATIVE METHOD. TYPES of NARRATION

Keywords: narration; the author's digression; common features between the four types of narrators; the image of the narrator.

Narration is the telling of a story; the recounting of an incident or a series of incidents. Narration is one of the four modes of discourse, or chief types of prose writing, the others being argument (or argumentation), exposition, and description.

Narrative – a recounting of a series of actual or fictional events in which some connection between the events is established or implied. Among the varied types of narratives are short stories, novels, epics, ballads, histories, biographies, travel books, accounts of scientific experiments and do-it-yourself articles.

Narratives are works that provide an account of connected events. To put it simply, a narrative is a story. There are many types of literature that are considered narratives, including novels, dramas, fables, folk tales, short stories, and poetry. In addition to literature, narratives are found in cinema, music, and theatre.

Common techniques relevant to plot include backstory, flashback, flash-forward, and foreshadowing. Common techniques relevant to narrative perspective, or who is telling the story, include first person, second person, third person, and third-person omniscient.

The narrative method involves such aspects as (a) who narrates the story and (b) the way the narrator, stands in relation to the events and to the other characters of the story.

Narrator – is the teller of a story or other narrative. A narrator may be the author speaking in his or her own voice, or a character or persona created by

the author to tell the story. The person telling the story who may or may not be a character in the story.

First Person: The narrator speaks from an “I” perspective. Narrator participates in the action but sometimes has limited knowledge/vision.

Second Person: Narrator addresses the reader directly as though she is part of the story. (I.e. “You walk into your bedroom. You see clutter everywhere...”)

Third Person (Objective): Narrator is unnamed/unidentified (a detached observer). The narrator reports on events and lets the reader make inferences about the meaning.

Omniscient: All-knowing narrator (multiple perspectives). The narrator knows what each character is thinking and feeling, not just what they are doing throughout the story. This type of narrator usually jumps around within the text, following one character for a few pages or chapters, and then switching to another character for a few pages, chapters, etc. Omniscient narrators also sometimes step out of a particular character’s mind to evaluate him or her in some meaningful way.

A narrator may stand inside the story, narrating events from the *first-person point of view*, or outside the story, narrating events from the *third-person point of view*. A first-person narrator is an “I” who may be the main character or a minor character. A third-person narrator may narrate events from 1) *the omniscient point of view*, relating the thoughts and feelings of the story characters; 2) *a point of view of limited omniscience*, relating the thoughts and feelings of only the main character; or 3) an *objective point of view*, relating only what can be seen and heard by an observer.

If this narrator does not fully understand the implications of his or her tale, the character is called a *naïve narrator*. If the first-person narration presents only the unspoken thoughts of the protagonist, the result is an *interior monologue*.

The “I” narrator seems to address the reader directly and from the heart, sharing his personal observations and insights with an interested listener.

But first-person narration also has disadvantages. The reader can see, hear and know only what the narrator sees, hears and knows. The reader’s perception of other characters is colored by the narrator’s predispositions, prejudices, and personal limitations. Characterization of a first-person protagonist is difficult.

For instance, an “I” narrator cannot tell the reader that he or she is an admirable person. The reader must form an opinion indirectly, evaluating what the narrator says, thinks, and does. Some of these difficulties are overcome, however, when the “I” narrator is a minor character, a participant who can describe the protagonist from the outside.

The most common third-person narrative perspective is called the *omniscient point of view*, which is a godlike author, who can see, hear, and know everything, tells the story. The major advantage of this approach is its obvious freedom and unlimited scope. Its major disadvantage is a relative loss of vividness, involvement and intimacy. This difficulty is overcome somewhat if the narrator assumes limited omniscience, focusing on the thoughts of a single character and presenting the other characters only externally.

This more restricted approach surrenders the privileges of seeing and knowing everything and typically follows one character throughout the story, presenting only those incidents in which that character is involved.

If the narrator assumes *limited omniscience*, he or she reveals the thoughts of a single character and presents the other characters only externally.

The *objective point of view* is an even more restricted type of third-person limited omniscience that prohibits any subjective commentary by the author. In this case, by remaining unobtrusive, the author is called a *self-effacing author*.

There are common features between the four types of narrators. When the main character or the omniscient author tells the story, the events are analyzed internally, reflecting the main character's point of view. When the narrator is either a minor character or the observer-author, the story is an outside observation of events and does not reflect the main character's feelings and attitude, his point of view. When told by a character in the story, the story is a first-person narrative. When told by the author, it is a third-person narrative.

If the story is a first-person narrative, it is told from the narrator's point of view and the reader gets a biased understanding of the events and the other characters, because he sees them through the perception of the character who narrates. At the same time any story always reveals the author's point of view even if it is implied. The character's and the author's viewpoints may or may not coincide.

Several advantages of the first two methods (i.e. the first-person narrative made by one of the characters) should be mentioned.

A first-person narrative is a very effective means of revealing the personality of the character who narrates. The narrator tells what he thinks and feels, and the reader easily understands his motives, his nature.

Secondly, these two narrative methods increase the credibility of the story. The narrator's statements gain in weight and are more readily accepted by the reader, for they are backed by the narrator's presence in the described events — he relates what he himself has seen.

Thirdly, a story told by a first-person narrator tends to be more confiding. The narrator often assumes the informal tone, addresses the reader directly and establishes a personal relationship with him. The reader is treated trustfully as one to whom the narrator confides his personal impressions and thoughts. It is the inner world of the character-narrator, that is generally in the focus of interest.

However, the possibilities of the first-person narrator are limited. The first-person narrator is a person, and he can see and hear only what would be possible for a person to see and hear in his situation. He cannot enter into the minds of the other characters, he cannot know all that they do and say.

A narrator assuming the omniscient point of view and who often interrupts the story to comment on the characters and situation or to indulge in philosophical speculation is called an *intrusive narrator*.

Naïve narrator is an uncomprehending character in a work of fiction (a child, a simpleminded adult) who narrates the story without realizing its true implications.

Moreover, the omniscient author may wander away from the subject of the narrative to state his personal view or to make a general statement. Such a statement is known as *the author's digression*.

A digression usually involves a change of tense from the past (the usual tense in stories and novels) to the general 'timeless' present. In this way the author directly conveys his presence as a guide and interpreter.

Stories told by the third-person narrator may be presented in either of the following two forms: (1) the *d r a m a t i c*, or (2) the pictorial form.

A story is said to have a dramatic form, when *one scene follows another and the characters act and speak as in drama*. (In drama nobody comments and explains the scenes, they appear).

A story is considered to have a pictorial form, when the observer-author pictures the scenes, but he tells of what anyone might see and hear in his

position without entering into the minds of any of the characters, without analyzing their motives.

In one and the same story the author may vary the narrative method, sometimes giving us one character's version of events (*or* point of view) and sometimes that of another, sometimes assuming omniscience and sometimes narrating as an onlooker.

The narrative method determines the dominant point of view. Depending on who tells the story, the dominant point of view may be either that of the character (if he tells the story), or that of the author (if the story is told by the author). The dominant point of view does not rule out the possibility of introducing other viewpoints into the story. If the viewpoints are presented as independent, the story is said to be "polyphonic". However, the dominant point of view generally subordinates the other viewpoints.

The narrative method conditions the language of the story. Thus if the story is told by an omniscient author, the language is always literary. When a character tells the story, the language becomes a means of characterization (as *direct speech always characterizes the speaker*). It reflects the narrator's education, occupation, emotional state and his attitude.

The image of the narrator (I.N.) is not the same as the author's image. Narrator and author correlate with each other differently. Even when the narration seems to be made as if by the author himself. The narrator is the role that the author plays and it implies behavior by according to some rules. It can only be one of the ways of the author's image manifestations/

We actually deal with *implied author* who is not the author directly, but a persona created by the author to present a literary work to the reader, an assumed voice through which the author speaks.

PRACTICE

Assignments for self-control:

1. What is the difference between the narrator and narrative?
2. Name types of narrative.
3. What is the omniscient author?
4. Name advantages of the first-person narrative.

5. What is a digression?
6. What is the difference between dramatic and the pictorial form?
7. What does the narrative method determine?

Practical Assignment 1.

Analyze the passage from “A Word Child” by Iris Murdoch with the help of the questions below:

Thursday

Mr. Osmond taught French and very occasionally Latin at the modest inambitious filthy little school which I attended. He had been at the school for many years but I did not become his pupil until I was about fourteen, with my loutish reputation well developed. I had, until then, learnt practically nothing. I could (just) read, but although I had attended classes in history and French and mathematics. I had imbibed extremely little of these subjects. The realization that people had simply given up trying to teach me anything enlightened me at last, more than the lectures from magistrates, about how utterly shipwrecked I was; and increased my anger and my sense of injustice. For with the dawning despair came also the tormenting idea that in spite of everything I was clever, I had a mind though I had never wanted to use it. I *could* learn things, only now it was too late and nobody would let me. Mr. Osmond looked at me quietly. He had grey eyes. He gave me his full *attention*. I suspect that saints and geniuses of this kind save many children. Why are such people made rich by a grateful society? How exactly the miracle happened is another thing which I cannot very clearly recall. Suddenly my mind woke up. Floods of light came in. I began to learn. I began to want to excel in new ways. I learnt French. I started on Latin. Mr. Osmond promised me Greek. An ability to write in fluent correct Latin prose began to offer me an escape from (perhaps literally) the prison house, began in time to show me vistas headier and more glorious than any I had ever before known how to dream of. In the beginning was the word. *Amo, amas, amat* was my open sesame. ‘Learn these verbs by Friday’ the essence of my education; perhaps it is *mutatis mutandis* the essence of my education. I also learnt, of course, my own language hitherto something of a foreign tongue. I

learnt from Mr. Osmond how to write the best language in the world accurately and clearly and, ultimately, with a hard careful elegance. I discovered words and words were my salvation. I was not, except in some very broken-down sense of that ambiguous term, a love child. I was a word child.

Probably Mr. Osmond was not a genius at anything except teaching. He encouraged me to read the classics of English literature; but his own preferences were more narrowly patriotic. I buried Sir John Moore at Corunna. I threw my empty revolver down the slope. I shouldered white men's burdens east of Suez, I played up and played the game. My father, from the terrace below, called me down to ride. My head was stored with images of the East, Newbolt's East, Conrad's East, Kipling's East. What I read in these books thrilled me with a deep mysterious significance, which brought tears to my eyes. I who had no mother could claim at least a motherland, and these exotic tales were about England too and, after all, hearts at peace under an English heaven. There was a sense of family. But most haunting of them all to my young mind was the story of Toomai of the elephants. 'Kala Nag, Kala Nag, wait for me.' Perhaps this beautiful picture of the elephant turning round to pick up the child symbolizes for me my own escape. The elephant would turn and would carry me away, would carry me to goodness and salvation, to the open space at the centre of things, to the dance.

Mr. Osmond was a member of the Church of England, but I think that his religion was too largely patriotic, concerned less with God than with the Queen. (Queen Victoria, of course). I do not recall that we ever talked about God. But I did imbibe from my wonderful teacher a sort of religion or ideology which certainly influenced my life. Mr. Osmond believed in competition. It was necessary to excel. He loved and cherished the examination system. (and rightly. it was my road out of the pit.) *Parvenir a tout prix*, was my own conception of the matter. We were both very ambitious for me. But Mr. Osmond did not simply want me to win prizes. He wanted me, in his own old-fashioned and austere conception of it, to be good. His message to me was the same as Crystal's. Of course, he chided my violence, but more profoundly, and through his very teaching, he inculcated in me a respect for accuracy, a respect, to put it more nobly, for truth. Never leave a passage until you thoroughly understand every word, every case, every detail of the grammar. A fluffy vague understanding was not good enough for Mr. Osmond. Grammar books were my

books of prayer. Looking upon words in the dictionary was for me an image of goodness. The endless task of learning new words was for me an image of life.

Violence is a kind of magic, the sense that the world will always yield. When I understood grammatical structure I understood something, which I respected, and which did not yield. The exhilaration of this discovery, though it did not ‘cure’ me, informed my studies and cast on them a light, which was not purely academic. I learnt French and Latin and Greek at school. Mr. Osmond taught me German in his spare time. I taught myself Italian. I was not a philological prodigy. I lacked that uncanny gift which some people have for language structure, which seems akin to a gift for music or calculation. I never became concerned with the metaphysical aspects of the language. (I am not interested in Chomsky. That places me.) And I never thought of myself as a ‘writer’ or tried to become one. I was just a brilliant plodder with an aptitude for grammar and an adoration for words. Of course, I was a favourite and favored pupil. I suspect that Mr. Osmond regarded me at first simply as a professional challenge, after I had been generally ‘given up’. Later he certainly came to love me. Mr. Osmond was unmarried. His shabby sleeve often caressed my wrist, and he liked to lean his arm against mine as he looked at the same text. Nothing else ever happened. But through the glowing electrical pressure of that arm I learnt another lesson about the world.

I went to Oxford. No child from the school had ever been farther afield than a northern polytechnic. In the milieu in which Crystal and Aunt Bill had their being Oxford was a complete mystery. ‘Oxford college’, somewhere in the south, like a teacher’s training college only somehow ‘posh’. I told Crystal about Oxford when I knew scarcely more about it myself. This was to be the escape route. For of course, as I worked away at irregular verbs and gerundives and sequence of tenses I was working not only for myself but for Crystal. I would rescue her and take her with me. And when I had learnt everything, I would teach her. At fourteen I had been a small though, muscular imp. At sixteen, I was a six-foot adolescent. With Mr. Osmond and my new talents and my new ambition, I feared no one. I visited Crystal whenever I pleased, I intimidated Aunt Bill, and Crystal, and I made plans to become rich and live together.

At Oxford I studied French and Italian Mr. Osmond wanted me to read ‘Greats’ but I preferred a more linguistic course; the idea of philosophy

frightened me and I wanted to be sure of excelling. I was extremely diligent but also played games. Intoxicatingly soon after playing cricket for the first time, I was grinding my teeth over missing my blue. I learnt Spanish and Modern Greek and started Russian. I got rid of my northern vowels. Crystal, at school, then working in the chocolate factory, came down occasionally to marvel at my new Jerusalem. We went into the country on bicycles. Mr. Osmond visited me once during my first year. Somehow, the visit depressed us both. He reminded me of too many things. And doubtless he felt that he has lost me. I wrote to him for a while, then stopped writing. I soon gave up returning to the north. I spent my vacations in college on occasional grant-aided trips to France or Italy.

Questions to answer:

POINT OF VIEW

Point of view is the perspective from which a story is told. The author creates a narrator to tell the story. It is through the narrator's perspective (through the narrator's eyes and mind) that readers learn what is happening in a story. *Do not make the mistake of thinking that the narrator of a story is the author.* Remember that the point of view and the narrator are tools created and used by the author in order to tell a story in a certain way. The narrator of a story does not necessarily express the author's opinions.

1. What point of view does the story use?
2. Is the story told from a first-person perspective, in which the narrator is one of the characters in the story, and refers to himself or herself as "I"? Or is the story told from a third-person perspective, in which the narrator is not one of the characters in the story or may not participate in the events of the story?
3. Is it consistent in its use of this point of view? If shifts are made, are they justified?
4. What are the advantages of the chosen point of view? Does it furnish any clues as to the purpose of the story?
5. Is the narrator reliable or unreliable? Does he/she have a limited knowledge or understanding of characters and events in the story?
6. Does the narrator know almost everything about one character or every character, including inner thoughts?

7. Look for a first person narrator, an omniscient narrator (one who knows all and tells all), a "central observer," who seems to be looking over a main character's shoulder and seeing more than the character possibly can.

8. Decide whether the narrator assists the story or needlessly confuses it.

9. Does the author use point of view primarily to reveal or conceal? Does he ever unfairly withhold important information known to the focal character?

10. What is the narrator's background? Contrast Hilary Burde at the beginning of the chapter with the point at which he became 'a favourite and favoured pupil'. What was special about him?

11. What is the narrator's attitude to Mr. Osmond? Quote the text to prove your point of view.

12. How do you interpret the phrase 'Violence is a kind of magic, the sense that the world will always yield'.

13. Who is Chomsky? What is he famous for?

14. What similes and comparisons make the passage especially impressive? What is the role of metaphors in the text? Give examples.

15. What method of characterization does the author use? What purposes does it serve?

16. Discuss the significance of the title of the chapter. Express your opinion about the philosophical ideas contained in the text. Justify your point of view.

Unit 6

MOOD, TONE, HUMOUR AND IRONY

Keywords: atmosphere, tone; humour and irony, sarcasm, grotesque.

There is no art without emotion. Fiction (as all other art-forms) appeals to the reader through the senses and evokes responsive emotions. In fiction the representation of reality, as has already been noted, is always a subjective reflection. Fiction is therefore affected by the author's view of the world, his outlook, his personal attitude to it. That is why in fiction the representation of

reality can never be entirely neutral. In every literary work the writer's feelings and emotions are reflected in the tone, attitude and atmosphere.

“It was a dark and stormy night. I sat alone in the old, dilapidated house staring out the window. The sky was black, the wind was loud, and the rain slammed against the broken windowpane. I shut my eyes, remembering my earlier visit, and I felt so embarrassed and angry. When I opened them, the lightning bolt flashed and lit up the room once more. I had to get out of the house; I had to hide. No one could know my horrible mistake. I opened the door, took a deep breath, and ran into the cold and rain.”

What feelings did you have while listening to the previous story? What made you feel this way? What words did you hear that helped create this feeling? By answering these questions, you are on your way to defining the mood and tone. Mood and tone are important because they help create the meaning of a story.

Mood is the feeling you get while reading a story. This could be happiness, sadness, darkness, anger, suspicion, loneliness, or even excitement. You can think of mood as the atmosphere of the story.

To describe mood, you should think about the setting and the language used by the author. In the opening story, we saw the setting as dark and the weather angry. The narrator used language that created fear, such as cold and black.

The mood of a story can change how we identify the thesis and the characters. For example, if we read a short story about a lovable nanny, we would expect positive words like cheerful, loving, and caring. However, we could take that same idea of a nanny and make it more of a horror story by changing the atmosphere with aggravated, cold, and enraged. We have the same character, but the author's message and description is much different.

Atmosphere is the pervasive mood of a literary work – gloom, foreboding, joyful expectation – often created and sustained by the author's treatment of landscape or setting and use of symbolism.

The author's attitude establishes the moral standards according to which the reader is to make his judgements about the problems raised in the story. The reader is expected to share the author's attitude.

The attitude of a writer to his subject matter determines the tone of the story. The tone is the light in which the characters and events are depicted. The tone, therefore, is closely related to atmosphere and attitude.

Tone is the author's attitude toward a subject. The tone can be identified by looking at word choices and phrases. Take time to look at the language. An author uses words to create meaning. For example, a dog described as a lovable puppy is positive, but one described as a fierce fighter is more frightening.

Tone in oral speech is a component of intonation and is one of the prosodic means of expressing the speaker's attitude to the subject matter (i.e. to what is being said) and to his interlocutor (i.e. to whom it is said). Tone is so important in oral communication that it can overrule the sense of the grammatical structure of an utterance or the lexical meanings of words. *In fiction tone also expresses the relationship between the author (or narrator) and the subject matter.* Hence, the *tone may be sympathetic or impassive, cheerful or serious, vigorous or matter-of-fact, humorous or melancholy and so on.* On the other hand, tone expresses the relationship between the author (or narrator) and the reader. Thus, the *tone may be casual, familiar, official, impolite, defiant, and offensive, it may be sarcastic, ironical, sneering or bitter.*

Tone in oral speech is primarily conveyed by modulations of the voice pitch, whereas in written speech the tone is mainly conveyed verbally, primarily by emotionally coloured words.

Humour and irony require special attention. A humorous tone is created by an apt usage of deliberate exaggerations (or hyperbole), a roundabout way of naming things (or periphrasis), unexpected comparison (or simile), jargonisms, dialectal words, words which sound amusing in the particular situation because they do not belong in it. The usage of these means often produces a humorous effect and testifies to the inventiveness and wit of the author.

Humour may be attained by a funny incident when a character finds himself in an amusing or ridiculous situation, or by a comical personage who says or does absurd things. Humour may be achieved by unexpected turns of events that catch the reader off guard, amazing and amusing him.

The object of humour is generally a funny incident or an odd feature of human character. When the writer ridicules social vices and weaknesses of human nature that are typical of social groups or classes, *the humour is then ironical or satirical humour.* Mistaken Identity serves to be an illustration of satirical humour. In a most amusing way, the writer ridicules such socially conditioned vices as servility and vanity. Humour is intended to improve

imperfections by means of laughter, whereas irony always conveys an obviously negative attitude and is intended to mock and satirize.

Black humour is humorous effects resulting largely from grotesque, morbid or macabre situations dealing with a horrifying and disoriented world.

Verbal irony is when what is said is the opposite of the literal meaning. A root canal is not fun. It takes time to perform and is followed by pain and discomfort. While we are saying, 'fun,' it is known that we mean the opposite. This is also true for the second example. A rattlesnake is never friendly and should be avoided. Again, the opposite meaning of 'friendly' is what we truly intend.

When looking for verbal irony, it is important to examine the context of the sentence. For instance, the phrase 'clear as mud' is another example of verbal irony. Looking at the context, we know that mud is not clear. It is dark, dirty and hard to see through. Knowing this, we can understand the use of verbal irony.

Irony is identified as a double sense, which arises from contrast. It is a wide-ranging phenomenon and may be achieved both by linguistic and extra-linguistic means. Verbal (or linguistic) irony is manifested in a word or a sentence, which in a particular context acquires a meaning opposite of what it generally has. Irony in such a case suggests the discrepancy between a statement and its actual sense. The actual sense is the true one that an intelligent reader is expected to deduce.

Irony may be extended over a whole story and may be created extra-linguistically by the contrast between what the character seeks and what he obtains. This is called "*irony of life*".

The author may also create irony by letting the reader know something a character does not know, or amazing both the reader and the character by quite an unexpected result or consequence of an action, which turns out to be quite opposite to what the character hoped and expected. *This is called "dramatic irony"*. O'Henry's story *The Cop and the Anthem* affords an excellent illustration of dramatic irony. The series of unexpected turns of events and the surprise ending in the story are deeply ironical. The story affords examples of irony that is developed both extra-linguistically and linguistically.

Irony may be achieved by simulated adoption of another's point of view for revealing certain weaknesses, or for the purpose of ridicule and sarcasm. The

contrast between the adopted viewpoint and the author's viewpoint results in irony.

While all verbal irony follows the same basic definition, there are a few different types.

1. *Sarcasm*. In sarcasm, the speaker says the opposite of what he or she means in order to show contempt or mock. The speaker's tone may vary, so it is important to try many different 'voices' when reading. Not all sarcasm is delivered rudely or angrily, some is more light-hearted and can even sound friendly.

2. *Overstatement* or exaggeration. A good example of is misusing the word 'literally.' Many people use 'literally' in conversation, such as, 'I literally died.' Well if you're alive to say this, then no you did not. This kind of exaggeration is another example of verbal irony.

3. *An understatement*. This is when a person minimizes something, making it seem less important than it really is. A good example of this that you've probably heard is 'no big deal.' This is usually following a description of a great feat, such as, 'I just wrote a 10-page paper in two hours. No big deal.'

An author would include verbal irony in literature for several reasons. First, it can be funny. An author may have a certain character exaggerate or be sarcastic. This is entertaining and also allows characters to become more complex. As a reader, we are able to ask more about a character because of his or her use of verbal irony: why is it used? What can we learn about this character's attitude and viewpoints? How does this character relate to other characters?

Second, it allows the author to expose discrepancies of facts. The author is able to show more irony through verbal irony, meaning the author can do more to compare and contrast. Third, an author may use verbal irony to make fun of someone or something.

Sarcasm is stating the opposite of an intended meaning especially in order to sneeringly, slyly, jest or mock a person, situation or thing. It is strongly associated with irony, with some definitions classifying it as a type of verbal irony intended to insult or wound. An example of sarcasm is using "that's *fantastic*" to mean "that's awful". A cutting, often ironic remark, intended to wound.

It is used mostly in a humorous manner, but can express annoyance or anger.

Grotesque is a type of writing, a kind of character, a kind of subject matter, all characterized by exaggeration and distortion of the natural or the expected. A work of fiction can be called grotesque if it involves physically or psychologically deformed characters whose actions are abnormal, incongruous, or comically absurd.

One should distinguish between the prevailing tone of a literary work and emotional overtones, which may accompany particular scenes in the story. They all form a "tonal system" which reflects the changes of the narrator's attitude to his subject matter. The emotional overtones generally form a "tonal unity" which means a consistency of attitude towards the events and characters.

The narrator may establish an intimate, personal, or formal relationship with the reader.

Therefore, *tone, attitude and atmosphere are important elements of any literary work*, which affect the reader's emotional response. The analysis of tone, attitude and atmosphere is a move towards the underlying thoughts and ideas contained in the work; it is a link between the surface contents and all that lies beneath it.

PRACTICE

Assignments for self-control:

1. What is atmosphere of a literary work?
2. What is tone of a literary work?
3. What is the difference between humour and irony?
4. What is black humour?
5. What is sarcasm?
6. What is grotesque?

Practical Assignment 1.

Analyze the passage from "A Word Child" by Iris Murdoch (lecture 5) with the help of the questions below:

TONE

Tone refers to the author's attitude or position toward the action, characters, narrator, subject, and even readers of the story. To determine the tone of a story, the reader must examine the language the author uses and decide what effect the author's choice of words has.

1. What is the author's attitude toward actions or events?
2. Is the story humorous or tragic or frightening? Does the author want you to laugh or cry, to feel happy or sad, to experience anger or fear?
3. What is the author's attitude toward characters or the narrator? Does the author like or dislike, trust or mistrust the characters or the narrator? Is the author sympathetic toward, admiring of, hostile toward, critical of, or sentimental about one or more of the characters or the narrator?
4. What is the author's attitude towards the subject matter?
5. How does the author feel about an idea or concept?
6. Is the author sarcastic about, indifferent to, bitter about, curious about, thrilled by, critical of, outraged about, shocked by, frightened about, scornful of, sentimental about, or sad about a subject such as love, death, marriage, family, government, social class, money, religion, or war?
7. What is the author's attitude towards the subject matter?
8. How does the author feel about an idea or concept?
9. Is the author sarcastic about, indifferent to, bitter about, curious about, thrilled by, critical of, outraged about, shocked by, frightened about, scornful of, sentimental about, or sad about a subject such as love, death, marriage, family, government, social class, money, religion, or war?

IRONY

Irony refers to the unexpected difference or lack of agreement between appearance and truth or between expectation and reality. Irony is apparent when an author uses language to create a deliberate contrast between appearance (what seems to be true) and truth (what is true), or between expectation (what was hoped for) and reality (what actually happens). Often readers know or understand something that a character in a story does not.

1. Is the situation ironic? What happens in the story different from what you or what characters hoped for or expected (for example, when a character

expects that a certain action will result in victory when in fact that action results in defeat)?

2. Do characters have ironic thoughts?

3. Do characters say things that are ironic?

4. Does a character say something that, either intentionally or unintentionally, means the opposite of what it seems to say (for example, when Character A says to Character B, "I understand you now" and Character B interprets that to mean, "I believe you, I trust you" and acts accordingly; but Character A really means, "I understand now that you are a deceitful person and I don't trust you anymore")?

Unit 7

THE THEME. THE AUTHOR'S MESSAGE

Keywords: the theme; implication; recurrence; a symbol; the title; the author's message.

The plot with its characters, actions and setting forms the so-called '*surface contents*' of a literary work. The surface contents, which are represented in concrete individuals, situations and actions, may entertain and keep the reader curious. Some read only to learn what happens next. However, a skilled reader discovers what lies beyond the surface contents. In a literary work, he looks for *the theme*. In other words, he looks for and understands what is known as '*the underlying thought contents*' of the literary work, *which convey its message*.

The theme of a story is the main area of interest treated in the story. There are stories on the theme of love, or love for one's Motherland; there are books on the theme of family relations, or on the anti-war theme.

The plots of different stories on the same theme may be based on an identical type of conflict. The theme can be human relations in the western society; both are based on the conflict between man and the established order with its racial hostility, injustice and exploitation. The stories can reveal different aspects of human relationship in the western world and arouse different responses on the part of the reader.

The theme of the story implies the problem, which the writer raises. His view and attitude to this problem is revealed in the way he develops the theme of the story. The most important idea that the author expresses in the process of developing the theme is the **message** of the story. *The theme is therefore organically connected with the author's message.*

Main idea is what the piece is mostly about. This is different from a summary, which includes relevant details and the major plot points. Main idea gets to the big picture and does so in usually a single sentence. Think about *Romeo and Juliet*. The opening Prologue is Shakespeare's summary of the play, and it took him 18 lines. Main idea is much briefer. Two young lovers are destined to die, and their romance threatens their warring families. All the little details work to support the main idea.

The *main idea*, or what some people call the central idea, is the concept of the passage that the author wants to convey. Do not get this confused with a theme or a plot of the story. The *theme* is the point of the topic or main idea.

The plot is what happens in the story. The *main idea* equals concept. Authors may use one sentence to state the main idea clearly, or they may use supporting details to point out and explain the idea. Now that we know what the main idea is and how it differs from plot and theme, we need to learn how to identify the main idea within the text.

Finding the main idea can be an easy task if you use the supporting details within the text to assist you. It is important to note that you should not confuse supporting details with the main idea of the text. *Supporting details* are words, phrases, or statements that will support, define, or explain the main idea to the reader. Supporting details provide the information that supports the topic sentence. You can create supporting details with descriptions, examples, reasons, explanations and comparisons. The details you use to support your topic sentences depends somewhat on the development strategy (persuasive, compare/contrast, narrative, expository, etc.) that you're using.

Let's consider an example. Say you are telling a friend a story. In order for the story to make sense or be interesting to the listener, you must use supporting details. Through these details, the listener can make sense of your story's main idea. Authors use this same process to convey the main idea in their writing.

To identify the main idea in a piece of writing, you must first ask yourself what you think the author is trying to tell you about the person, thing, or idea. In some types of writing, the author will write the main idea within the first sentence of a paragraph and then use the rest of the paragraph to support the main idea. Identifying the supporting details will help you identify and explain the main idea of the piece.

The message is generally expressed implicitly, i.e. indirectly, and has a complex analytical character, being created by the interaction of numerous implications, which the different elements of the literary work have. It is only by analysis of those implications that one may reveal the message of a literary work.

Interpreting a story. This is inferring! Readers go beyond the literal meaning of a text to gain a deeper understanding by *using prior knowledge to grasp the meaning of what is implied by the author*. Advanced students will connect with many details within the story.

We are looking for:

- An insightful understanding of important text implications using important supporting details for both fiction and nonfiction.
- What the character in the story learned. State what the character learned, and use your prior knowledge to state the big idea, or the importance in learning this.

Reflecting on a story. Readers use their prior knowledge to help them determine the importance of, reflect on, and evaluate what they read. Making judgments is an important skill in critical reading and thinking, as is justifying one's response. What do you think is the most important message or event? What is the author trying to tell you? Advanced students understand that a chain of events leads to the resolution or conclusion. They can identify the initial or at least an earlier event in the story as the most important event. When identifying the most important message, they are able to synthesize information from the text and use prior knowledge to relay a significant message, supported by reasons.

We are looking for:

- The most significant event in the story and why, using higher-level thinking.

- The student, when describing characters, to talk about the characters' traits. The author may not come out and say the traits each character possesses; the student must infer the traits.
- For nonfiction, the most significant message or information in the story, and give a reason for your opinion that reflects higher-level thinking.

We are looking for “the meaning” ~ the theme is the message you find in the story and can apply to your own life.

Themes ~ The author might want to teach us.

- The concept of “otherness” ~ boy vs. girl, for example, or to teach us about people who are very different from us, but whose basic needs are the same.
- Importance of friendship.
- Importance of family.
- How prejudice/bullying is wrong.
- How hard work brings rewards.
- Honesty is the best policy.
- Believe in yourself and follow your dreams.
- How to overcome life's struggles ~ dealing with grief and sadness.

Implication is the suggestion that is not expressed directly but understood. Implication may be conveyed by different techniques, such as *parallelism, contrast, recurrence of events or situations, artistic details, symbols, arrangement of plot structure, etc.*

Implication may be conveyed by contrast on different levels: *linguistic and extralinguistic*. The implication can be conveyed by the *contrast* between the impression that the protagonist tries to produce and the impression she actually produces.

Recurrence (or repetition) is another means of conveying implication.

Among the repeated linguistic elements there may be stylistic devices, or emotionally coloured words, or even neutral words, but when repeated the latter may acquire special semantic relevance. The repeated word (or phrase), even if it is a neutral one, may acquire emotional charge and become a key word, important for the understanding of the message of the story. It should be emphasized that the recurrent elements do not contain in themselves indications of what in particular their implications are.

Recurrence may be traced in the plot of any story. Though the events in the plot generally vary among themselves, they have a similarity in function—each of them recalls the reader to the central problem.

Implication is often suggested by the similar features in the varying scenes, and by the varying features in the similar scenes.

Fiction provides many examples of recurrence with implication. Among them, one often finds *details*. The process of understanding an artistic detail is a specific case of the implication perception. A recurrent artistic detail creates the leading idea, leit-motif, which can become an image or symbol of the main idea of the story or its part (example – “Person who keeps himself in cotton-wool” /«Человек в футляре», a detail of a cotton wool). An artistic detail is an image itself, which is located on the different, lower level than other elements of fable like characters, events, episodes.

When an artistic detail is repeated several times and is associated with a broader concept than the original, it develops into a *symbol*.

A *symbol* is a word (or an object the word stands for), which represents a concept broader than the literal sense of the word. It is a metaphoric expression of the concept it stands for. Like the metaphor, it is based on the use of a word in its transferred meaning and suggests some likeness between two different objects or concepts.

Symbols may be *traditional or personal*. An example of a traditional symbol is a rose. The rose is a traditional symbol of beauty and love.

A writer establishes personal symbols by means of repetition and repeated association with a broader concept. Writers use symbolism to strengthen their writing, making it more interesting and adding a layer of deeper meaning. A second grader might write, 'I love Charlie!', but experienced writers like Robert Burns, who lived from 1759 - 1796, write, 'My love is like a red, red rose.' We don't know how exactly the second grader loves Charlie. Is he her brother? A schoolyard crush? 'A red, red rose' says a lot more because of all of the ideas a red rose symbolizes in our and Burns' culture. A red rose means romance and passionate love. 'My love is like a red, red rose' is one type of symbolism used in literature (and *The Bachelor*): a metaphor. A metaphor and its cousin the simile both use comparisons between two objects or ideas. In this case, by comparing 'love' and 'a red, red rose,' Burns (and *The Bachelor*) use the rose as a symbol for romantic love.

Another important type of symbolism found in literature is the use of story elements, like plot, setting, characters or objects in the text, to symbolize something more meaningful. Allegories, such as George Orwell's 1945 novella *Animal Farm*, use stories with hidden meanings to share a lesson or provide commentary on institutions like government or religion. Authors often do this by extending symbols through an entire literary work. For example, the plot of *Animal Farm*, where farm animals rise up against their human masters, mirrors and critiques the political events in Russia in the early 1900s, with animal characters symbolizing real-life political figures.

In a novel like Kate Chopin's *The Awakening* (1899), the symbolism is less obvious. The main character, Edna Pontellier, is trapped by society's expectations of women, and mothers in particular. Chopin uses birds throughout the novel - a parrot and mockingbird in a cage, a pigeon house and a bird with a broken wing - as a way to symbolize Edna's feelings of being trapped.

Presupposition is also a means of conveying special implication. For example, it is a characteristic feature of modern fiction to begin a story at a point where certain things are already taken for granted. The author's message does not lie on the surface. It is usually expressed implicitly and may be suggested by a variety of means — parallelism, contrast, repetition, artistic details, symbols.

The author's message is not always a solution of the problems raised in the story. At times, the writer raises urgent and relevant problems, the solution of which it is yet difficult to foresee. On account of all that, L. I. Timofeyev distinguishes the following types of messages: (a) *messages that suggest definite solutions* ("идея-ответ"), (b) *messages that raise a problem* ("идея-вопрос"), (c) *messages in which the solution of the problem is not adequate* ("идея-ошибка").

The author's message is closely connected with the author's attitude. Even if the writer attempts to conceal his attitude by shifting the responsibility of a story-telling on to a character in the story and assumes an impartial or detached tone, he cannot prevent his characters from suggesting a definite attitude in the reader's mind.

The message of a story is inferred from the synthetic images created by the author and does not exist separately from them. The synthetic images embody the message. The protagonist, in particular, is often considered the message itself.

The **title** is the first element to catch our eye, but its meaning and function may be determined only retrospectively. The title acquires its precise meaning when related to the whole story.

The title may have the following functions:

1. It may serve as a means of conveying the author's message. There are titles, which actually formulate the author's message.

2. It may serve as a means of cohesion [kəu'hi:z(ə)n] 1) единство, спаянность—it may unite the components of a story to form a whole. In *The Apple Tree* by J.Galsworthy, for example, the "apple tree" links all the scenes.

3. The title may serve as a means of focusing the reader's attention on the most relevant characters or details (e.g. *Hamlet* by W. Shakespeare).

4. The title may characterize the protagonist (e.g. *The Man of Property* by J.Galsworthy).

5. Any title orients the reader towards the story. It may then serve as a means of foreshadowing (e.g. *Mistaken Identity* by M.Twain).

6. Therefore, the title is another aid for the reader, which he should not neglect when probing into the underlying contents.

On revealing the author's message, the reader generally analyses his own rational and emotional response to the story, draws his own conclusions. These conclusions may not necessarily coincide with the author's message.

The *objective message* is the conclusion that the reader draws from the analysis of his own response to the story and from the author's message, contained in the story. The objective message may be broader than the *author's message*, because it is based on more profound historical experience. The effectiveness of the writer's presentation of the message depends on how credible and exciting the plot is, how lifelike and convincing the characters are, how expressive the language is, how well the literary techniques are used.

PRACTICE

Assignments for self-control:

1. What is the theme of a literary work?
2. What is implication of a literary work?
3. What is recurrence?

4. What is a symbol?
5. What is the title?
6. What is the author's message?

Deep Questions to Think About Related to Theme:

1. Does the author seem to be trying to leave the reader with an increased understanding of some aspect of life?
2. Do the ideas of kindness, helping, and making the world a better place emerge in this book? In what ways?
3. Some books provide examples of goodness conquering evil. Does this book provide any?
4. What lesson does one or more characters learn, that will help improve their lives?
5. What obstacles does the setting provide that the main character must overcome?
6. What is the climax of the book (the point at which all of the action comes together, the highest point of interest)? Not all stories have a climax.
7. Do you think the author is trying to provide a “moral” or a major lesson?
8. How does the protagonist (main character) overcome problems in this book?
9. Is there an antagonist (someone who provides an obstacle) to the main character?
10. What details lead to your decision? What happens to that character?

Practical Assignment 1.

Analyze the passage from “A Word Child” by Iris Murdoch (lecture 5) with the help of the questions below:

THEME

A theme is a truth that a story reveals. The author rarely directly states a theme. Instead, the reader must discover the theme by questioning and examining the meaning from details in the story. Usually themes deal with general areas of human experience, for example: the nature of humanity or

society, the relationship of human beings to the environment, or the question of moral responsibility.

1. What was the author's purpose in writing the story?
2. Does the story have a theme? What is it? Is it implicit or explicit?
3. Is there more than one theme? Does the theme support or oppose popular notions of life?
4. Does the theme offer a new insight into human experience or does it support an old (traditional) one?
5. What lesson or message does the author want the reader to understand from the story?

SYMBOLISM

A symbol is something that represents something else. It is an image of an event or a physical object (a thing, person, or place) that is used to represent something non-physical such as an idea, a value, or an emotion. Authors use symbols to suggest meaning.

1. What are some of the symbols in the story?
2. Are there any objects, which seem to have a symbolic meaning? What are their meanings?
3. Do any people act as symbols in the story? What do they represent?
4. Do aspects of the story's setting seem symbolic? In what way?
5. Is one symbol or more, used throughout the story?

PART II

LITERAL VS. FIGURATIVE LANGUAGE

Unit 8

NARRATIVE TECHNIQUES IN STYLE

Keywords: narrative techniques in style; trope; types of trope; function of trope.

Narrative Techniques in Style

Narrative techniques provide deeper meaning for the reader and help the reader use imagination to visualize situations. Narrative literary techniques are also known as literary devices. Before we look too closely at narrative techniques, it's important to understand that *literary elements* in narratives include such things as the setting, plot, theme, style or structure, characters, and perspective, or voice of the story, since literary techniques are best understood in the context of one of these elements.

Writers often deviate from the denotative meanings of words to create fresher ideas and images. Such deviations from the literal meanings are called *figures of speech* or *figurative language*. If you say that your car is your best friend, you are using a *figure of speech*. There are many different kinds of *figures of speech*, such as metaphors, similes, personification, hyperbole, understatement, paradox, and pun. It's important that you understand several kinds of *figures of speech*.

Figure of speech of the language: a) functionally marked; b) expressively marked. Functionally marked stylistic devices: bookish (in scientific, official, publicist styles and fiction) neutral and colloquial (in colloquial, low colloquial and vulgar speech). Expressively marked means of the language – units with vivid emotional-expressive shades of meaning (ironical, derogative, sarcastic, disapproving, pejorative, affectionate, diminutive, etc.). Imagery: tropes and figures of speech. Imagery and expressive means of the language / Imagery – all types of imaginative use of words, word-combinations and phonemes in description, mainly lexical ones (metaphor, metonymy, hyperbole, litotes, irony,

periphrasis). Expressive means of the language (figures of speech) are not based on imagery and contribute to the emphasis and emotional intensification in speech with the help of syntactical constructions: inversion, rhetoric questions, asyndeton, polysyndeton, syntactical transposition. Imagery as paradigmatic means of the language (based on the association of words with those, close in meaning, and thus potentially possible, but not represented in the text). Expressive means of the language as syntagmatic (based on the linear position and dependent on it. Classification of stylistic devices: phonetic devices (alliteration assonance, dissonance, rhyme, rhythm, metre); lexical devices (metaphor, metonymy, hyperbole, litotes, irony, periphrasis, personification, antonomasia); syntactical stylistic devices (inversion, rhetoric questions, asyndeton, polysyndeton, syntactical transposition). Image as the reflection of reality in the conscience of a man. Psychological interpretation of the image: image as psychic reproduction, reminiscence of experienced sensations and perception. The important property of image is its practical creative impact, restoring the information, conveyed by the reality in a new form. Artistic image: unique, irrational, emotional, expressive character, subjective evaluation.

There are many literary techniques, but for this lesson, we will examine literary techniques relevant to style, plot, and narrative perspective, or point of view. Common techniques relevant to style, or the language chosen to tell a story, include metaphors, similes, personification, imagery, hyperbole, etc.

Metaphors and similes are expressions used to compare two things in an effort to help the reader have a better understanding of what the writer is attempting to convey. The difference between a simile and a metaphor is the *simile* uses words like 'as' or 'than' in the comparison, while the *metaphor* does not utilize these words.

Consider the metaphor: 'It's raining men.' Obviously, this does not mean it is literally raining men, since that is impossible. It simply means that there are a lot of men present. Here you can see an example of a simile: 'It was raining like cats and dogs.' Again, this does not literally mean cats and dogs are coming from the sky; that is impossible. This expression helps the reader understand the rain is very powerful and forceful.

Imagery creates visuals for the reader that appeal to our senses and usually involves figurative language: 'The bar was a dark, gloomy eyesore.' This

statement appeals to our senses to help us visualize and feel the negative aspects of this location.

Trope is a figure of speech through which speakers or writers intend to express meanings of words differently than their literal meanings. In other words, it is metaphorical or figurative use of words in which writers shift from the literal meanings of words to their non-literal meanings. The trope, in fact, could be a phrase, a word or an image used to create artistic effects. We may find its use almost everywhere such as in literature, political rhetoric and everyday speech.

Types of Trope

Depending upon the meanings and understanding of trope, it has been classified into several types. Some of its types include, irony, hyperbole, metaphor, allegory, litotes, pun, personification, simile, metonymy, and synecdoche, etc. Here are some examples of the types of trope.

Irony is a figure of speech in which there is a contradiction of expectation between what is said what is really meant. It is characterized by an incongruity, a contrast, between reality and appearance. Irony is used to imply an opposite meaning of the literal meanings of an idea, such as in the opening lines of *Romeo & Juliet*:

Two households, both alike in dignity...

(Romeo & Juliet by William Shakespeare)

Shakespeare leads the audience to believe that Montague and Capulet are respectful families. However, as the narrative proceeds, we realize that both families were not noble. Many of their actions were not worthy of their good position in a society. Hence, Shakespeare has used irony to develop this situation. There are three types of irony: verbal, dramatic and situational.

Types of irony

1. Verbal irony: It is a contrast between what is *said* and what is meant.
2. Dramatic irony: It occurs when the audience or the reader knows more than the character about events. In other words, what the character thinks is true is incongruous with what the audience knows.
3. Situational irony: This refers to the contrast between the actual result of a situation and what was intended or expected to happen.

Examples of irony

His argument was as clear as mud.

The two identical twins were arguing. One of them told the other: "You're ugly"

The thieves robbed the police station.

Hyperbole

Hyperbole is the use of exaggeration as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. Hyperboles are exaggerations to create emphasis or effect.

Examples

Examples of hyperbole include:

- The bag weighed a ton.
- I was so hungry; I could eat a horse!
- She's older than the hills.
- I could sleep for a year; I was so tired.
- He's filthy rich. He's got tons of money.
- I've told you a million times to help with the housework.

This type of trope uses exaggerated statement for effect or emphasis. It is contrary to understatement and like metaphor and simile, is, however, overstated and ridiculous. We usually find its usage in oral communication and literature, like:

As fair art thou, my bonnie lass,
So deep in love am I;
And I will love thee still, my dear,
Till a' the seas gang dry.
Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
O I will love thee still, my dear,
While the sands o' life shall run.

(A Red, Red Rose by Robert Burns)

In this poem, the poet uses hyperbole by overstating his love for his beloved that he would love her until the seas dry, and rocks melt with the sun. In fact, the poet has uses exaggeration just to emphasize the power of his love.

Metaphor (from the Greek language: meaning "transfer") is language that directly compares seemingly unrelated subjects. It is a figure of speech that

compares two or more things not using like or as. In the simplest case, this takes the form:

X - is – Y

Examples of metaphor:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
(*William Shakespeare, As You Like It, 2/7*)

So, metaphor is a transfer of the meaning on the basis of comparison. It can be based on different types of similarity:

- a) similarity of shape: *head (of a cabbage), bottleneck, teeth (of a saw, a comb)*;
- b) similarity of position: *foot (of a page, of a mountain), head (of procession)*;
- c) similarity of function, behaviour: *a whip (an official in the British Parliament whose duty is to see that members were present at the voting), a bookworm (a person who is fond of books)*;
- d) similarity of colour: *orange, hazel, chestnut.*

Metonymy is a type of trope in which an alternative name takes the place of the name of an original idea, while both are closely associated.

Metonymy is a transfer of the meaning on the basis of contiguity. There are different types of metonymy:

- a) the material of which an object is made may become the name of the object: *a glass, boards*;
- b) the name of the place may become the name of the people or of an object placed there: *the House – members of Parliament, the White House – the Administration of the USA*;
- c) names of musical instruments may become names of musicians when they are united in an orchestra: *the violin, the saxophone*;
- d) the name of some person may become a common noun, e.g. *boycott* was originally the name of an Irish family who were so much disliked by their neighbours that they did not mix with them.
- e) names of inventors very often become terms to denote things they invented, e.g. *watt, om, roentgen*;
- f) some geographical names can also become common nouns through metonymy, e.g. *Brussels (a special kind of carpets), china (porcelain)*.

In William Shakespeare's *Hamlet*, we can find use of metonymy many times, such as there is a ghost representing Hamlet's father refers to his assassin "*the serpent that did sting thy father's life.*" In another case, we see when Polonius advises his son Laertes to "*give every man thy ear*" means to imply that he should pay attention to others too that what they say.

Examples:

Here are some examples of metonymy:

- Crown. (For the power of a king.)
- The White House. (Referring to the American administration.)
- Sword - (For military force.)
- Hollywood. (For US Cinema.)
- Hand. (For help.)

Consider this quote, which is a metonymic adage coined by English author Edward Bulwer-Lytton in 1839 for his play *Richelieu; Or the Conspiracy*:

"The pen is mightier than the sword."

Litotes [lar'təuti:z] is a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite. For example, instead of saying that someone is mean, you can say he is not very generous.

Litotes is a form of ironic *understatement*. An understatement can be any expression that minimizes the importance of something. Understatement and litotes both invoke a certain restraint or stoicism when describing something. However, the definition of litotes is much more specific than that of understatement. Litotes only refers to the negation of one quality to emphasize its opposite. If a person is "not unimaginative," this negation of the negative quality "unimaginative" implies that the person is, in fact, imaginative.

Examples of litotes

He's not a very generous man.

She is not very beautiful.

He is not the friendliest person I've met.

Don't be too wicked.

It won't be an easy trip

He is not unaware of his wife's foolishness.

This type of trope is opposite to hyperbole and is an understatement that negates its opposite.

The grave's a fine a private place,
But none, I think, do there embrace.

(To His Coy Mistress by Andrew Marvell)

In these lines, the poet tries to understate the idea that he is unable to have sex with his beloved in this world and suggests opposite idea of having it in coffins where they could have privacy, however, with no hugging at all.

An **oxymoron** [ˌɒksɪ'mɔːrɒn] is a figure of speech that combines incongruous or contradictory terms. The plural is **oxymorons** or **oxymora**.

Examples:

An oximoron can be made of an adjective and a noun:

Dark light;

Deafening silence;

Living dead;

Open secret;

Virtual reality.

Oxymorons can also be a combination of a noun and a verb: *the silence whistles*.

Personification is a figure of speech in which human characteristics are attributed to an abstract quality, animal, or inanimate object.

Examples

Notice the use of personification in William Blake's poem below:

Two Sunflowers Move in the Yellow Room.

"Ah, William, we're weary of weather," said the sunflowers, shining with dew.

"Our traveling habits have tired us. Can you give us a room with a view?" they arranged themselves at the window and counted the steps of the sun, and they both took root in the carpet where the topaz tortoises run.

William Blake (1757-1827)

A **pun**, also called **paronomasia**, involves a word play which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect. Puns are constructions used in jokes and idioms whose usage and meaning are local to a particular language and its culture. To be understood, puns require a large vocabulary.

Examples:

These are examples of puns:

"Atheism is a non-prophet institution". The word "*prophet*" is put in place of its homophone "*profit*", altering the common phrase "non-profit institution".

"Question: Why do we still have troops in Germany?"

Answer: To keep the Russians in Czech" – *Joke*. This joke relies on the aural ambiguity of the homophones "check" and "Czech".

"You can tune a guitar, but you can't tuna fish. Unless of course, you play bass" (*Douglas Adams*). The phrase uses the homophonic qualities of "*tune a*" and "*tuna*", as well as the homographic pun on "bass", in which ambiguity is reached through the identical spellings but different pronunciation of "*bass*": (a string instrument), and /bæs/ (a kind of fish).

Merism is a figure of speech by which something is referred to by a conventional phrase that enumerates several of its constituents or traits.

Examples of merism:

Hook, line, and sinker. (To swallow something hook, line, and sinker means to swallow it completely.)

High and low. (To search high and low means to look for something everywhere).

Lock, stock, and barrel. (Referring to the different parts of a gun. As a merism, it refers to the whole of any object).

Flesh and bone. (Referring to the body).

Search every nook and cranny. (Search everywhere).

Sun, sea and sand. (Referring to a holiday destination).

Young and old. (Describing all the population.)

A **simile** is a figure of speech comparing two unlike things, often introduced with the word "like" or "as". It takes the form of:

X is (not) like Y.

X is (not) as Y.

X is (not) similar to Y.

Examples of simile:

He fights like a lion.

He swims as fast as a fish.

He slithers like a snake.

"My dad was a mechanic by trade when he was in the Army, When he got the tools out, he was like a surgeon."

Synecdoche [sɪ'nekdəki] is a figure of speech in which a part of something is used to represent the whole or the whole of something is used to represent part of it. It is considered to be a special kind of metonymy.

Types and examples of synecdoche:

Part of something is used to refer to the whole thing – A hundred head of cattle (using the part head to refer to the whole animal).

The whole of a thing is used to represent part of it – The world treated him badly (using the world to refer to part of the world).

A specific class of thing is used to refer to a larger, more general class – A bug (used to refer to any kind of insect or arachnid, even if it is not a true bug).

A general class of thing is used to refer to a smaller, more specific class – The good book (referring to the Bible or the Qur'an).

A material is used to refer to an object composed of that material – Glasses or steel (referring to spectacles or sword).

A container is used to refer to its contents – A barrel (referring to a barrel of oil).

T. S. Eliot uses this figure of speech several times in his poem, *The Love Song of J. Alfred Prufrock*. The poet uses faces as a synecdoche in this line, "To prepare a face to meet the faces that you meet", which represents the entire person. Again, he uses eyes as a synecdoche in these lines, "And I have known the eyes already, known them all/ The eyes that fix you in a formulated phrase" where eyes are small part and represent the whole person. Then, he makes use of arms as a synecdoche to represent whole woman as, "And I have known the arms already.../Arms that lie along a table, or wrap about a shawl."

Function of Trope

Since trope is a figurative expression, its major function is to give additional meaning to the texts and allow the readers to think profoundly to understand the idea or a character. Also, it creates images that produce artistic effects on the audience's senses. Through trope, writers intensify normal human feelings into extraordinary emotions, where they feel that those emotions are not ordinary. Additionally, most types of trope present comparisons that make the understanding of the text easier for readers.

PRACTICE

Assignments for self-control:

1. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
2. What is a metonymy?
3. What is irony, what lexical meaning is employed in its formation?
4. What types of irony do you know? What is the length of the context needed for the realization of each of them?
5. Can you name English or American writers known for their ingenuity and versatility in the use of irony?
6. What is an oxymoron and what meanings are foregrounded in its formation?
7. Why are there comparatively few trite oxymorons and where are they mainly used?
8. Give some examples of trite oxymorons.

Practical Assignment 1.

In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible.

1. "I had a plot, a scheme, a little quiet piece of enjoyment a foot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saint like holy character. (D.)
2. The lift held two people and rose slowly, *groaning with diffidence*. (I.M.)
3. England has been in a dreadful state for some weeks. Lord Coodle would go out. Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government (D.)
4. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)

5. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all. (R.Ch.)

6. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag (заткнуться). (R.Ch.)

7. "Well. It's shaping up into a lovely evening, isn't it?" "Great," he said.

"And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)

8. Mr. Wholes is a very respectable man. He has not a large business, but he is a very *respectable man*. He is allowed, by the greater attorneys to be a most *respectable man*. He never misses a chance in his practice which is a mark of *respectability*, he never takes any pleasure, which is another mark of *respectability*, he is reserved and serious which is another mark of *respectability*. His digestion is impaired, which is highly *respectable*. (D.)

9. Several months ago a magazine named *Playboy*, which concentrates editorially *on girls*, books, *girls*, art, *girls*, music, fashion, *girls and girls*, published an article about old-time science-fiction. (M.St.)

Practical Assignment 2.

In the following examples concentrate on cases of hyperbole and understatement. 1. I was scared to death when he entered the room. (S.)

2. The girls were dressed to kill. (J.Br.)

3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J.R.)

4. I was violently sympathetic, as usual. (Jn.B.)

5. The car, which picked me up on that particular guilty evening, was a Cadillac limousine about seventy-three blocks long. (J.B.)

6. Her family is one aunt about a thousand years old. (Sc.F.)

7. He didn't appear like the same man; then he was all milk and honey - now he was all starch and vinegar. (D.)

8. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)

Practical Assignment 3.

In the following sentences pay attention to the structure and semantics of oxymorons. 1. He caught a ride home to the crowded loneliness of the barracks.

(J.)

2. Sprinting towards the elevator, he felt amazed at his own cowardly courage. (G. M.)

3. They were a bloody miserable lot - the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J. St.)

4. He behaved pretty busily to Jan. (D. C.)

5. There were some bookcases of superbly unreadable books. (E.W.)

6. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (Sh. D.)

7. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I.M.)

Unit 9

FIGURES OF SPEECH

Keywords: a figure of speech, phonetic, lexical, syntactic and semantic kinds of patterning.

There are different kinds of patterning such as phonetic (sound-related), lexical (word-related), syntactic (syntax-related) and semantic (meaning-related).

In literature and writing, a **figure of speech** (also called stylistic device or rhetorical device) is the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling.

Sometimes a word diverges from its normal meaning, or a phrase has a specialized meaning not based on the literal meaning of the words in it. Examples are metaphor, simile, or personification. Stylistic devices often provide emphasis, freshness of expression, or clarity.

Here is a list of some of the most important figures of speech:

Adjunction is a figure of speech in which a word, phrase or clause is placed at the beginning or the end of a sentence.

Examples

Fades physical beauty with disease or age.

Either with disease or age physical beauty fades.

High the bird flew.

The bird flew high.

Alliteration is the repetition of initial sounds in neighboring words.

Alliteration draws attention to the phrase and is often used for emphasis. The initial consonant sound is usually repeated in two neighboring words although sometimes the repetition occurs also in words that are not neighbors.

Examples:

Sweet smell of success,

A **d**ime a **d**ozen,

Bigger and **b**etter,

Jump for **j**oy

Share a **c**ontinent but not a **c**ountry.

Here is an example of alliteration in a poem by Wordsworth:

And **s**ings a **s**olitary **s**ong That **w**histles in the **w**ind.

Remember

1. Only the repetition of the same sound is valid in an alliteration not the consonants themselves.

Examples:

Keen **c**amarad.

Philosophy **f**an.

A **n**eat **k**not **n**eed **n**ot be re-**k**notted.

Although they start with different consonants, they constitute perfect instances of alliteration.

2. By contrast, if neighboring words start with the same consonant but have a different initial sound, the words are not alliterated.

Examples:

A cute child.

Highly honored (pay attention to the 'h' in honored; it is silent).

Although they start with the same consonants, they are not instances of alliteration since the sounds differ.

The act of alluding is to make indirect reference. *Allusion* is a literary device, a figure of speech that quickly stimulates different ideas and associations using only a couple of words. Allusion relies on the reader being able to understand the allusion and being familiar with the meaning hidden behind the words.

Describing someone as a "Romeo" makes an allusion to the famous young lover in *Romeo and Juliet* by William Shakespeare. In an allusion the reference may be to a place, event, literary work, myth, or work of art, either directly or by implication.

Examples:

David was being such a **scrooge!** ('Scrooge' is the allusion, and it refers to Charles Dicken's novel, *A Christmas Carol*. Scrooge was very greedy and unkind; which David was being compared to.)

The software included a Trojan Horse. (allusion on the Trojan horse from Greek mythology)

There are many advantages when you use an allusion:

You don't need to explain or clarify a problem in a lengthy way.

You make the reader become active by reflecting on the analogy.

You make your message memorable.

Anaphora is a stylistic device that consists of repeating a sequence of words at the beginnings of neighboring clauses to give them emphasis. This rhetorical device is contrasted with epiphora, also called epistrophe, which consists of repeating words at the end of clauses.

Examples: Some examples of the literary works that use anaphora are listed below:

In time the savage bull sustains the yoke,

In time all haggard hawks will stoop to lure,

In time small wedges cleave the hardest oak,

In time the flint is pierced with softest shower.

Thomas Kyd, *The Spanish Tragedy*, I, vi. 3

It was the best of times, *it was* the worst of times, *it was* the age of wisdom, *it was* the age of foolishness, *it was* the epoch of belief, *it was* the epoch of incredulity, *it was* the season of Light, *it was* the season of Darkness, *it was* the spring of hope, *it was* the winter of despair, *we had* everything before

us, *we had* nothing before us, *we were all going direct* to Heaven, *we were all going direct* the other way...

Charles Dickens, *A Tale of Two Cities*

Epiphora (also called epistrophe) is a rhetorical device that consists of repeating a sequence of words at the end of neighboring clauses to give them emphasis. This stylistic device is contrasted with anaphora which consists of repeating words at the beginning of clauses.

Some examples of epiphora are listed below:

1. There is no Negro *problem*. There is no Southern *problem*. There is no Northern *problem*. There is only an American *problem*. (Lyndon B. Johnson in *We Shall Overcome*).
2. ... this nation, under God, shall have a new birth of freedom — and that government of *the people*, by *the people*, for *the people*, shall not perish from the earth. (Abraham Lincoln in *the Gettysburg Address*).

Antanaclasis is a rhetorical device in which a word is repeated and whose meaning changes in the second instance. Antanaclasis is a common type of pun.

Examples:

Some examples of the use of antanaclasis are listed below:

1. *Put out the light*, then *put out the light*. - Shakespeare in Othello. This is said by Othello when he enters Desdemona's chamber while she sleeps, intending to murder her. The first instance of *put the light out* means he will quench the candle, and the second instance means he will end the life of Desdemona.
2. Your argument is *sound*, nothing but *sound*. – Benjamin Franklin. The word sound in the first instance means *solid* or *reasonable*. The second instance of sound means *empty*.
3. If you aren't *fired with enthusiasm*, you will be *fired with enthusiasm*. - The American football coach Vince Lombardi to his team.

Anticlimax (figure of speech) refers to a figure of speech in which statements gradually descend in order of importance. Unlike climax, anticlimax is the arrangement of a series of words, phrases, or clauses in order of decreasing importance.

Examples:

These are some examples of anticlimax:

1. She is a great writer, a mother and a good humorist.

2. He lost his family, his car and his cell phone.

Antiphrasis is a figure of speech in which a word or phrase is used to mean the opposite of its normal meaning to create ironic humorous effect. From the Greek : *anti* "opposite" and *phrasis*, "diction". The adjective form is **antiphrastic**.

Examples:

He's only *a child* of 50 years old.

She's so *beautiful*. She has an *attractive* long nose.

"Get in, *little* man," he told his fat old friend.

It is a *cool* 45 degrees Celsius in the shade.

Antithesis is a figure of speech which refers to the juxtaposition of opposing or contrasting ideas. It involves the bringing out of a contrast in the ideas by an obvious contrast in the words, clauses, or sentences, within a parallel grammatical structure.

Examples:

These are examples of antithesis:

Man proposes, God disposes.

"Love is an ideal thing, marriage a real thing." *Goethe*

"We must learn to live together as brothers or perish together as fools."

Martin Luther King, Jr.

Give every man thy ear, but few thy voice

Many are called, but few are chosen.

Chiasmus is a figure of speech in which words, grammatical constructions, or concepts are repeated in reverse order, in the same or a modified form. In other words, the clauses display inverted parallelism.

Examples:

These are examples of chiasmus:

He *knowingly led* and we *followed blindly*.

Swift as an arrow flying, fleeing *like a* hare *afraid*

'Bad men live that they may eat and drink, whereas good men eat and drink that they may live.'

Socrates (fifth century B.C.)

Dysphemism is the use of a harsh, more offensive word instead of one considered less harsh. Dysphemism is often contrasted with euphemism. Dysphemisms are generally used to shock or offend.

Examples:

Snail mail for postal mail,

Cancer stick in reference to a cigarette.

Egghead for genius.

Worm food for dead.

Pig for policeman.

Euphemism is used to express a mild, indirect, or vague term to substitute for a harsh, blunt, or offensive term. Euphemism is often contrasted with dysphemism. Some euphemisms intend to amuse, while others intend to give positive appearances to negative events or even mislead entirely.

Examples:

Going to the other side for death,

Do it or come together in reference to a sexual act.

Passed away for die.

On the streets for homeless.

Between jobs for unemployed.

Ellipsis (or elliptical construction) is the omission of a word or words. It refers to constructions in which words are left out of a sentence but the sentence can still be understood. Ellipsis helps us avoid a lot of redundancy. In fact there is a lot of redundancy in language and it can be surprising how much can be left out without losing much meaning, particularly when there are contextual clues as to the real meaning.

Examples:

Some examples of ellipsis are listed below:

Lacy can do something about the problem, but I don't know what (she can do).

She can help with the housework; Nancy can (help with the housework), too.

John can speak seven languages, but Ron can speak only two (languages.)

When a writer or speaker uses a multitude of words to express a thought- instead of coming out and stating it directly and succinctly- it is called **periphrasis**. Periphrasis might be used for many different reasons. Among these are that the writer or speaker wants the reader to be confused, or the person stating the thought is attempting to appear more intelligent by talking around the point and using "big words."

Choosing a two-word description instead of the one-word equivalent (like "lengthier" rather than "longer") is one way to use periphrasis. This also happens when you use a longer phrase, like "give a presentation," instead of a single word that conveys the same meaning, "present." Using many words to describe something instead of a simple noun is also periphrasis: "the mother of my father," for example, instead of "grandmother." The Greek root, *periphrazein*, means "speak in a roundabout way."

Examples:

Instead of saying, "I lost my homework," you say, "As a matter of fact, the assignment in question is temporarily unavailable due to the secrecy of its location."

PRACTICE

Assignments for self-control:

1. Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices.
2. What do you know about *antithesis* [æn'tɪθəsis]? Why is it viewed separately from parallel constructions?
3. Speak about the SD of climax and its types.
4. What is an anticlimax?
5. Speak about semantic types of periphrasis.
6. What are the main stylistic functions of periphrases?

Practical Assignments

Practical Assignment 1. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had *a large home* and *a small husband*. (S.L.)
2. In marriage *the upkeep of woman* is often *the downfall of man*. (Ev.)
3. Don't use *big* words. They mean so *little*. (O.W.)
4. I like *big* parties. They're so intimate. At *small* parties there isn't any privacy. (Sc.F.)
5. There is Mr. Guppy, who was at first as open as the sun *at noon*, but who suddenly shut up as close as *midnight*. (D.)

6. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a *dead silence* when *all was told!* (D.)

Practical Assignment 2. Indicate the type of climax.

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, *then as quite dreadful.* (W.G.)

2. "Is it shark?" said Brody. The possibility that he at last was going to confront the fish - the beast, the monster, *the nightmare - made Brody's heart pound.* (P.B.)

3. If he had got into the gubernatorial [,gu:b(ə)nə'tɔ:riəl] primary on his own hook, he would have taken a realistic view. But this was different. He had been called. He had been touched. *He had been summoned.* (R.W.)

4. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else *of that sort in the highest degree.* (D.)

5. Like a well, like a vault, like a tomb, *the prison* had no knowledge of the brightness outside. (D.)

6. "I shall be sorry, *I shall be truly sorry* to leave you, my friend." (D.)

Practical Assignment 3. Analyse the given periphrases from the viewpoint of their structure, function and originality:

1. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin. (P.G.W.) His huge leather chairs were kind to the femurs. (R.W.)

2. He would make some money and then he would come back and marry his dream from Blackwood. (Dr.)

3. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes. (A.B.)

4. I took my obedient feet away from him. (W.G.)

5. I got away on my hot adolescent feet as quickly as I could. (W.G.)

6. I am thinking an unmentionable thing about your mother. (I.Sh.)

Read the text, find lexical stylistic devices and characterize them:

"August 2026: There Will Come Soft Rains" (1950) Ray Bradbury

In the living room the voice-clock sang, Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock! As if it were afraid, that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. Seven-nine, breakfast time, seven-nine!

In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunny side up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

"Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake.

"Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills." Somewhere in the walls, relays clicked, memory tapes glided under electric eyes. Eight - one, tick - tock, eight - one o'clock, off to school, off to work, run, run, eight - one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today..." And the rain tapped on the empty house, echoing. Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again. At eight - thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

Nine-fifteen, sang the clock, time to clean. Out of warrens in the wall, tiny robot mice darted. The rooms were a crawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down. The five spots of paint – the man, the woman, the children, the ball – remained. The rest was a thin charcoaled layer. The gentle sprinkler rain filled the garden with falling light. Until this day, how well the house had kept its peace. How carefully it had inquired,

"Who goes there? What's the password?" and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old maidenly preoccupation with self-protection which bordered on a mechanical paranoia. It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up.

The bird, startled, flew off! No, not even a bird must touch the house! The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs.

But the gods had gone away, and the ritual of the religion continued senselessly, uselessly. Twelve noon. A dog whined, shivering, on the front porch. The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience. For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner. The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup. The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

Two o'clock, sang a voice. Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

Two-fifteen. The dog was gone. In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

Two thirty-five. Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg-salad sandwiches. Music played.

But the tables were silent and the cards untouched. At four o'clock the tables folded like great butterflies back through the paneled walls.

Four-thirty. The nursery walls glowed. Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy.

Hidden films docked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spoors! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass.

Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

It was the children's hour. Five o'clock. The bath filled with clear hot water.

Six, seven, eight o'clock. The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

Nine o'clock. The beds warmed their hidden circuits, for nights were cool here. Nine-five. A voice spoke from the study ceiling: "Mrs. McClellan, which poem would you like this evening?" The house was silent. The voice said at last, "Since you express no preference, I shall select a poem at random."

Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite...."

"There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum trees in tremulous white;
Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;
And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree,
if mankind perished utterly;
And Spring herself, when she woke at dawn
Would scarcely know that we were gone."

The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

At ten o'clock the house began to die. The wind blew. A failing tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

"Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!" The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased.

The reserve water supply which had filled baths and washed dishes for many quiet days was gone. The fire crackled up the stairs. It fed upon Picassos and Matisse's in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings. Now the fire lay in beds, stood in windows, changed the colors of drapes! And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical. The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth. But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain, which directed the pumps, was shattered into bronze shrapnel on the beams.

The fire rushed back into every closet and felt of the clothes hung there. The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died. In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river....

Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke. In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs,

six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysteric ally hissing!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke. Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

"Today is August 5, 2026, today is August 5, 2026, today is..."

Unit 10

TYPES OF STAGE. DRAMA HISTORY OF DEVELOPMENT

Keywords: text and theatre; analysing drama; plays in ancient Greece; Greek classicism; the Middle Age; Renaissance England; Restoration period; Modern times; dramatic sub-genres; dramatic sub-genres; types of comedy.

Text and Theatre

When one deals with dramatic texts, one has to bear in mind that drama differs considerably from poetry or narrative in that it is usually written for the purpose of being performed on stage. Although plays exist which were mainly written for a reading audience, dramatic texts are generally meant to be transformed into another mode of presentation or medium: the theatre.

For this reason, dramatic texts even look different compared to poetic or narrative texts. One distinguishes between the **primary text**, i.e., the main body of the play spoken by the characters, and **secondary texts**, i.e., all the texts 'surrounding' or accompanying the main text: title, **dramatis personae**, scene descriptions, stage directions for acting and speaking, etc. Depending on whether one reads a play or watches it on stage, one has different kinds of access to dramatic texts. As a reader, one receives first-hand written information (if it is mentioned in the secondary text) on what the characters look like, how they act and react in certain situations, how they speak, what sort of setting forms the background to a scene, etc. However, one also has to make a cognitive

effort to imagine all these features and interpret them for oneself. Stage performances, on the other hand, are more or less ready-made instantiations of all these details. In other words: at the theatre one is presented with a version of the play which has already been interpreted by the director, actors, costume designers, make-up artists and all the other members of theatre staff, who bring the play to life. The difference, then, lies in divergent forms of perception. While we can actually see and hear actors play certain characters on stage, we first decipher a text about them when reading a play script and then at best 'see' them in our mind's eye and 'hear' their imaginary voices. Put another way, stage performances offer a multi-sensory access to plays and they can make use of *multimedia elements* such as music, sound effects, lighting, stage props, etc., while reading is limited to the visual perception and thus draws upon one primary medium: the play as text. This needs to be kept in mind in discussions of dramatic texts, and the following introduction to the analysis of drama is largely based on the idea that plays are first and foremost written for the stage.

The main features one can look at when analysing drama are the following:

- information flow
- overall structure
- space
- time
- characters
- types of utterance in drama
- types of stage
- dramatic sub-genres

Drama, just like the other genres, has undergone significant changes in its historical development. This is partly attributable to the fact that stage types have also changed and have thus required different forms of acting.

Greek Classicism

Plays in ancient Greece were staged in *amphitheatres*, which were marked by a round stage about three quarters surrounded by the audience. Since amphitheatres were very large and could hold great masses of people (up to 25,000), the actors could hardly be seen from far back, and for this reason, acting included speaking in a loud, declamatory voice, wearing masks and symbolical costumes and acting with large gestures. The *chorus* was a vital part

of ancient drama. It had the function of commenting on the play as well as giving warning and advice to characters. The stage scenery was neutral and was accompanied by the real landscape surrounding the amphitheatre. Plays were performed in broad daylight, which also made it impossible to create an illusion of 'real life' on stage, at least for night scenes. That was not intended anyway. Ancient Greek drama was originally performed on special occasions like religious ceremonies, and it thus had a more ritual, symbolic and also didactic purpose. Another interesting fact to know is that the audience in ancient Greece consisted only of free men, i.e., slaves and women were excluded.

The Middle Age:

Medieval plays were primarily performed during religious festivities (*mystery plays; morality plays*). They were staged on wagons, which stopped somewhere in the market place and were entirely surrounded by the audience. The close vicinity between actors and audience has to account for a way of acting which combined serious renditions of the topic in question with stand-up comedy and funny or bawdy scenes, depending on the taste of the audience. Actors took into account the everyday experiences of their viewers and there was much more interaction between audience and actors than nowadays. The lack of clear boundaries between stage and audience again impeded the creation of a realistic illusion, which was also not intended.

Renaissance England

The Elizabethan stage was typically found in public theatres, i.e., plays were no longer performed outside. However, the Elizabethan theatre was still an open-air theatre as the lack of artificial lighting made daylight necessary for performances. An exception was the Blackfriars theatre, which was indoors and lit by candlelight. Theatre groups were now professional and sponsored by wealthy aristocrats. Groups, which were not under anybody's patronage, were considered disreputable vagabonds.

The stage was surrounded by the audience on three sides and there was still a close vicinity between audience and actors. The most common stage form in Renaissance England was the **apron stage** which was surrounded by the audience on three sides. This meant that actors could not possibly ignore their viewers, and theatrical devices such as asides and monologues ad spectators were an integral part of the communication system. The stage set was reasonably barren while costumes could be very elaborate. Since performances

took place in broad daylight, the audience had to imagine scenes set at night, for example, and respective information had to be conveyed rhetorically in the characters' speeches (word scenery). As there was barely any scenery, scenes could change very quickly with people entering and exiting. The three unities were thus frequently not strictly adhered to in Elizabethan drama. The Elizabethan theatre could hold up to 2,000 people, and the audience was rather heterogeneous, consisting of people from different social backgrounds. Plays of that period thus typically combine various subject matters and modes (e.g., tragic and comical) because they attempted to appeal to as wide an audience as possible.

Restoration Period

Theatres of the seventeenth and eighteenth centuries were considerably smaller than the Elizabethan theatre (they held around 500 people), and performances took place in closed rooms with artificial lighting. In contrast to modern theatres where the audience sits in the dark, the audience in the Restoration period was seated in a fully illuminated room. One must bear in mind that people of the higher social class were also interested in presenting themselves in public, and attending a play offered just such an opportunity. Because of the lighting arrangement, the division between audience and actors was thus not as clear-cut as today. Plays had the status of a cultural event, and the audience was more homogeneous than in earlier periods, belonging primarily to higher social classes. While the stage was closed in by a decorative frame and the distance between audience and actors was thus enlarged, there was still room for interaction by means of a minor stage jutting out into the auditorium. Furthermore, there was no curtain so that changes of scene had to take place on stage in front of the audience. Restoration plays thus still did not aim at creating a sense of realism but they presented an idealised, highly stylised image of scenery, characters, language and subject matter.

Modern Times

The stage of the nineteenth and twentieth centuries is called *proscenium stage* or *picture frame stage* because it is shaped in such a way that the audience watches the play as it would regard a picture: The ramp clearly separates actors and audience, and the curtain underlines this division. Furthermore, while the stage is illuminated during the performance, the auditorium remains dark, which also turns the audience into an anonymous mass. Since the audience is thus not

disturbed from watching the play and can fully concentrate on the action on stage, it becomes easier to create an illusion of real life in plays. Furthermore, the scenery is now often elaborate and as true-to-life as possible thanks to new technologies and more detailed stage props.

While many modern plays aim at creating the illusion of a story-world ‘as it could be in real life’ and acting conventions follow this dictum accordingly, there have also been a great number of theatrical movements which counter exactly this realism. However, the modern stage form has not been able to fully accommodate to the needs of more experimental plays (e.g., the *epic theatre*), nor to older plays such as those of ancient Greece or the Elizabethan Age simply because the overall stage conventions diverge too much. For this reason, we find nowadays a wide range of different types of stage alongside the proscenium stage of conventional theatres.

Dramatic Sub-genres

Ever since Aristotle’s *Poetics*, one distinguishes at least between two sub-genres of drama: *comedy* and *tragedy*. While comedy typically aims at entertaining the audience and making it laugh by reassuring them that no disaster will occur and that the outcome of possible conflicts will be positive for the characters involved, tragedy tries to raise the audience’s concern, to confront viewers with serious action and conflicts, which typically end in a catastrophe (usually involving the death of the protagonist and possibly others). Both comedy and tragedy have, in the course of literary history, developed further sub-genres of which the following list provides only an initial overview.

Types of Comedy

Sometimes, scholars distinguish between *high comedy*, which appeals to the intellect (comedy of ideas) and has a serious purpose (for example, to criticise), and *low comedy*, where greater emphasis is placed on situation comedy, slapstick and farce. There are further sub-genres of comedy:

Romantic Comedy

A pair of lovers and their struggle to come together is usually at the centre of romantic comedy. Romantic comedies also involve some extraordinary circumstances, e.g., magic, dreams, the fairy-world, etc. Examples are Shakespeare’s *A Midsummer Night’s Dream* or *as You Like It*.

Satiric comedy has a critical purpose. It usually attacks philosophical notions or political practices as well as general deviations from social norms by ridiculing

characters. In other words: the aim is not to make people ‘laugh with’ the characters but ‘laugh at’ them. An early writer of satirical comedies was Aristophanes (450-385 BC), later examples include Ben Jonson’s *Volpone* and *The Alchemists*.

Comedy of Manners

The comedy of manners is also satirical in its outlook and it takes the artificial and sophisticated behaviour of the higher social classes under closer scrutiny. The plot usually revolves around love or some sort of amorous intrigue and the language is marked by witty repartees and cynicism. Ancient representatives of this form of comedy are Terence and Plautus, and the form reached its peak with the *Restoration comedies* of William Wycherley and William Congreve.

Farce

The farce typically provokes viewers to hearty laughter. It presents highly exaggerated and caricatured types of characters and often has an unlikely plot. Farces employ sexual mix-ups, verbal humour and physical comedy, and they formed a central part of the Italian *commedia dell’arte*. In English plays, farce usually appears as episodes in larger comical pieces, e.g., in Shakespeare’s *The Taming of the Shrew*.

Comedy of Humours

Ben Jonson developed the comedy of humours, which is based on the assumption that a person’s character or temperament is determined by the predominance of one of four *humours* (i.e., body liquids): blood (= sanguine), phlegm (= phlegmatic), yellow bile (= choleric), black bile (= melancholic). In the comedy of humours, characters are marked by one of these predispositions which cause their eccentricity or distorted personality. An example is Ben Jonson’s *Every Man in His Humour*.

Melodrama

Melodrama is a type of stage play which became popular in the 19th century. It mixes romantic or sensational plots with musical elements. Later, the musical elements were no longer considered essential. Melodrama aims at a violent appeal to audience emotions and usually has a happy ending.

Types of Tragedy

Senecan Tragedy

A precursor of tragic drama were the tragedies by the Roman poet Seneca (4 BC – 65 AD). His tragedies were recited rather than staged but they became a model for English playwrights entailing the five-act structure, a complex plot and an elevated style of dialogue.

Revenge Tragedy / Tragedy of Blood

This type of tragedy represented a popular genre in the Elizabethan Age and made extensive use of certain elements of the Senecan tragedy such as murder, revenge, mutilations and ghosts.

Domestic / Bourgeois Tragedy

In line with a changing social system where the middle class gained increasing importance and power, tragedies from the 18th century onward shifted their focus to protagonists from the middle or lower classes and were written in prose. The protagonist typically suffers a domestic disaster which is intended to arouse empathy rather than pity and fear in the audience. An example is George Lillo's *The London Merchant: or, The History of George Barnwell* (1731).

Modern tragedies such as Arthur Miller's *The Death of a Salesman* (1949) follow largely the new conventions set forth by the domestic tragedy (common conflict, common characters, prose) and a number of contemporary plays have exchanged the tragic hero for an *anti-hero*, who does not display the dignity and courage of a traditional hero but is passive, petty and ineffectual. Other dramas resuscitate elements of ancient tragedies such as the chorus and verse, e.g., T.S. Eliot's *The Murder in the Cathedral* (1935).

Tragicomedy

The boundaries of genres are often blurred in drama and occasionally they lead to the emergence of new sub-genres, e.g., the *tragicomedy*. Tragicomedies, as the name suggests, intermingle conventions concerning plot, character and subject matter derived from both tragedy and comedy. Thus, characters of both high and low social rank can be mixed as in Shakespeare's *The Merchant of Venice* (1600), or a serious conflict, which is likely to end in disaster, suddenly reaches a happy ending because of some unforeseen circumstances as in John Fletcher's *The Faithful Shepherdess* (c.1609). Plays with multiple plots which combine tragedy in one plot and comedy in the other are also occasionally referred to as tragicomedies (e.g., Thomas Middleton's and William Rowley's *The Changeling*, 1622).

SO WHAT?

Let us consider Cyril Tourneur's *The Revenger's Tragedy* (c.1607). The title as such already allocates the play to a specific genre, the so-called revenge tragedy, but when one reads the play one is often struck by the mixture of tragedy and comedy. Act III, Scene 5 offers a particularly poignant example. In this scene, Vindice carefully prepares and eventually executes his revenge on the lecherous Duke who killed Vindice's fiancée because she resisted his advances. In a rhetorically powerful speech, Vindice philosophises about the transience of life and hence the pointlessness of giving up morality for pleasure:

Does the silk-worm expend her yellow labours
For thee? For thee does she undo herself?
Are lordships sold to maintain ladyships
For the poor benefit of a bewitching minute?
[...]
Does every proud and self-affecting dame
Camphor her face for this, and grieve her Maker
In sinful baths of milk, – when many an infant starves
For her superfluous outside, – all for this?
(*The Revenger's Tragedy*, III, 5: 71-86)

The topic and rhetoric is reminiscent of Hamlet's philosophical contemplations but this serious tone is not maintained throughout the scene. When Vindice disguises the skull of his dead fiancée, for example, he addresses 'her' as follows:

Madam, his grace will not be absent long.
Secret? Ne'er doubt us madam; 'twill be worth
Three velvet gowns to your ladyship. Known?
Few ladies respect that disgrace, a poor thin shell!
'Tis the best grace you have to do it well;
I'll save your hand that labour, I'll unmask you.
(*The Revenger's Tragedy*, III, 5: 43-48)

Vindice appears to be almost mad. He seems to be carried away by the idea that his time of revenge is finally approaching. At the same time, he takes pleasure in 'staging' the Duke's death and he makes a number of comments during the scene which create irony for the spectators who, unlike the Duke, know exactly what is going on (dramatic irony, see ch. 3.2.3.1.). Thus, he puns on the "grave look" (II, 5: 137) of the "bashful" lady (III, 5:133), which is

absolutely hilarious for the audience. Playing with words is a typical feature of the language style in comedies as it offers a lightness of tone which contrasts with the heroic and serious style of tragic speeches (wordplay can also be used in serious contexts, however, see ch. 3.7.4.). Vindice's brother, Hippolito, also uses a playful tone when he says:

Yet 'tis no wonder, now I think again,
To have a lady stoop to a duke, that stoops unto his men.
'Tis common to be common through the world,
And there's more private common shadowing vices
Than those who are known both by their names and prices.
(*The Revenger's Tragedy*, III, 5: 36-40)

The repetition of "stoop" and "common" reminds one of the language of comedies where witty remarks are often clad in puns. Scene 5 reaches its climax when the Duke kisses the skull and is thus poisoned. The Duke's first reaction is surprise: "Oh, what's this? Oh!" (III, 5: 160). Depending on how this line is spoken, it can be very amusing.

The same applies to the way the Duke dies. First of all, it takes an unusually long time and, apart from a few short phrases, the Duke is only able to utter "oh" every once in a while. There is no moving speech, and the

Duke's death lacks the dignity of other tragic deaths. Quite on the contrary, Vindice and Hippolito even further downgrade the Duke by stamping on him sadistically and by making jokes on the Duke's lament: "My teeth are eaten out" (III, 5: 160), meaning 'I am dying'. "Hadst any left?" (ibid.), Vindice asks back, and Hippolito remarks: "I think but few" (III, 5: 161). Finally, Vindice becomes impatient because the Duke is still alive and he says: "What! Is not thy tongue eaten out yet?" (III, 5: 190). This kind of wordplay deflates a fundamentally tragic event and presents it in an almost humorous manner. Scenes like this thus appear, especially to a modern audience, more like a farce or parody than tragedy. Of course this very much depends on how a director chooses to stage this play. *The Revenger's Tragedy* can easily be performed in a comical manner because there is great comical potential in the way the subject matter is rendered linguistically and plot-wise.

Tourneur's play is not exceptional for its time. A number of plays in the Elizabethan and Jacobean period somehow waver between being comedies or tragedies, and difficulties in classifying plays as 'either/or' already induced

contemporary authors to speak about their plays as tragicomedies (e.g., John Fletcher in the preface to his play *The Faithful Shepherdess*). This shows that generic terms are somewhat arbitrary and dependent on culturally defined conventions, which one needs to know in order to be able to discuss plays appropriately in their context.

PRACTICE

Assignments for self-control:

- What is the difference between primary text and secondary texts?
- Name the main features one can look at when analyzing drama.
- What significant changes has drama undergone in its historical development?
- What is the difference between high comedy and low comedy?
- What is the comedy of manners?
- What is the farce?
- What is the comedy of humours based on?
- Name the types of tragedy.

Drama Analysis

Analyzing dramas is like listening to a movie, but not seeing the movie. If we can't see the movie, we must listen to what the characters say to tell us about them. We also must know what the characters are doing because actions tell us a lot about people. It is important to know what kind of people or characters are in the play, where the play takes place, and what is happening. Plays often use narrators to tell us many of the above items. Plays also can have a character give us much of this important information.

DEFINITIONS FOR DRAMA ANALYSIS	
Protagonist	The main character who is trying to get somewhere or get something done
Antagonist	The character or force that is working against the Protagonist
Setting	Where the play takes place
Mood	Is the play serious, funny, sad, etc.

DEFINITIONS FOR DRAMA ANALYSIS	
Conflict	<p>All stories have some sort of struggle or conflict. What is the conflict? Conflict can be any of the following:</p> <ul style="list-style-type: none"> – people against people / society / businesses / government – people against something inside, like their feelings/heart/brain – people against nature
Character Analysis/ Descriptions	<p>Look at what the characters say and what they do. Think of how you would describe their emotions, their intelligence, their courage, their honesty, etc. Which ones are good? Which ones are not good? If you met one of these characters in real life, what type of things would you expect them to say or to do? Imagine that the characters showed up in the GED class. How would they behave? Characters can be many things:</p> <ul style="list-style-type: none"> – honest, brave, intelligent, polite, kind – dishonest, cowardly, unintelligent, rude, afraid – funny, pretty, happy – scary, ugly, sad – big, loud, clumsy – short, quiet, graceful
Predictions	<p>Can you tell what will happen? You are only reading a small part of a large play. What do you think happens after? Make predictions about what will happen with the characters after you are done reading. What would happen to the characters if you met them? How would you expect them to treat you?</p>
Classification of the Play	<p>Is the play a: comedy, tragedy, history, fantasy, or a social statement</p>

DEFINITIONS FOR DRAMA ANALYSIS	
Retell the Play	Be able to summarize what happens in the play. Know how the characters feel about each other. Be able to explain why the characters do what they do.
Dialogue	This is what the characters say. Find examples where the characters say things that explain how they feel or how they think. Things characters say are very important to understand.
Action	This is what the characters do. Character actions are important to understand. Be ready to give examples of character actions that show us what kind of person the character really is.
Who is telling the story?	Stories can be told by a narrator, by someone in the story, or by someone who is neither of these. Someone who knows what will happen is called an omniscient (all-knowing) person.

Practical Assignment 1. *Read the play, be ready to complete a drama analysis and do the tasks after it.*

The Borrower and the Boy

(By Mary Norton)

Reader's Theater Edition #29

Adapted for reader's theater (or reader's theatre) by Aaron Shepard, from the book *The Borrowers*, Harcourt Brace Jovanovich, New York, 1953.

NARRATOR 1: Imagine you are nearly fourteen years old but are only a few inches tall and live under the floor of a great house in the country. And imagine your tiny father one day takes you upstairs and outdoors for the first time – and on that very first day you meet a being that seems like a giant.

NARRATOR 2: That's what happened to Arrietty, one of the little people called the Borrowers. While her father was at work by the front door of the house, she

ran off under a cherry tree to sit among the grass and wildflowers. But then something moved above her on the bank. Something glittered. Arrietty stared.

NARRATOR 1: It was an eye. An eye like her own, but enormous. A *glaring* eye. Then the eye blinked. A great fringe of lashes came curving down and flew up again out of sight.

NARRATOR 2: Arrietty sat breathless with fear. Cautiously, she moved her legs. She would slide noiselessly in among the grass stems and slither away down the bank.

BOY: (*in a low voice*) Don't move!

NARRATOR 1: The voice, like the eye, was enormous, but somehow hushed. Arrietty, her heart pounding in her ears, heard the breath again drawing swiftly into the vast lungs.

BOY: Or I shall hit you with my stick!

NARRATOR 2: Suddenly Arrietty became calm. Her voice, crystal thin and harebell clear, came tinkling on the air.

ARRIETTY: Why?

BOY: (*surprised*) In case you ran toward me quickly through the grass. In case you came and scrabbled at me with your nasty little hands.

NARRATOR 1: Arrietty stared at the eye. She held herself quite still.

BOY: Did you come out of the house?

ARRIETTY: Yes.

BOY: From *where* in the house?

ARRIETTY: I'm not going to tell you!

BOY: Then I'll hit you with my stick!

ARRIETTY: All right, hit me!

BOY: I'll pick you up and break you in half!

ARRIETTY: All right.

NARRATOR 2: Arrietty stood up and took two paces forward.

BOY: (*gasps*)

NARRATOR 1: There was an earthquake in the grass. He spun away from her and sat up, a great mountain in a green jersey.

BOY: (*loudly*) Stay where you are!

NARRATOR 2: Arrietty stared up at him. Breathless she felt, and light with fear.

ARRIETTY: I'd guess you're about nine.

BOY: You're wrong. I'm ten.

NARRATOR 1: He looked down at her, breathing deeply.

BOY: How old are *you*?

ARRIETTY: Fourteen. Next June.

NARRATOR 2: There was silence while Arrietty waited, trembling a little.

BOY: Can you read?

ARRIETTY: Of course. Can't you?

BOY: No. I mean, yes. I mean, not so well.

ARRIETTY: I can read *anything* – if someone could hold the book and turn the pages.

BOY: Could you read out loud?

ARRIETTY: Of course.

BOY: Would you wait here while I run upstairs and get a book now?

ARRIETTY: Well –

BOY: I won't be but a minute.

NARRATOR 1: He began to move away, but turned suddenly and came back to her. He stood a moment, as though embarrassed.

BOY: Can you fly?

ARRIETTY: (*surprised*) No! Can you?

BOY: Of course not! I'm not a fairy!

ARRIETTY: Well, nor am I, nor is *anybody*. I don't *believe* in them.

BOY: (*confused*) You don't *believe* in them?

ARRIETTY: No! Do you?

BOY: Of course not! But . . . but supposing you saw a little man, about as tall as a pencil, with a blue patch in his trousers, halfway up a window curtain, carrying a doll's teacup. Would *you* say it was a fairy?

ARRIETTY: No, I'd say it was my father!

BOY: Oh. Are there many people like you?

ARRIETTY: No. None. We're all different.

BOY: I mean as *small* as you.

ARRIETTY: (*laughs*) What a funny question! Surely you don't think there are many people in the world *your* size?

BOY: There are more *my* size than *yours*.

ARRIETTY: (*laughs again*) Honestly! Do you really think . . . I mean, whatever sort of a world would it be? Those great chairs – I've *seen* them.

Fancy if you had to make chairs that size for *everyone*. And the stuff for their *clothes* – miles and miles of it, *tents* of it – and the sewing! And their great houses – reaching up so you can hardly see the ceilings – their great beds, the *food* they eat – great smoking *mountains* of it!

That’s why my father says it’s a good thing they’re dying out! Just a few, my father says – that’s all we need to keep us going. Otherwise, he says, the whole thing gets – what did he say? – *exaggerated*.

BOY: What do you mean, “keep us going”?

NARRATOR 2: So Arrietty told him about borrowing – how difficult it was, and how dangerous. She told him about the storerooms under the floor, about her mother, Homily, and her father, Pod. She told him about Pod’s exploits, his skill—how he would venture bravely into the house above to borrow whatever his family needed.

BOY: “Borrowing.” Is that what you call it?

ARRIETTY: What *else* could you call it?

BOY: I’d call it stealing.

ARRIETTY: (*laughs hard*) But we *are* Borrowers, like you’re a . . . a “human bean,” or whatever it’s called. We’re part of the house! You might as well say that the fire grate steals the coal from the coal scuttle!

BOY: Then what is stealing?

ARRIETTY: (*seriously*) Don’t you know? Stealing is . . . Well, suppose my Uncle Hendreary borrowed something from the house and then my father took it from *him*. But Borrowers don’t steal!

BOY: Except from human beings.

ARRIETTY: (*laughs harder still*) Oh dear, you *are* funny! Human beans are *for* Borrowers – like bread’s for butter!

NARRATOR 1: The boy was silent awhile. A sigh of wind rustled the cherry tree and shivered among the blossoms.

BOY: Well, I don’t believe it. I don’t believe that’s what we’re for at all, and I don’t believe we’re dying out!

ARRIETTY: (*impatiently*) Oh, goodness! Just use your common sense! You’re the only real human bean I ever saw, and I only know of three more. But I know of lots and lots of Borrowers!

BOY: Then where are they now? Tell me that.

ARRIETTY: Well, my Uncle Hendreary has a house in the country, and four children.

BOY: But where are the others?

ARRIETTY: (*confused*) Oh, they're somewhere.

NARRATOR 2: She shivered slightly in the boy's cold shadow.

BOY: (*coldly*) Well, I've only seen two Borrowers, but I've seen hundreds and hundreds and hundreds and hundreds and hundreds.

ARRIETTY: (*softly, to herself, as he speaks*) Oh, no.

BOY: of human beings.

NARRATOR 2: Arrietty stood very still. She did not look at him.

ARRIETTY: I don't believe you.

BOY: All right, then I'll *tell* you.

ARRIETTY: I *still* won't believe you.

BOY: Listen!

NARRATOR 1: And he told her about railway stations and football matches and racecourses and royal processions and Albert Hall concerts. He told her about India and China and North America and the British Commonwealth. He told her about the July sales.

BOY: Not hundreds, but thousands and millions and billions and trillions of great big enormous people! *Now* do you believe me?

NARRATOR 2: Arrietty stared up at him with frightened eyes.

ARRIETTY: (*softly*) I don't know.

BOY: As for *you*, I don't believe that there are any more Borrowers anywhere in the world! I believe you're the last three.

ARRIETTY: We're not! There's Aunt Lupy and Uncle Hendreary and all the cousins.

BOY: I bet they're dead. And what's more, no one will ever believe I've seen *you*. And you'll be the very last, because you're the youngest. One day, you'll be the only Borrower left in the world!

NARRATOR 1: He sat still, waiting, but she did not look up.

BOY: (*without malice*) Now you're crying.

ARRIETTY: (*not looking at him*) I'm going home.

BOY: Don't go. Not yet.

ARRIETTY: Yes, I'm going.

BOY: (*pleading*) Let me just get the book. Please? I'll just be a minute!

ARRIETTY: (*absently*) All right.

NARRATOR 2: He was gone. And she stood there alone in the sunshine, shoulder deep in grass. What had happened seemed too big for thought. Not only had she been seen, but she had been talked to. Not only had she been talked to, but she had –

POD: (*in a low voice*) Arrietty! Come over here!

NARRATOR 1: She spun around, and there was Pod on the path, round-faced, kind, familiar. Obediently she started over to him.

POD: What d’you want to go in the grass for? I might never have seen you! Hurry up, now. Your mother’ll have tea waiting.
(*POD and ARRIETTY leave.*)

Example of how to complete a drama analysis

The Borrower Meets the Boy	
Protagonist	Arrietty
Antagonist	Boy
Setting	A house in the country
Mood	Serious
Conflict	Arrietty has conflict with Boy.
Character Analysis/ Descriptions	Arrietty is small, intelligent, brave, polite, kind She is a Borrower – only a few inches tall. She is 14 Boy is giant, not so smart, afraid, mean, not kind He is a giant. He is 10.
Predictions	I think that Boy and Arrietty will meet again. He will probably be angry that she did not wait for him to return. Arrietty will be too smart for Boy. She will make friends with him.
Classification of the Play	This play is a fantasy.

Retell the Play	Arrietty, a Borrower, is surprised to meet a giant boy. He is afraid of Arrietty. They talk. We learn that Boy and Arrietty do not know facts about each other's worlds. Boy wants Arrietty to read for him. He leaves to go get a book. Arrietty waits for him, but another Borrower finds her and tells her it is time to go home.
Dialogue	Boy threatens to hit Arrietty with a stick – this shows he is mean and maybe afraid. He also says that he would hit her if she attacked him. He is afraid of her and of Borrowers.
Action	There is not a lot of action. Boy and Arrietty talk during most of the play. Boy leaves to get a book. Another Borrower named Pod arrives and tells Arrietty that they need to go home.
Who is telling the story?	Two narrators tell us the story and describe the action.

Practical Assignment 2. *Use the words in this chart to complete the following drama analysis.*

fiction	protagonist
mean, afraid, and not very smart	human beans
Boy	The Borrower Meets the Boy
believe each other	magic
hit her with a stick	Borrowers
brave, polite, and smart	do not know much about each other
home in the country	dying off and that there are not many left
she is afraid	Borrowers

This is an analysis for a play called, _____. This play is _____. It is a children's story. The setting for this play is a _____. In this play, very little creatures called _____ live in a world with giant people. _____ go into the world of giants when they need to take something. The _____ of this play is a Borrower named Arrietty. She is _____. For example, when she first meets boy she does not run even though _____. _____ is the antagonist. He is _____. For example, when he first meets Arrietty, he threatens to _____. Boy and Arrietty show that they _____. For example, Arrietty calls giants _____. In addition, Boy asks if Arrietty is _____. Arrietty laughs when he asks her. Arrietty and Boy also do not _____. For example, Arrietty says that she has been told humans are _____. Boy laughs when he hears this. Write in your own words, a couple of sentences about what you thought of the drama reading. What did you like? What did you not like?

Unit 11

FUNCTIONAL STYLES

Keywords: style; scientific style; style of official documents; newspaper style; publicist style; belles-lettres style.

The word "style" through long usage and misuse, interpretation and misinterpretation has become highly polysemantic, and in every branch of linguistics or art or literature has its own understanding and functioning.

Here we shall speak of the so-called functional styles of speech, each of which is a system of closely related lexical, phonetic and syntactical means understood by the people, speaking this language, as a whole, as a unity serving a definite aim in communication.

Naturally, different languages present a different scheme of distribution of language means, i.e. a different scale of styles, but the principle of differentiation remains the same.

As to the English language, most linguists agree, to single out such main functional styles in it:

1. The style of scientific prose, or scientific style;
2. The style of official documents, or official style;
3. Newspaper style;
4. Publicist style;
5. Belle-lettres or fiction style.

Though each of the enumerated styles presents a unity, an organized system, one should not accept these unities as barred from one another. On the contrary, they very often overlap, so that the newspaper style may "borrow" a feature, characteristic of the style of fiction, or the latter may use contributions from the scientific style etc. But these facts do not destroy the system, because they are incidental and are always used with the changed function, different from that with which they are used in their "home" style. For example, terms in scientific prose make an obligatory, permanent, essential feature, while their appearance in the style of fiction is only sporadic, and their function is not to directly name objects, thus logically developing the utterance (as it is in the style of scientific prose), but 'to characterize a person, the place etc., i.e. it becomes indirect and emotive.

Though independently existing, stand rather close to one another 'in the general system of the language, so, e. g. the style of fiction stands closer to the newspaper style than to the official style.

You will observe this and other points from separate detailed characteristics of each style, to which task we are now proceeding.

Scientific Style

Quite evidently each branch of science has its own themes and subjects, and a treatise devoted to problems of biology will look very differently from the one about the grammatical patterns of the language. And, still, we can state that, in spite of the divergence of subject matter, scientific works have common features which allow us to single out scientific style as one of the functional styles of the English language.

From the lexical point of view, scientific style is characterized by the excessive use of terms, literary and neutral words mainly in their direct meanings; complete absence of dialectal, slang or vulgar words. Almost complete absence of standard colloquial words comparatively limited

vocabulary, smaller range of word-building patterns; selective usage of personal pronouns (i.e. the 2nd person is not used at all; 3rd person singular is represented mainly through "it"; 1st person plural "we" is definitely favored to 1st person singular "I" etc.).

Syntactically a sentence or an utterance is characterized by structures prompted by strictly logical thinking, emphatic syntax is completely avoided: such syntactical speech division means are frequent as: "on the one hand ... on the other hand", "first..., second..., etc." Partial or final completion of an idea is marked by conclusive conjunctions: "so", "thus", and others; homogeneous members with such syntactical termination as "etc.", "& o.", or conjunction "i.e." are also used frequently.

Participial constructions are mainly placed before the modified word; paragraphs are connected not only semantically, but by evident syntactical means of connection. Simple sentences are rated lower than those with complicated structure. Among the latter ones, complex sentences prevail over compound sentences.

The author's individuality is not evident in scientific style, because personal feelings and emotions are not allowed there, while personal views and evaluations have to be objectively proved.

Either a scientific article may be addressed to specialists in a particular scientific field, or it may be written with the aim of popularization, so that it could be understood not only by the professionals but by a much larger audience. Thus we may speak of two trends within the style of scientific prose: scientific prose proper and popular scientific prose.

In popular scientific works the author strives to be understood by people who might not be well-acquainted with the subject of his article. Therefore, besides adhering to all the typical paraphernalia of the scientific style he resorts also to means, which, would help to bring home his idea – comparisons with objects already known, metaphor which would picturesquely illustrate the point etc. Such implementation of expressive means of the language by no means changes the essence of the scientific style or makes a scientific article a work of fiction, because they are used only occasionally, and their main function is not aesthetic, as in fiction, but communicative, as in scientific prose.

Style of Official Documents

This functional style deals with various sorts of official documents: business and commercial correspondence, military orders, decisions of courts of law, governmental issues etc. Frequent repetitions of the same word combinations bring forth rapid formation of clichés, phraseological units, set formulas: "in witness thereof", "to state and affirm", "on behalf of", "there from" etc. This in its turn leads to rigorous forms of expression which change very slowly and with difficulty, opposing the general tendency of the language towards change, progress and perfection. Thus, archaisms become a characteristic feature of the vocabulary of the official style.

The essence of an official document lies in its statement of certain relations between governments, powers, companies etc. Moreover, this subject matter stipulates the form: to emphasize the equality of parties in the discussed problem, or to show equal importance of a number of enumerated items of a treaty, parallel constructions are in frequent demand. To embrace a whole condition of a treaty (charter, chapter etc.) very long sentences are used, so not infrequently a document of considerable size numbers only two, three or even one sentence with a complicated system of co- and subordination. Figures and lettering are employed to specify each separate item.

Syntactical peculiarities of the official style are marked graphically – a new line often begins with a small letter; the new paragraph thus created expresses one point of a condition which occupies a whole page. Paragraphs in such cases are separated by semicolons; commas, dashes and colons remaining for punctuation within paragraphs. Other graphical means, such as italics, bold type, capital lettering is also extremely characteristic of the official style.

Permanent application of the same denomination for the same objects or phenomena made it possible to shorten a great number of them, thus making shortenings and abbreviations an indispensable feature of the official style: e.g. U. K. (United Kingdom), UNO (United Nations Organization); B.A. (British Admiralty) and many others.

In official documents one will necessarily meet repetition, which is explained by the fact that synonyms in naming one and the same object (phenomenon, item etc.) are avoided for fear of misunderstanding or misinterpretation of the text which might cause serious economic, political or financial trouble.

Words in official documents are used in their direct logical meanings. The only exception is presented by the opening and conclusive formulas of official-correspondence where rigorous rules demand expressions of respect- and utmost readiness to serve and please. Here nowadays we may speak of trite epithets and hyperboles, because "Dear Sirs", or "Yours faithfully" remain fully divorced from the contents of the letter itself. Originally though, such beginnings and ends went in complete accordance with the letter and as such could neither have been considered trite hyperboles nor fixed epithets and clichés.

This fact once again proves that functional styles present a historical category which depends upon the actual state or relations among the members of a certain society.

Newspaper Style

Most English and American newspapers are traditionally voluminous, so the natural desire to attract the reader's attention and to draw it to this or that particular piece was the primary cause of origination of many typical features characterizing the newspaper style.

Graphical features of choosing and changing the type within the same article, the arrangement of lines and types in its title – all these are extremely significant, the headlines, that are the first to catch the reader's eye. As a rule, 2 – 3 (or even 4) types of diminishing size are used to head one article.

The vocabulary of the article is a mixture of literary and colloquial words, so that it could be adequately read and understood by the majority of the readers. Shortenings and abbreviations are not infrequent both in the headings and in the articles themselves: "A-bomb", "A-war" (for atomic bomb, atomic war), "H-tests", "M. P." (Member of Parliament or Military Police), "T.U.C." (for Trade Union Committee) and many others.

Phraseology of newspaper articles is well developed. For frequent repetitions of the same situations (with names, places, powers etc. changed) stipulates resorting to the once-found wording, which in its turn leads to the fast establishing of word combinations as set, thus originating peculiar newspaper clichés and phraseologisms – "to unleash (to instigate) a war"; "to face facts", "warm and friendly atmosphere of the talks" etc.

The syntax of the article, unlike that of the title, is complicated, with one sentence including a number of, clauses, participial constructions and extended

prepositional structures; so that the content of the article could be squeezed into 1-3 sentences.

Publicist Style

Publicist style includes a number of subdivisions; the style of newspaper and magazine articles, essays, oratorical style and the style of radio and television commentators. The general aim of publicist style is to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the article or in the speech.

The peculiarities of publicist style, its logical argumentation combined with emotional appeal-account for the fact that it has something in common both with scientific prose and belle-lettres style. The emotional appeal is generally achieved by the use of words with emotive meaning and the use of stylistic devices. But stylistic devices used in publicist style are not fresh or genuine and the individual element true of belle-lettres style is usually not present here.

Publicist style is the only style, which has two forms: written and oral. Articles and essays belong to the written form of publicist style while oratorical style and the style of radio and television commentators belong to its oral form.

The aim of newspaper articles is to interpret the news, to comment on the political events of the day and to convince the reader that the interpretation of the facts given by the paper or the magazine is the only correct one. Like any other subdivisions of publicist style newspaper and magazine articles convince the reader not only by logical-argumentation but by emotional appeal as well.

So, the vocabulary of articles contains terms (political, economic etc.), newspaper clichés and emotionally coloured vocabulary and stylistic devices.

Essay is usually a short literary article on philosophical, aesthetic or literary subject. It never goes deep into the subject but merely touches upon it.

Essay is often written in the first person and has some individual element. Some essays are written in a highly emotional manner resembling the style of belle-lettres, others have little coloring and resemble scientific prose.

As oratorical speech is an oral subdivision of publicist style it has certain typical features of the oral type of speech such as the use of direct address (ladies and gentlemen, Sir, honorable members, etc.), the use of contractions (I'll, don't, etc.), the use of alliteration.

The desire of the speaker to rouse the audience and to keep it in suspense results in the use of emotionally coloured words and various stylistic devices both lexical and syntactical. Such lexical stylistic devices as epithets, metaphors, similes, periphrases, allusions are widely used in the oratorical speech. Among other syntactical stylistic devices widely used in the oratorical speech are antithesis, rhetorical and non-rhetorical questions, exclamatory sentences, climax, and suspense.

Belles-lettres Style

Belles-lettres style (or in other words poetic style) has three subdivisions or sub-styles: 1) the style of poetry proper (verse), 2) the style of prose, 3) the style of drama. Each has its own peculiarities but all of them have some common leading features resulting from their common aim. The aim of belles-lettres style is to inform, communicate facts and ideas to the reader and to reveal certain feelings, affecting the reader emotionally.

The leading linguistic feature of all the subdivisions of belles-lettres style is the use of the emotional language. The degree and character of imagery, that is the use of figurative way of expressing ideas varies in different subdivisions of this style. The element of emotion is also different in the three subdivisions.

Imagery may be created by various linguistic means. Imagery makes speech concrete, picturesque and palpable. Images help the author to make the reader see what he sees, hear what he hears and feel what he feels.

The most important linguistic means of creating imagery are lexical: all stylistic devices, especially those based on the interaction of logical and contextual meanings of the word (metaphor, metonymy, irony, and the like). These figurative expressions make the reader see two things simultaneously, and picture a definite and palpable image.

But not only lexical stylistic devices are means of creating imagery. Words in their logical meaning may be employed in such a way and so artistically that the reader visualizes what the author desires to picture. Hemingway often makes the reader feel what his character feels without using the word denoting this emotion. The mere repetition of the verb "look" in his story "The Short Happy Life of Francis Macomber" as an expression of a certain reaction and response to other characters' actions and words makes the reader read between the lines and imagine Mrs. Macomber's thoughts and feelings. So

implication which is created in this story is of great stylistic value: it contributes to the figurativeness of speech.

"You've got your lion," Robert Wilson said to him, "and a damned fine one too".

Mrs. Macomber looked at Wilson quickly...

"He is a good lion, isn't he? Macomber said. His wife looked at him now. She looked at both men as though she had never seen them before.

One, Wilson, the white hunter, she knew she had never truly seen before. He smiled at her now and she looked away from his face at the way his shoulders sloped...

"Well, here's to the lion", Robert Wilson said. He smiled at her again and, not smiling, she looked curiously at her husband.

Syntactical means also contribute to figurative character of speech.

Phonetic means may also help the author to achieve figurative speech, but of a different kind, making the reader hear what he himself hears. Note a certain acoustic image created by onomatopoeia in the passage from G. Green's novel "The Power and Glory": "The mestizo watched the mules pick their way along the narrow stony path with a look of wistful greed: they disappeared round a shoulder of rock – crack, crack, crack – the sound of their hooves contracted into silence."

In poetry the role of phonetic means is naturally great. The combination of rhythm, rhyme, alliteration creates a specific acoustic image which helps the poet to express his feelings and thoughts. The degree of emotional element varies in different subdivisions of belles-lettres style and in different individual styles. The element of emotion is higher in poetry proper, where the poet usually directly reveals his feelings and personal evaluations and affects the reader emotionally. The element of emotion in drama, on the other hand, is not high, the playwright's individual evaluation is revealed indirectly – through the manner of shaping the characters of the play.

Belles-lettres style is also characterized by the use of some peculiarities of the oral type of speech. The degree of the oral type varies in different subdivisions, so in drama lexical, grammatical and phonetic peculiarities of the oral type of speech are widely employed, while in poetry they are usually not employed at all. As to the speech of prose style it is so various that some of its patterns may near poetry proper, others – drama.

PRACTICE

Comprehension:

Assignments for self-control

1. What are the main trends in style study?
2. What is a functional style and what functional styles do you know?
3. What do you know about individual style study?
4. What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?
5. What are the main characteristics of oral speech?
6. What do you know about the scientific style?
7. Characterize the official style.
8. Discuss the peculiarities of the newspaper style.
9. What are the main features of the publicist style?
10. What is the status of the belles-lettres style among other functional styles?

Practical Assignment: define the style

1. Vice President Johnson, Mr. Speaker, Mr. Chief Justice, President Eisenhower, Vice President Nixon, President Truman, Reverend Clergy, fellow citizens: We observe today not a victory of party but a celebration of freedom, symbolizing an end as well as a beginning, signifying renewal as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three-quarters ago. The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. Yet the same revolutionary beliefs for which our fore-bears fought are still at issue around the globe – the belief that the rights of man come not from the generosity of the state but from the hand of God. We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans – born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage – and unwilling to witness or permit the slow undoing of those human rights to which

this nation has always been committed, and to which we are committed today at home and around the world.

2. European News

Argentinean parrots invade Madrid

By Elizabeth Nash ¾

PARROTS ARE invading the parks of Madrid. The war-bling of the caged canaries that traditionally inhabit the city's sunny balconies may soon be drowned by screeching. Naturalists fear the swiftly multiplying green-and-grey parrot (*Myiopsitta monachus*) with its powerful bill and long tail feathers may see off smaller birds in the wild. Wood pigeons on the fringes of the city are retreating before the exotic Latin American interloper. The parrots are originally from Argentina, where they have reproduced so uncontrollably that they are considered something of a plague. They have been brought to Spain in recent years to be sold as pets, but owners grew sick of the incessant chatter and squawking and freed the birds

The parrots find the habitat around Madrid ideal, and are increasing exponentially. Colonies have formed in Canillejas near the airport and in the Casa de Campo parkland to the west of the city, where the birds have built a network of nests by breaking branches cedars, their favourite trees. "Birds who were casually freed by individuals a few years ago have now created a big public problem that's difficult to control," said Alfredo Bengoa, of the veterinary department at Complutense University, Madrid. "They'll soon be the monarchs of all the green spaces of Madrid."

3. *From The Hitch Hiker's Guide to the Galaxy by Douglas Adams*

Far out in the uncharted backwaters of the unfashionable end of the western spiral arm of the Galaxy lies a small unregarded yellow sun. Orbiting this at a distance of roughly ninety-two million miles is an utterly insignificant little blue green planet whose ape-descended life forms are so amazingly primitive that they still think digital watches are a pretty neat idea. This planet has – or rather had – a problem, which was this: most of the people on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were unhappy.

And so the problem remained; lots of the people were mean, and most of them were miserable, even the ones with digital watches. Many were increasingly of the opinion that they'd all made a big mistake in coming down from the trees in the first place. And some said that even the trees had been a bad move, and that no one should ever have left the oceans. And then, one

Thursday, nearly two thousand years after one man had been nailed to a tree for saying how great it would be to be nice to people for a change, one girl sitting on her own in a small cafe in Rickmansworth suddenly realized what it was that had been going wrong all this time, and she finally knew how the world could be made a good and happy place. This time it was right, it would work, and no one would have to get nailed to anything. Sadly, however, before she could get to a phone to tell anyone about it, a terribly stupid catastrophe occurred, and the idea was lost forever.

Unit 12

STYLISTIC DIFFERENTIATION of ENGLISH VOCABULARY

Keywords: neutral words; literary and colloquial words; literary words; colloquial words.

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use. The biggest division is made up of *neutral* words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are *literary* and *colloquial* strata respectively.

While speaking about stylistic reference, the following factor should be emphasized: stylistic reference can be recognized only when there is some common element to refer to. This common element is the similarity, of denotation, or, in other words, synonymy of words. Where there is just one word to denote a certain concept or object of reality there would be no question of stylistic reference. Thus, the major dichotomy is to be found between stylistically neutral vs. stylistically marked words.

Subdivisions within the class of stylistically marked words are numerous. But the main opposition lies between words of *literary* stylistic layer (words of

Standard English) and those of *non-literary* stylistic layer (words of Sub-Standard English).

Literary words, both general (also called learned, bookish, high-flown) and special, contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness Торжественность, изысканность, серьезность, весомости, учёности. They are used in official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose.

Colloquial words, on the contrary, mark the message as informal, non-official, conversational. Apart from general colloquial words, widely used by all speakers of the language in their everyday communication (e. g. "dad", "kid", "crony", "tan", "to pop", "folks"), some special subgroups may be mentioned.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication. Though there is no immediate correlation between the written and the oral forms of speech on the one hand, and the literary and colloquial words, on the other, yet, for the most part, the first ones are mainly observed in the written form, as most literary messages appear in writing. And vice versa: though there are many examples of colloquialisms in writing (informal letters, diaries, certain passages of memoirs, etc.), their usage is associated with the oral form of communication.

Consequently, taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating (copying) everyday oral communication – i.e., in the dialogue (or interior monologue) of a prose work.

When we classify some speech (text) fragment as literary or colloquial it does not mean that all the words constituting it have a corresponding stylistic meaning. More than that: words with a pronounced stylistic connotation are few in any type of discourse, the overwhelming majority of its lexis being neutral. As our famous philologist L. V. Shcherba once said – a stylistically coloured word is like a drop of paint added to a glass of pure water and colouring the whole of it.

Each of the two named groups of words, possessing a stylistic meaning, is not homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one

is divided into the *general*, and used by most native speakers in generalized literary (formal) or colloquial (informal) communication, and special bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow, specified communicative purpose.

With respect to the functional styles, vocabulary can be subdivided into bookish (literary), which is typical of formal styles, and colloquial vocabulary which is typical of the lower style in oral communication; besides there is always present in the language a stylistically neutral vocabulary which can be used in different kinds of style. Consider the following examples:

child (neutral) – kid (colloq.) – infant (bookish, official) – offspring (bookish, scientific);

father (neutral) – daddy (colloq.) – male parent / ancestor (formal);

leave / go away (neutral) – be off / get out / get away / get lost (colloq., or familiar-colloq.) – retire / withdraw (bookish);

continue (neutral) – go on / carry on (colloq.) – proceed (bookish, formal);

begin / start (neutral) – get going / get started / Come on! (colloq.) – commence (formal).

Stylistically neutral words usually constitute the main member in a group of synonyms, the so-called synonymic dominant: they can be used in any style, they are not emotionally coloured and have no additional evaluating elements.

Unlike neutral words which only denote a certain notion and thus have only a denotational meaning, their stylistic synonyms usually contain some connotations, i.e. additional components of meaning which express some emotional colouring or evaluation of the object named; these additional components may also be simply the signs of a particular functional style of speech.

The style of informal, friendly oral communication is called colloquial. The vocabulary of colloquial style is usually lower than that of the formal or neutral styles, it is often emotionally coloured and characterised by connotations (consider the endearing connotations in the words daddy, kid or the evaluating components in trash).

Colloquial speech is characterised by the frequent use of words with a broad meaning (something close to polysemy): speakers tend to use a small group of words in quite different meanings, whereas in a formal style (official,

business, scientific) every word is to be used in a specific and clear meaning. Compare the different uses of the verb *get* which frequently replaces in oral speech its more specific synonyms:

I got (= received) a letter today; Where did you get (= buy) those jeans?; They didn't get (= there wasn't) much snow last winter; I got (= caught) the 'flu last month; Where has my pen got to (= disappeared)?; I got (= forced) him to help me with the work; I didn't get (= hear) you / what you said.

There are phrases and constructions typical of colloquial style: What's up? (= What has happened?); so-so (= not especially good); Sorry? Pardon? (= Please, repeat it, I didn't hear you); See you (= Good-bye); Me too / neither (= So / neither do I), etc.

In grammar there may be: (a) the use of shortened variants of word-forms, e.g. *isn't*; *can't*; *I'd say*, *he'd've done* (= would have done); *Yaa* (= Yes); (b) the use of elliptical (incomplete) sentences; (*Where's he?*) – *At home*; *Like it?* (= Do you / Did you like it?) – *Not too much* (= I don't like it too much); (*Shall I open it?*) – *Don't!* *May I?* (= May I do this?)

The syntax of colloquial speech is also characterised by the preferable use of simple sentences or by asyndetic connection (absence of conjunctions) between the parts of composite sentences; complex constructions with non-finite forms are rarely used.

Besides the standard, literary-colloquial speech, there is also a non-standard, or substandard, speech style, mostly represented by a special vocabulary. Such is the familiar-colloquial style used in very free, friendly, informal situations of communication – between close friends, members of one family, etc. Here we find emotionally coloured words, low-colloquial vocabulary and slang words. This style admits also of the use of rude and vulgar vocabulary, including expletives (obscene words / four-letter words / swear words): *rot* / *trash* / *stuff* (= smth. bad); *the cat's pyjamas* (= just the right / suitable thing); *bread-basket* (= stomach); *tipsy* / *under the influence* / *under the table* / *has had a drop* (= drunk); *cute /great!* (Am.) (= very good); *wet blanket* (= uninteresting person); *hot stuff!* (= smth. extremely good); *You're damn right* (= quite right).

Words of literary stylistic layer (Standard English).

1) **Terms**, subdivided into: 1) popular terms of some special spheres of human knowledge known to the public at large (*typhoid, pneumonia*); 2) terms used exclusively within a profession (*phoneme, micro-linguistics*).

Words or word groups which are specifically employed by a particular branch of science, technology, trade, or the arts to convey a concept peculiar to this particular activity are identified as terms. Terms are generally associated with a certain branch of science and therefore with a series of other terms belonging to that particular branch of science. They always come in clusters, either in a text or on the subject to which they belong, or in special dictionaries which unlike general dictionaries make a careful selection of terms. Taken together, these clusters of terms form a system of names for the objects of study of any particular branch of science.

Terms are coined to nominate new concepts that appear in the process of and as a result of technical progress and the development of science. “All scientists are linguists to some extent. They are responsible for devising a constituent terminology, a skeleton language to talk about their subject-matter” (Ullmann S., 1951). This quotation makes clear one of the essential characteristics of a term – its highly conventional character. A term is generally very easily coined and easily accepted; and new coinages as easily replace outdated ones. Terms therefore are rather transitory by nature, though they may remain in the language as relics of a former stage in the development of a particular branch of science. Terms are characterised by a tendency to be monosemantic and therefore easily call forth the required concept.

Terms are predominantly used in special works dealing with the notions of some branch of science. Therefore, it may be said that they belong to the scientific style. But their use is not confined to this style. They may as well appear in other styles: in newspaper style, in publicistic style, in the belle-lettres style, and practically in all other existing styles. But their function in this case changes. They no longer perform their basic function, that of bearing an exact reference to a given notion or a concept. The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language naturally contains special words and expressions.

With the increase of general education and the expansion of technique to meet ever growing needs and desires of mankind, many words that were once terms

have gradually lost their qualities as terms and have passed into the common literary vocabulary. This process is called “determinisation”. Such words as television, computer, mobile phone, e-mail and the like have long been in common use and their terminological character is no longer evident.

Correlated to terms are professionalisms, the words used in a certain trade, profession by people connected by common interests both at work and at home. They commonly designate some working process or implement of labour. Professional words name anew already existing concepts and have the typical properties of a special code, but they do not aim at secrecy. They perform a socially useful function in communication, facilitating a quick and adequate grasp of the message. The main feature of a professionalism is its technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialised group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary people, are easily decoded and enter the neutral stratum of the vocabulary. Professionalisms generally remain in circulation within a certain community, as they are linked to a common occupation and social interests.

The semantic structure of the term is usually transparent and is therefore easily understood. The semantic structure of a professionalism is often dimmed by the image on which the meaning of the professionalism is based, particularly when the features of the object in question reflect the process of work, metaphorically or metonymically. Like terms, professionalisms do not allow any polysemy, they are monosemantic. Here are some professionalisms used in different spheres of activity: tin-fish (submarine), piper (a specialist who decorates pastry with the use of a cream-pipe); outer (a knockout blow).

A good illustration of professionalisms as used by a man-of-letters can be found in Dreiser’s “Financier”:

“Frank soon picked up all the technicalities of the situation. A ‘bull’, he learned, was who bought in anticipation of a higher price to come; and if he was ‘loaded’ up with ‘line’ of stocks he was said to be ‘long’. He sold to ‘realise’ his profit, or if his margins were exhausted he was ‘wiped out’. A ‘bear’ was one who sold stocks which most frequently he did not have, in anticipation of a lower price at which he could buy and satisfy his previous sales.”

In the extract above, each financial professionalism is explained by the author and the words themselves are in inverted commas to stress their peculiar idiomatic sense and also to indicate that the words do not belong to the standard English vocabulary in the meaning they are used.

2) **Poeticisms**, words used exclusively in poetry and the like. Many of these words are archaic or obsolete, such as *whilom* (sometimes), *ought* (anything), *ne* (no, not), *haply* (may be); *for ay* (for ever), *ween* (I suppose), *he kens* (he knows); *childe* (a nobleman's son);

3) **Foreign words and barbarisms** (*bon mot*, *negligee*, *au revoir*, *ad absurdum*, *Bunderswehr*). A distinction is made between the two. Barbarisms are considered to be part of the vocabulary of the given language constituting its peripheral layer. They are usually registered in dictionaries (*a propos*, *vis-a-vis*, etc.) while foreign words are, as a rule, not found in dictionaries. In literature barbarisms are generally used to lend local color: *pied-a-terre* (a small flat), *croissants* (breakfast, bread), etc. But it would also be true to say that no straight line of demarcation can be drawn between the two groups.

Words of non-literary stylistic layer (Sub-standard English). This layer also includes several subgroups:

1) **Slang forms**, the biggest one. The term slang is used in a very broad and vague sense. Besides denoting low-colloquial words, it is also used to denote special jargons / cants, i.e. words typically used by particular social groups to show that the speaker belongs to this group, as different from other people. Originally jargons were used to preserve secrecy within the social group, to make speech incomprehensible to others – such is the thieves' jargon / cant. There is also prison slang, army slang, school slang, teenagers slang, etc.

Examples of American campus slang: *dode* (= an appealing / stupid person, idiot); *harsh* (= very bad, mean); *nerd / nurd* (= a person who studies a lot or is socially outdated); *thrash* (= perform well on a skateboard); *throg* (= drink any alcoholic drink); of American teenagers slang: *flake* (= a stupid erratic person); *scarf* (= eat or drink; consume); *scope out* (= look at, examine, check out); *chill out* (= relax, calm oneself); *babe magnet* (= a person or thing that attracts members of the opposite sex). However, often words from a particular jargon spread outside its social group and become general slang. See examples of general British slang: *crackers* (= crazy people); *the year dot* (= long ago); *get the hump* (= get angry); *mac* (= Scotsman); *ratted* (= drunk); *snout* (= tobacco);

of general American slang: buck (= dollar); cabbage (= money); John (= lavatory); give smb. wings (= teach to use drugs); top dog (= boss); stag party (= a party without a woman).

2) *Jargonisms* stand close to slang, also being substandard, expressive and emotive, but, unlike slang they are used by limited groups of people, united either professionally (in this case we deal with professional jargonisms, or *professionalisms*), or socially (here we deal with *jargonisms proper*). In distinction from slang, jargonisms of both types cover a "narrow semantic field": in the first case it is that, connected with the technical side of some profession (bull - one who buys shares at the stock-exchange; *bear* - one who sells shares; *sparks* - a radio-operator; *tin-hat* - helmet, etc. In oil industry, e.g., for the terminological "driller" (буровик) there exist "borer", "digger", "wrencher", "hogger", "brake weight"; for "pipeliner" (трубопроводчик) there exist "swabber", "bender", "cat", "old cat", "collar-pecker", "hammer man"; for "geologist": "smeller", "pebble pup", "rock hound", "witcher", etc. From all the examples at least two points are evident: professionalisms are formed according to the existing word-building patterns or present existing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item. There are also professional words which represent a kind of jargon / slang used by people in their professional activity. See some professional jargon words for a blow in boxing: an outer (a knock-out blow); a right-hander; an uppercut; a clinch (position of fighting close, body pressed to body). Within the English formal language, the following styles are distinguished: the style of official documents, the scientific prose style, the publicistic style, the newspaper style, the belle-lettres style. Most of these styles belong exclusively to writing, insomuch as only in this particular form of human intercourse can communications of any length be completely unambiguous. Each style is characterised by a number of individual features which can be classified as leading or subordinate, constant or changing, obligatory or optional, essential or transitory. Each style can be subdivided into a number of substyles. The latter present varieties of the root style and have much in common with it. The root styles fall into the following substyles:

Slang words, used by most speakers in very informal communication, are highly emotive and expressive, as such, lose their originality rather fast, and are

replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a "pretty girl" is worded by more than one hundred ways in slang.

In only one novel by S. Lewis there are close to a dozen synonyms used by Babbitt, the central character, in reference to a girl: "cookie", "tomato", "Jane", "sugar", "bird", "cutie", etc.

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: "pal", "chum," "crony" for "friend"; "heavies", "woolies" for "thick panties"; "booze" for "liquor"; "dough" for "money"; "how's tricks" for "how's life"; "beat it" for "go away" and many more – are examples of such a transition.

Jargonisms proper are characterized by similar linguistic features but differ in function and sphere of application. They originated from the thieves' jargon (l'argo) and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be cryptic, secretive. This is why among them there are cases of conscious deformation of the existing words. The so-called *back jargon* (or *back slang*) can serve as an example: in their effort to conceal the machinations of dishonest card-playing, gamblers used numerals in their reversed form: "ano" for "one", "owt" for "two", "erth" for "three".

Anglo-American tradition, starting with H. Partridge, a famous English lexicographer, does not differentiate between slang and jargonisms regarding these groups as one extensive stratum of words divided into *general slang*, used by all, or most, speakers and *special slang*, limited by the professional or social standing of the speaker. This debate appears to concentrate more on terminology than on essence. Indeed, slang (general slang) and jargonisms (special slang) have much in common, are emotive, expressive, unstable, fluctuating, tending to expanded synonymity within certain lexico-semantic groups and limited to a highly informal, substandard communication. So it seems appropriate to use the indicated terms as synonyms.

3) **Vulgarisms** are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation. History of vulgarisms reflects the history of social ethics. So, in Shakespearean times people were much more linguistically frank and disphemistic (*an expression with*

connotations that are offensive either about the subject matter or to the audience), or both in their communication than in the age of Enlightenment, or the Victorian era, famous for its prudish and reserved manners. Nowadays words, which were labelled vulgar in the eighteenth and nineteenth centuries, are considered such no more. In fact, at present we are faced with the reverse of the problem: there are practically no words banned from use by the modern permissive society. Such intensifiers as "bloody", "damned", "cursed", "hell of", formerly deleted from literature and not allowed in conversation, are not only welcomed in both written and oral speech, but, due to constant repetition, have lost much of their emotive impact and substandard quality. One of the best-known American editors and critics Maxwell Perkins, working with the serialized 1929 magazine edition of Hemingway's novel *A. Farewell to Arms* found that the publishers deleted close to a dozen words which they considered vulgar for their publication. Preparing the hard-cover edition Perkins allowed half of them back ("son of a bitch", "whore", "whorehound" (блудница), etc.). Starting from the late fifties no publishing house objected to any coarse or obscene expressions. Consequently, in contemporary West European and American prose all words, formerly considered vulgar for public use (including the four-letter words), are even approved by the existing moral and ethical standards of society and censorship.

4) ***Dialectal words*** are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). These classifications do not include many minor local variations. Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. Some of them have entered the general vocabulary and lost their dialectal status ("lad", "pet", "squash", "plaid").

Each of the above-mentioned four groups justifies its label of special colloquial words as each one, due to varying reasons, has application limited to a certain group of people or to certain communicative situations.

PRACTICE

Assignments for self-control:

1. Identify stylistics in terms of the general theory of information.
2. Give a definition of a functional style.
3. What type of information do functional styles express?
4. What does the choice of functional style depend on?
5. What classes is the vocabulary of language subdivided into with respect to functional styles? What are the properties of stylistically neutral words?
6. Describe the structural and semantic features of the colloquial style.
7. What functional style does slang belong to? Give examples of general British and American slang; of American campus and teenagers' slang.
8. List the styles distinguished within the formal English language. What are their characteristic features?
9. How are terms coined? What are their essential properties?
10. State the difference between a term and a professionalism.

Practical Assignment 1.

1. Point out stylistic differences within the groups of synonyms.
face – visage – mug – deadpan;
nose – snout – beak – nasal cavity;
I think – I gather – I presume – I take it – I guess it – me thinks;
boy – youth – lad – young male person – youngster – teenager;
lass – girl – maiden – wench – young female person;
nonsense – absurdity – rot – trash;
legs – pins – lower extremities;
Silence, please! – Stop talking! – Shut your trap!
friend – comrade – pal – buddy – acquaintance;
Hurry up! – Move on! – Hasten your step!
2. Replace the colloquial expressions by more neutral ones.
(a) What do you think of her? – She's jolly! – Really? – Oh, yah! She's fun, to be sure! A bit too fat for my taste, though. – Oh, come on, you're being too choosy. She's just right. – Doesn't look like it to me, anyway.

(b) I take it, he screwed his life himself, the jerk. Took to drinking, and things. He sure did. But then, again, come to think of it, who wouldn't with that stupid ass of a woman around all the time? He just couldn't make it.

Practical Assignment 2. *Read an interview that John Kerry, a candidate for the US presidency, gave to the reporters of "Time" in the course of the 2004 election campaign. Analyze the vocabulary and structures used from the standpoint of style.*

"I'm All for Strength, When Appropriate" (*Time*, March 15, 2004)

TIME: What would you have done about Iraq had you been the President?

KERRY: If I had been the President, I might have gone to war but not the President did. It might have been only because we had exhausted the remedies of inspections, only because we had to – because it was the only way to enforce the disarmament.

TIME: But it turns out there was nothing to disarm.

KERRY: Well, if we had kept on inspecting properly and gone through the process appropriately, we might have avoided almost a \$200 billion expenditure, the loss of lives and the scorn of the world and the breaking of so many relations.

TIME: Would you say your position on Iraq is (a) it was a mistaken war; (b) it was a necessary war fought in a bad way; or (c) fill in the blank'?

KERRY: I think George Bush rushed to war without exhausting the remedies available to him, without exhausting the diplomacy necessary to put the U.S. in the strongest position possible, without pulling the logistics and the plan to shore up Iraq immediately and effectively.

TIME: And you as a Commander in Chief would not have made these mistakes but would have gone to war?

KERRY: I didn't say that.

TIME: I'm asking.

KERRY: I can't tell you.

TIME: Might the war have been avoided?

KERRY: Yes.

TIME: Through inspections?

KERRY: It's possible. It's not a certainty, but it's possible. I'm not going to tell you hypothetically when you have reached the point of exhaustion that you have to use force and your intelligence is good enough that it tells you you've reached that moment. But I can tell you this: I would have asked a lot of questions they didn't. I would have tried to do a lot of diplomacy they didn't.

TIME: You would have asked more questions about the quality of intelligence?

KERRY: Yes. If I had known that (Iraqi exile leader Ahmed) Chalabi was somebody they were relying on, I would have had serious doubts. And the fact that we learn after the fact that that is one of their sources disturbs me enormously.

TIME: As a Senator, could you not have asked that question?

KERRY: We asked. They said: Well, we can't tell you who the sources are. They give you this gobbledygook. I went over to Pentagon. I saw the photographs. They told us specifically what was happening in certain buildings. It wasn't.

TIME: You were misled?

KERRY: Certainly by somebody. The intelligence clearly was wrong, fundamentally flawed. Look, the British were able to do a two-month of what happened to their intelligence. This Administration wants to put it off to 2005. It's a national security issue to know what happened to our intelligence. We ought to know now.

TIME: Obviously it's good that Saddam is out of power. Was bringing him down worth the cost?

KERRY: If there are no weapons of mass destruction – and we may yet find some – then it is a war that was fought on false pretenses, because that was the justification to the American people, to the Congress, to the world, and that was clearly the frame of my vote of consent. I suggested that all the evils of Saddam Hussein alone were not a cause to go to war.

TIME: So, if we don't find WMD, the war wasn't worth the cost? That's a yes?

KERRY: No, I think you can still wait – no. You can't – that's not a fair question, and I'll tell you why. You can wind up successful in transforming Iraq and changing the dynamics, and that may take it worth it, but that doesn't mean that transforming Iraq was the cause that provided the legitimacy to go. You have to have that distinction.

TIME: You've said the foreign policy of triumphalism fuels the fire of jihadists. Is it possible the U.S. show the force in Iraq tempers the fire of jihadists?

KERRY: I'm all for strength when appropriate, and, you bet, there are a lot of countries in the Middle East that understand strength, and it's a very important message. But in my judgment, the way it was applied this time, it has encouraged street-level anger, and I have been told by people it encourages the recruitment of terrorists. I mean, look, even Rumsfeld's own memo underscores that they haven't discovered how to stem the tide of recruitment.

TIME: Why would internationalizing the Iraq be a more effective strategy for stabilizing the country?

KERRY: The legitimacy of the governing process that emerges from an essentially American process is always subject to greater questioning than one that is developed with broader, global consent.

TIME: How do you bring in others?

KERRY: I spent the time to go to the U.N. and sit with the Security Council before the vote, because I wanted to ascertain what their real state of mind was and whether or not they would be prepared to enforce the resolution, provide troops, whether or not they took it seriously, whether or not they would share costs and burden, and I came away convinced after a two-hour conversation, a lot of questions, that they would.

TIME: You've criticised the pre-emptive nature of the Bush doctrine.

KERRY: Let me emphasise: I'll pre-empt where necessary. We are always entitled to do that under the Charter of the U.N., which gives the right of self-defense of a nation. We've always had a doctrine of pre-emption contained in first strike throughout the cold war. So I understand that. It is the extension of it by the Bush Administration to remove a person they don't like that contravenes that.

Unit 13

CRITICAL ANALYSIS of POETRY

Keywords: the process of analyzing a poem, elements of analysis.

The process of analyzing a poem

The elements of analysis discussed below are designed to help you identify the ways in which poetry makes its meaning, especially its 'parts'; they do not give a sense of how one *goes about* analyzing a poem. It is difficult to give a prescription, as different poems call on different aspects of poetry, different ways of reading, different relationships between feeling, images and meanings, and so forth.

1. Look at the title;
2. Read the poem for the major indicators of its meaning. What aspects of setting, of topic, of voice (the person who is speaking) seem to dominate, to direct your reading?
3. Read the ending of the poem – decide where it 'gets to';
4. Divide the poem into parts: try to understand what the organization is, how the poem proceeds, and what elements or principles guide this organization (is there a reversal, a climax, a sequence of some kind, sets of oppositions?).
5. Pay attention to the tone of the poem – in brief, its attitude to its subject, as that is revealed in intonation, nuance, the kind of words used, and so forth.
6. Now that you've looked at the title, the major indicators of 'topic', the ending, the organization, the tone, read the poem out loud, trying to project its meaning in your reading. As you gradually get a sense of how this poem is going, what its point and drift is, start noticing more about how the various elements of the poetry work to create its meaning. This may be as different as the kind of imagery used, or the way it uses oppositions, or the level of realism or symbolism of its use of the natural world.

Reading poetry well is a balance among and conjunction of qualities: experience, attention, engagement with the qualities, which make the poem resonant, or compelling, close reading of structure and relationships. It's an acquired talent, you have to learn it. When you do, however, more and more meaning, power and beauty start leaping out at you.

Elements of analysis

Here then are some questions to apply to your analysis in order to see how the poem is making its meaning: they cover genre, the speaker, the subject, the structure, setting, imagery, key statements, the sound of the poetry, language use, intertextuality, the way the reader is formed by the poem, the poem's historical placement, and ideology or 'world-view'

The genre, or form, of the poem.

Decide if it is a sonnet, an elegy, a lyric, a narrative, a dramatic monologue, an epistle, an epic (there are many more). Different forms or genres have different subjects, aims, conventions and attributes. A love sonnet, for instance, is going to talk about different aspects of human experience in different ways with different emphases than is a political satire, and our recognition of these attributes of form or genre is part of the meaning of the poem.

Who is speaking in the poem?

Please remember that if the voice of the poem says "I", that doesn't mean it is the author who is speaking: it is a voice in the poem which speaks. The voice can be *undramatized* (it's just a voice, it doesn't identify itself), or *dramatized* (the voice says "I", or the voice is clearly that of a particular persona, a dramatized character).

Identify the voice. What does the voice have to do with what is happening in the poem, what is its attitude, what is the tone of the voice (tone can be viewed as an expression of attitude)? How involved in the action or reflection of the poem is the voice? What is the perspective or 'point of view' of the speaker? The perspective can be social, intellectual, political, even physical – there are many different perspectives, but they all contribute to the voice's point of view, which point of view affects how the world of the poem is seen, and how we respond.

The argument, thesis, or subject of the poem.

Identify what, that is to say, it is apparently 'about'. Start with the basic situation, and move to consider any key statements; any obvious or less obvious conflicts, tensions, ambiguities; key relationships, especially conflicts, parallels, contrasts; any climaxes or problems posed or solved (or not solved); the poem's tone; the historical, social, and emotional setting.

The structure of the poem.

There are two basic kinds of structure, formal and thematic.

Formal structure is the way the poem goes together in terms of its component parts: if there are parts – stanza's, paragraphs or such – then there will be a relation between the parts (for instance the first stanza may give the past, the second the present, the third the future).

Thematic structure, known in respect to fiction as 'plot', is the way the argument or presentation of the material of the poem is developed. For instance, a poem might state a problem in eight lines, an answer to the problem in the next six; of the eight lines stating the problem, four might provide a concrete example, four a reflection on what the example implies. There may well be very close relations between formal and thematic structure. When looking at thematic structure, you might look for conflicts, ambiguities and uncertainties, the tensions in the poem, as these give clear guides to the direction of meanings in the poem, the poem's 'in-tensions'.

How does the poem make use of setting?

There is the setting in terms of time and place, and there is the setting in terms of the physical world described in the poem. In terms of the physical world of the poem, setting can be used for a variety of purposes. A tree might be described in specific detail, a concrete, specific, tree; or it might be used in a more tonal way, to create mood or associations, with say the wind blowing mournfully through the willows; or it might be used as a motif, the tree that reminds me of Kathryn, or of my youthful dreams; or it might be used symbolically, as for instance an image of organic life; or it might be used allegorically, as a representation of the cross of Christ (allegory ties an image or event to a specific interpretation, a doctrine or idea; symbols refer to broader, more generalized meanings). Consider this a spectrum, from specific, concrete, to abstract, allegorical: concrete – tonal – connotative – symbolic – allegorical.

Imagery.

"Imagery" refers to any sort of image, and there are two basic kinds. One is the images of the physical setting, described above. The other kind is images as figures of speech, such as metaphors. These figures of speech extend the imaginative range, the complexity and comprehensibility of the subject. They can be very brief, a word or two, a glistening fragment of insight, a chance connection

sparked into a blaze (warming or destroying) of understanding; or they can be extended analogies, such as Donne's 'conceits' or Milton's epic similes.

Statements or conflicts in the poem that appear to be central to its meaning.

Identify if the poem is direct or indirect in making its meanings. If there are no key statements, are there key or central symbol, repetitions, actions, motifs (recurring images), or the like?

The sound of the poetry.

Pope remarked that "the sound must seem an echo to the sense": both the rhythm and the sound of the words themselves (individually and as they fit together) contribute to the meaning.

The use of language.

What kinds of words are used? How much and to what ends does the poet rely on connotation, or the associations that words have (as "stallion" connotes a certain kind of horse with certain sorts of uses)? Does the poem use puns, double meanings, ambiguities of meaning?

Ways in which the poem refers to, uses or relies on previous writing.

This is known as *allusion* or *intertextuality*. When U-2's Bono writes "I was thirsty and you kissed my lips" in "Trip Through Your Wires," the meaning of the line is vastly extended if you know that this is a reference to Matthew 25:35 in the Bible, where Jesus says to the saved in explanation of what they did right, "I was thirsty and you wet my lips."

Qualities the poem evoke in the reader.

Define what sorts of learning, experience, taste and interest would have the 'ideal' or 'good' reader of this poem. What can this tell you about what the poem 'means' or is about? The idea is that any work of art calls forth certain qualities of response, taste, experience, value, from the reader, and in a sense 'forms' the reader of that particular work. This happens through the subject matter, the style, the way the story is told or the scene set, the language, the images, the allusions, all the ways in which we are called by the text to construct meaning. The theorist Wayne Booth calls the reader as evoked or formed by the text the "implied reader."

Historical and cultural distance from the poem.

Find the difference between your culture's (and sub-culture's) views of the world, your own experiences, on the one hand, and those of the voice,

characters, and world of the poem on the other. What is it that you might have to understand better in order to experience the poem the way someone of the same time, class, gender and race might have understood it? Is it possible that your reading might be different from theirs because of your particular social (race, gender, class, etc.) and historical context? What about your world governs the way you see the world of the text? What might this work tell us about the world of its making?

The world-view and the ideology of the poem.

Identify the basic ideas about the world that are expressed. What areas of human experience are seen as important, and what is valuable about them? What areas of human experience or classes of person are ignored or denigrated? A poem about love, for instance, might implicitly or explicitly suggest that individual happiness is the most important thing in the world, and that it can be gained principally through one intimate sexually-based relationship – to the exclusion, say, of problems of social or political injustice, human brokenness and pain, or other demands on us as humans. It might also suggest that the world is a dangerous, uncertain place in which the only sure ground of meaningfulness is to be found in human relationships, or it might suggest on the other hand that human love is grounded in divine love, and in the orderliness and the value of the natural world with all its beauties. What aspects of the human condition are foregrounded, what are suppressed, in the claims that the poem makes by virtue of its inclusions and exclusions, certainties and uncertainties, and depictions of the way the natural and the human world is and works?

PRACTICE

Practical Assignment 1. Annalise the poem by Robert Burns "*My heart's in the Highlands*" with the help of the questions below:

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

Farewell to the Highlands, farewell to the North,
The birth-place of valour, the country of worth;
Wherever I wander, wherever I rove,

The hills of the Highlands forever I love.

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

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

Questions for discussion:

1. What is the genre, or form, of the poem?
2. What is the argument, thesis, or subject of the poem?
3. What is the structure of the poem?
4. How does the poem make use of setting?
5. How does the poem use imagery?
6. Are there key statements or conflicts in the poem that appear to be central to its meaning?
7. How does the sound of the poetry contribute to its meaning?
8. Examine the use of language.
9. Can you see any ways in which the poem refers to, uses or relies on previous writing?
10. What qualities does the poem evoke in the reader?
11. What is your historical and cultural distance from the poem?
12. What is the world-view and the ideology of the poem?

Practical Assignment 2. Annalise the poem by *Edgar Allan Poe* "*A Dream Within a Dream*" with the help of the questions above:

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow –
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away

In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.
I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand –
How few! yet how they creep
Through my fingers to the deep,
While I weep – while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

Unit 14 CRITISISM

Keywords: psychoanalytic criticism, literary analysis, Modernism vs Postmodernism.

Psychoanalytic Criticism (1930s–present)

Sigmund Freud

Psychoanalytic criticism builds on Freudian theories of psychology. While we don't have the room here to discuss all of Freud's work, a general overview is necessary to explain psychoanalytic literary criticism.

The Unconscious, the Desires, and the Defenses

Freud began his psychoanalytic work in the 1880s while attempting to treat behavioral disorders in his Viennese patients. He dubbed the disorders 'hysteria' and began treating them by listening to his patients talk through their problems. Based on this work, Freud asserted that people's behavior is affected

by their unconscious: "...the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware..." [Tyson, p. 14-15].

Freud and Literature

So what does all of this psychological business have to do with literature and the study of literature? Put simply, some critics believe that we can "...read psychoanalytically...to see which concepts are operating in the text in such a way as to enrich our understanding of the work and, if we plan to write a paper about it, to yield a meaningful, coherent psychoanalytic interpretation" [Tyson, p. 29]. Tyson provides some insightful and applicable questions to help guide our understanding of psychoanalytic criticism.

Carl Jung

Jungian criticism attempts to explore the connection between literature and what Carl Jung (a student of Freud) called the "collective unconscious" of the human race: "...racial memory, through which the spirit of the whole human species manifests itself" [Richter, p. 504]. Jungian criticism, closely related to Freudian theory because of its connection to psychoanalysis, assumes that all stories and symbols are based on mythic models from mankind's past.

Based on these commonalities, Jung developed archetypal myths, the *Syzygy*: "...a quaternion composing a whole, the unified self of which people are in search" [Richter, 505]. These archetypes are the Shadow, the Anima, the Animus, and the Spirit: "...beneath... [the Shadow] is the Anima, the feminine side of the male Self, and the Animus, the corresponding masculine side of the female Self" [Richter, 505].

In literary analysis, a Jungian critic would look for archetypes (also see the discussion of Northrop Frye in the Structuralism section) in creative works: "Jungian criticism is generally involved with a search for the embodiment of these symbols within particular works of art." [Richter, p. 505]. When dealing with this sort of criticism, it is often useful to keep a handbook of mythology and a dictionary of symbols on hand.

Post-Structuralism, Deconstruction, Postmodernism (1966-present)

The Center Cannot Hold

This approach concerns itself with the ways and places where systems, frameworks, definitions, and certainties break down. Post-structuralism maintains that frameworks and systems, for example the structuralist systems

explained in the Structuralist area, are merely fictitious constructs and that they cannot be trusted to develop meaning or to give order. In fact, the very act of seeking order or a singular Truth (with a capital T) is absurd because there exists no unified truth.

Post-structuralism holds that there are many truths, that frameworks must bleed, and that structures must become unstable or decentered. Moreover, post-structuralism is also concerned with the power structures or hegemonies and power and how these elements contribute to and/or maintain structures to enforce hierarchy. Therefore, post-structural theory carries implications far beyond literary criticism.

What Does Your Meaning Mean?

By questioning the process of developing meaning, post-structural theory strikes at the very heart of philosophy and reality and throws knowledge making into what Jacques Derrida called "freeplay".

Derrida first posited these ideas in 1966 at Johns Hopkins University, when he delivered "Structure, Sign, and Play in the Discourse of the Human Sciences".

Can Language Do That?

Post-structural theory can be tied to a move against Modernist/Enlightenment ideas (philosophers: Immanuel Kant, René Descartes, John Locke, etc.) and Western religious beliefs (neo-Platonism, Catholicism, etc.). An early pioneer of this resistance was philosopher Friedrich Nietzsche. In his essay, "On Truth and Lies in an Extra-moral Sense" (1873) [Nietzsche, p. 248], Nietzsche rejects even the very basis of our knowledge making, language, as a reliable system of communication: "The various languages, juxtaposed, show that words are never concerned with truth, never with adequate expression...".

Below is an example, adapted from the Tyson text, of some language freeplay and a simple form of deconstruction:

Time (noun) flies (verb) like an arrow (adverb clause) = Time passes quickly.

Time (verb) flies (object) like an arrow (adverb clause) = Get out your stopwatch and time the speed of flies as you would time an arrow's flight.

Time flies (noun) like (verb) an arrow (object) = Time flies are fond of arrows (or at least of one particular arrow).

So, post-structuralists assert that if we cannot trust language systems to convey truth, the very bases of truth are unreliable and the universe – or at least the universe we have constructed – becomes unraveled or de-centered.

This returns us to the discussion in the Structuralist area regarding signs, signifiers, and signified. Essentially, post-structuralism holds that we cannot trust the sign = signifier + signified formula, that there is a breakdown of certainty between sign/signifier, which leaves language systems hopelessly inadequate for relaying meaning so that we are (returning to Derrida) in eternal freeplay or instability.

What's Left?

Important to note, however, is that deconstruction is not just about tearing down – this is a common misconception. Derrida, in "Signature Event Context," addressed this limited view of post-structural theory: "Deconstruction cannot limit or proceed immediately to a neutralization: it must...practice an overturning of the classical opposition and a general displacement of the system. It is only on this condition that deconstruction will provide itself the means with which to intervene in the field of oppositions that it criticizes, which is also a field of nondiscursive forces" [Derrida, p. 328].

Derrida reminds us that through deconstruction we can identify the in-betweens and the marginalized to begin interstitial knowledge building.

Modernism vs Postmodernism

With the resistance to traditional forms of knowledge making (science, religion, language), inquiry, communication, and building meaning take on different forms to the post-structuralist. We can look at this difference as a split between Modernism and Postmodernism. The table below, excerpted from theorist Ihab Hassan's *The Dismemberment of Orpheus* (1998), offers us a way to make sense of some differences between modernism, dominated by Enlightenment ideas, and postmodernism, a space of freeplay and discourse. Keep in mind that even the author, Hassan, "...is quick to point out how the dichotomies are themselves insecure, equivocal" [Harvey, p. 42]. Though post-structuralism is uncomfortable with binaries, Hassan provides us with some interesting contrasts to consider:

Modernism vs Postmodernism	
<i>Modernism</i>	<i>Postmodernism</i>
romanticism/symbolism	paraphysics/Dadaism
form (conjunctive, closed)	antiform (disjunctive, open)
purpose	play
design	chance
hierarchy	anarchy
mastery/logos	exhaustion/silence
art object/finished work/logos	process/performance/antithesis
centering	absence
genre/boundary	text/intertext
semantics	rhetoric
metaphor	metonymy
root/depth	rhizome/surface
signified	signifier
narrative/ <i>grande histoire</i>	anti-narrative/ <i>petite histoire</i>
genital/phallic	polymorphous/androgynous
paranoia	schizophrenia
origin/cause	difference-difference/trace
God the Father	The Holy Ghost
determinacy	interdeterminacy
transcendence	immanence

Post-Structuralism and Literature

If we are questioning/resisting the methods we use to build knowledge (science, religion, language), then traditional literary notions are also thrown into freeplay. These include the narrative and the author

Narrative

The narrative is a fiction that locks readers into interpreting text in a single, chronological manner that does not reflect our experiences. Postmodern

texts may not adhere to traditional notions of narrative. For example, in his seminal work, *Naked Lunch*, William S. Burroughs explodes the traditional narrative structure and critiques almost everything Modern: modern government, modern medicine, modern law-enforcement. Other examples of authors playing with narrative include John Fowles; in the final sections of *The French Lieutenant's Woman*, Fowles steps outside his narrative to speak with the reader directly.

Moreover, grand narratives are resisted. For example, the belief that through science the human race will improve is questioned. In addition, metaphysics is questioned. Instead, postmodern knowledge building is local, situated, slippery, and self-critical (i.e. it questions itself and its role). Because post-structural work is self-critical, post-structural critics even look for ways texts contradict themselves (see typical questions below).

Author

The author is displaced as absolute author(ity), and the reader plays a role in interpreting the text and developing meaning (as best as possible) from the text. In “The Death of the Author,” Roland Barthes argues that the idea of singular authorship is a recent phenomenon. Barthes explains that the death of the author shatters Modernist notions of authority and knowledge building [Barthes, p. 145].

Lastly, he states that once the author is dead and the Modernist idea of singular narrative (and thus authority) is overturned, texts become plural, and the interpretation of texts becomes a collaborative process between author and audience: “...a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue...but there is one place where this multiplicity is focused and that place is the reader”. Barthes ends his essay by empowering the reader: “Classical criticism has never paid any attention to the reader...the writer is the only person in literature...it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author” [Barthes, p. 148].

New Historicism, Cultural Studies (1980s-present)

It's All Relative...

This school, influenced by structuralist and post-structuralist theories, seeks to reconnect a work with the time period in which it was produced and identify it with the cultural and political movements of the time (Michel

Foucault's concept of *épistème*). New Historicism assumes that every work is a product of the historic moment that created it. Specifically, New Historicism is "...a practice that has developed out of contemporary theory, particularly the structuralist realization that all human systems are symbolic and subject to the rules of language, and the deconstructive realization that there is no way of positioning oneself as an observer outside the closed circle of textuality" [Richter, p. 1205].

A helpful way of considering New Historical theory, Tyson explains, is to think about the retelling of history itself: "...questions asked by traditional historians and by new historicists are quite different...traditional historians ask, 'What happened?' and 'What does the event tell us about history?' In contrast, new historicists ask, 'How has the event been interpreted?' and 'What do the interpretations tell us about the interpreters?'. So New Historicism resists the notion that "...history is a series of events that have a linear, causal relationship: event A caused event B; event B caused event C; and so on" [Tyson, p. 278]. New historicists do not believe that we can look at history objectively, but rather that we interpret events as products of our time and culture and that "...we don't have clear access to any but the most basic facts of history...our understanding of what such facts mean...is...strictly a matter of interpretation, not fact" [Tyson, p. 279]. Moreover, New Historicism holds that we are hopelessly subjective interpreters of what we observe.

Post-Colonial Criticism (1990s-present)

History is Written by the Victors

Post-colonial criticism is similar to cultural studies, but it assumes a unique perspective on literature and politics that warrants a separate discussion. Specifically, post-colonial critics are concerned with literature produced by colonial powers and works produced by those who were/are colonized. Post-colonial theory looks at issues of power, economics, politics, religion, and culture and how these elements work in relation to colonial hegemony (western colonizers controlling the colonized).

Power, Hegemony, and Literature

Post-colonial criticism also questions the role of the western literary canon and western history as dominant forms of knowledge making. The terms "first-world," "second world," "third world" and "fourth world" nations are critiqued by post-colonial critics because they reinforce the dominant positions

of western cultures populating first world status. This critique includes the literary canon and histories written from the perspective of first-world cultures. So, for example, a post-colonial critic might question the works included in "the canon" because the canon does not contain works by authors outside western culture.

PRACTICE

Comprehension:

Questions for discussion:

1. How do the operations of repression structure or inform the work?
2. What does the work suggest about the psychological being of its author?
3. What might a given interpretation of a literary work suggest about the psychological motives of the reader?
4. Are there prominent words in the piece that could have different or hidden meanings? Could there be a subconscious reason for the author using these "problem words"?
5. What connections can we make between elements of the text and the archetypes? (Mask, Shadow, Anima, Animus)
6. How do the characters in the text mirror the archetypal figures? (Great Mother or nurturing Mother, Whore, destroying Crone, Lover, Destroying Angel)
7. How does the text mirror the archetypal narrative patterns? (Quest, Night-Sea-Journey)
8. How symbolic is the imagery in the work?
9. How does the protagonist reflect the hero of myth?
10. Does the "hero" embark on a journey in either a physical or spiritual sense?
11. What trials or ordeals does the protagonist face? What is the reward for overcoming them?
12. How does the work undermine or contradict generally accepted truths?

13. How does the author (or a character) omit, change, or reconstruct memory and identity?

14. How does a work fulfill or move outside the established conventions of its genre?

15. How does the work deal with the separation (or lack thereof) between writer, work, and reader?

16. What ideology does the text seem to promote?

17. What is left out of the text that if included might undermine the goal of the work?

18. If we changed the point of view of the text – say from one character to another, or multiple characters – how would the story change? Whose story is not told in the text? Who is left out and why might the author have omitted this character's tale?

19. What language/characters/events present in the work reflect the current events of the author's day?

20. Are there words in the text that have changed their meaning from the time of the writing? How are such events interpreted and presented?

21. How are events' interpretation and presentation a product of the culture of the author?

22. How does this portrayal criticize the leading political figures or movements of the day?

23. How does the literary text function as part of a continuum with other historical/cultural texts from the same period...?

24. How can we use a literary work to "map" the interplay of both traditional and subversive discourses circulating in the culture in which that work emerged and/or the cultures in which the work has been interpreted.

25. How does the work consider traditionally marginalized populations?

26. How does the literary text, explicitly or allegorically, represent various aspects of colonial oppression?

26. What does the text reveal about the problematics of post-colonial identity, about the politics and/or psychology of anti-colonialist resistance?

27. Are there meaningful similarities among the literatures of different post-colonial populations?

Practical Assignment:

Read the story and do the tasks below

SHORT STORY "*The Cop and the Anthem*" by O. Henry

On his bench in Washington Square Park, Soapy moved uneasily. When sharp winds blow and dead leaves fall, and when Soapy moves uneasily on his bench in the park, then you may be certain that winter is near.

Soapy had become aware that the time had come for him to prepare for the coming cold winter season. And therefore he moved uneasily on the bench.

Three months in jail were what his heart most craved and desired. Three months of food, a bed to sleep on, and plenty of pleasant company – all away from the whistling winds of winter.

For years, a jail had been his winter quarters. While his more fortunate fellow New Yorkers bought tickets to Palm Beach and the Riviera each winter, Soapy always made humble arrangements for his annual journey to the jail. And now the time had come. On the previous night, three newspapers placed beneath his jacket, about his ankles, and over his lap, had failed to keep away the cold as he slept on his bench. So prison loomed timely in Soapy's mind.

Having made up his mind to go jail, Soapy at once set about accomplishing this task. There were many easy ways of doing this. But the most pleasant was to dine lavishly at some expensive restaurant. Then, full to the brim, declare, "I'm broke," and let himself be handed over quickly and quietly to an officer of the law. An obliging judge would do the rest.

Soapy left his bench and strolled out of the park and up Broadway. He halted in front of a fancy restaurant and prepared to enter.

Soapy had confidence in himself. He was shaved, his jacket was decent, and his tie was neat and clean. If he could just reach a table in the restaurant without being seen, success would be his. The part of him that would show above the table would raise no suspicion in the waiter's mind. A roast duck, thought Soapy, would be just the thing to leave him filled and happy for the journey to his winter refuge.

But as Soapy set foot inside the restaurant, the head waiter's eyes fell on his ripped trousers and worn-out shoes. Strong and ready hands turned him around and led him in silence back to the street.

Soapy turned off Broadway. It seemed that his route to jail was not to be quite so pleasant. Still, there were other ways of achieving his goal.

At a corner of Sixth Avenue, Soapy paused in front of a beautiful store window. Inside, elegant and expensive wares were displayed. Soapy picked up a rock and hurled it through the glass. In a moment people came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of the officer.

“Where’s the man who did that?” inquired the officer, excitedly.

“Don’t you think it might have been me?” said Soapy cheerfully.

The policeman refused to even consider this. “People who smash windows,” he said, “do not hang around to discuss it with the law. They take to their heels.” Just then, the policeman saw a man halfway down the block running to catch a car. Drawing his club, he joined in the pursuit. With disgust in his heart, Soapy kept walking along – twice unsuccessful now.

On the opposite side of the street was a small luncheonette. It offered large portions at small prices. Soapy had no trouble entering there. At a table he sat and ordered, and consumed steak, pancakes, doughnuts, and pie. When he finished, Soapy signaled to the waiter.

“I don’t have a single cent,” said Soapy.

“Now, get busy and call a cop. And don’t keep a gentleman waiting.”

“No cop for you,” said the waiter. “Hey, Stanley, give me a hand.”

An instant later, another waiter appeared. The two grabbed Soapy by his lapels and bounced him out onto the hard pavement. Soapy arose, every bone in his body aching, and slowly brushed the dust off his clothing. Arrest seemed just a rosy dream. Jail seemed very far away. A policeman on the corner laughed and walked down the street.

Soapy traveled five blocks more before another opportunity presented itself. This time it seemed to him a “cinch.” A young and well-dressed woman was standing in front of a store window. She gazed with great interest at the display of items inside. A large, serious-looking policeman stood just two doors away

It was Soapy’s plan to “make a pass” at the young woman. She would then promptly call the nearby cop. Soapy could almost feel the officer’s hand on his arm – the hand that would assure him of three months in jail.

Soapy straightened his tie, set his hat at an angle, and moved slowly toward the young woman. He coughed loudly several times, smiled, and winked at her repeatedly. Out of the corner of his eye, Soapy saw that the policeman was watching him with interest.

The young woman moved away a few steps and again looked in the store window. Soapy, following boldly, stepped to her side, raised his hat and said, "Don't I know you from somewhere?"

The policeman was still looking. Soapy knew that the young woman had but to signal the policeman and he would practically be on his way to jail. Already he imagined he could feel the cozy warmth of the station house.

Soapy winked twice again and said slyly, "I say, Miss, haven't we met before?"

The young woman stared at him silently. Then a light came into her eyes. "Yes," she said, "you're *Soapy*. You were pointed out to me at a benefit charity which was held at the park."

She stretched out an arm to shake his hand. But Soapy, overcome with gloom, turned on his heels, and, walking quickly, made his way past the policeman. He seemed to be doomed to liberty.

Three blocks away in a drugstore he saw a well-dressed man paying for some items he had purchased. He had set his silk umbrella by the side of the counter as he reached for his wallet. Soapy stepped inside the store, grabbed the umbrella, and slowly walked off with it. The man in the drugstore followed Soapy hastily.

"Hey, that's my umbrella," he said, sternly.

"Oh, is it?" sneered Soapy. "Well, why don't you call a cop? There's one on the corner."

The owner of the umbrella slowed his steps. Soapy did the same. The policeman looked curiously at the two of them.

"Of course," said the other man, "that is – well, you know how these mistakes happen. I – if it's your umbrella I hope you'll excuse me. I picked it up this morning in a restaurant. If you recognize it as yours, why – I hope you'll –"

The umbrella man walked quickly away. The policeman moved off to help an elderly man cross the street.

Soapy hurled the umbrella away angrily. He muttered insults about the police. Because he wanted to be arrested, they treated him as a king who could do no wrong.

At an unusually quiet corner Soapy came to a halt. Here was an old church. Through a stained-glass window a soft light glowed. Organ music drifted out to Soapy's ears.

The moon above was unusually brilliant and clear. All was peaceful, serene. Birds twitted sleepily. For a little while the scene might have been of a country churchyard. Soapy stood against the iron fence listening to the music. It reminded him of the days when he was young.

The combination of the music, and the setting, and the thoughts of his youth moved Soapy very much. They brought about a sudden and wonderful change in him. He realized with horror how far he had fallen. In an instant, he made a decision. He would pull himself together. He would make a man of himself again. There was still time. He would pursue his youthful dreams and ambitions and make them come true.

The solemn but sweet organ notes had affected him deeply. Tomorrow he would go to the downtown business district and find work. A man he knew had once offered him a job. He would find him tomorrow and ask for a position. He would be somebody in the world. He would –

Soapy felt a hand on his arm. He looked quickly around into the face of a policeman.

“What are you doing here?” asked the officer.

“Nothing,” said Soapy.

“Then come along,” said the policeman.

“Three months in jail for loitering,” said the judge in the police court the next morning.

Practical Assignment 1.

1. What does O. Henry mean by phrase “humble arrangements” above?
2. What is Soapy unsuccessful with? How does this relate to a conflict?
3. What can you infer about Soapy and how he is shaped by the setting?
4. What part of the plot just occurred? How do you know?
5. Analyze the conflicts that Soapy has experienced.

6. What is ironic about this story or situation?
7. Comment the use of all lexical stylistic devices you can find.

Practical Assignment 2. Analyze the story as the artistic whole according the scheme given in APPENDIX 1. (plot, setting, characters, point of view, imagery, symbolism, irony, theme, general questions)

TESTING

1. The theory and practice of interpreting sacred and literary texts is
2. The author's message is closely connected with the author's
 - a) Implications
 - b) Attitude
 - c) Solution
3. The most important idea that the author expresses in the process of developing the ... is the message of the story.
4. The message is generally expressed implicitly, i.e. ... and has a complex analytical character.
 - a) Directly
 - b) Indirectly
 - c) Explicitly
5. Plot is a ... of events in which the characters are involved, the theme and the idea revealed.
6. Match the parts of a story and their descriptions.

1. Plot	a) Sequence of events in which the characters are involved
2. Denouement	b) The highest point of the action
3. Conflict	c) The time, the place, and the subject of the action.
4. Setting	d) The beginning of the collision and the collision itself
5. Climax	e) The event or events that bring the action to an end

7. The form of narration in which the narrator or a character speaks alone but there are those he addresses himself to is called ... monologue.
 - a) Dramatic
 - b) Interior
 - c) Exterior
8. If the writer withholds information until the appropriate time, it is called
 - a) Flashback

- b) Foreshadowing
- c) Retardation

9. Details that serve to add something new about a character, or place, or event are called

10. Match the types of narrators and their effects.

1. The main character	a) We see the actions and hear the conversations, but we never enter directly into the minds of any of the characters.
2. A minor character	b) The events are described through the perception of a minor character.
3. The omniscient author	c) The reader sees what goes on in the minds of all the characters.
4. The observer-author	d) The author places himself in the position of the main character and tells of things that only the main character saw and felt.

11. The omniscient author may wander away from the subject of the narrative to state his personal view. It is known as the author's

12. The ... method may affect presentational sequencing of events in the story.

13. ... is the general mood of a literary work.

- a) Tone
- b) Attitude
- c) Atmosphere

14. Match the elements of the tonal system of a story and their descriptions.

1. Tone	a) is the general mood of a literary work.
2. Rhythm	b) is conveyed primarily by emotionally coloured words.
3. Attitude	c) is the author's view of the characters and actions.
4. Style	d) is characterized by an extensive use of imagery created by stylistic devices.
5. Atmosphere	e) is created due to the use of parallel constructions.

15. The familiar tone is established by features of the ... language.

- a) Literary
- b) Written
- c) Spoken

16. Different types of external conflicts are:

17. A general term for almost any figure of speech involving comparison is

- 18.** The feelings evoked while reading a literary text is
- 19.** The main character in a work is
- 20.** ... style has three sub-styles: 1) the style of poetry proper (verse), 2) the style of prose, 3) the style of drama.

APPENDIX 1

ANALYZING SHORT STORIES/NOVELS

Plot

1. What is the story about? What are the main events in the story, and how are they related to each other?

2. Are the main events of the story arranged chronologically, or are they arranged in another way?

3. To what extent is this a "formula" story? How is the story narrated? Are flashbacks, summaries, stories within the story used?

4. Is the plot fast-paced or slow-paced?

5. How do the thoughts, behaviours, and actions of characters move the plot forward?

6. What are the conflicts in the plot? Are they physical, intellectual, moral or emotional? Are they resolved? How are they resolved? Is the main conflict between good and evil sharply differentiated, or is it subtler and complex?

7. What is the climax of the story and at what point in the story does the climax occur?

8. Is the ending of the story happy, unhappy, or indeterminate? Is it fairly achieved?

9. Does the plot have unity? Are all the episodes relevant to the total meaning or effect of the story? Does each incident grow logically out of the preceding incident and lead naturally to the next?

10. What use does the story make of chance and coincidence? Are these occurrences used to initiate, to complicate, or to resolve the story? How improbable are they?

Setting

1. What is the setting of the story?

2. Where and when does the action take place?

3. How does the setting affect characters in the story?

4. Does their environment give them freedom, satisfaction, or enjoyment, or does their environment make them feel trapped, dissatisfied, or unhappy? Why?

5. Be able to describe the social forces and institutions that shape the characters and their lives: political, social, economic, philosophic, religious, educational, etc.

Characters

1. Who is/are the main character(s) in the story? What does the main character look like?

2. Describe the main character's situation. Where does he/she live? Does he/she live alone or with others? What does the main character do for a living, or is he/she dependent on others for support?

3. What are some of the chief characteristics (personality traits) of the character? How are these characteristics revealed in the story? How does the main character interact with other characters? Note the degree of complexity of his/her behaviour, thought, and feelings; their appearances, their habits, mannerisms, speech, attitudes and values. What is the main character's attitude towards his/her life? Is he/she happy or sad, content or discontented? Why?

4. What sort of conflict is the character facing? How is this conflict revealed? Is it resolved? If so, how?

5. What means does the author use to reveal character? Are the characters sufficiently dramatized? What use is made of character contrast?

6. Are the characters consistent in their actions? Adequately motivated? Plausible? Does the author successfully avoid stock characters?

7. Is each character fully enough developed to justify his role in the story? Are the main characters round or flat?

8. Is any character a developing character? If so, is his change a large or a small one? Is it a plausible change for him? Is he sufficiently motivated?

9. At the end of the story, is the main character different from how he/she was at the beginning of the story? In what way has the character changed? What has caused this change?

Point of view

1. What point of view does the story use? Is the story told from a first-person perspective, in which the narrator is one of the characters in the story, and refers to himself or herself as "I"? Or is the story told from a third-person perspective, in which the narrator is not one of the characters in the story or may not participate in the events of the story?

2. Is it consistent in its use of this point of view? If shifts are made, are they justified?

3. What are the advantages of the chosen point of view? Does it furnish any clues as to the purpose of the story?

4. Is the narrator reliable or unreliable? Does he/she have a limited knowledge or understanding of characters and events in the story? Does the narrator know almost everything about one character or every character, including inner thoughts?

5. Look for a first person narrator, an omniscient narrator (one who knows all and tells all), a "central observer," who seems to be looking over a main character's shoulder and seeing more than the character possibly can.

Decide whether the narrator assists the story or needlessly confuses it.

Does the author use point of view primarily to reveal or conceal? Does he ever unfairly withhold important information known to the focal character?

Imagery

1. What scenes, moments, descriptive passages, phrases, or words stand out in your reading of the story?

2. Did a particular image make you feel happy, or frightened, or disturbed, or angry? Why?

3. Which of your five senses did this image appeal to? What do you associate with this image, and why? What do you think the author wants you to feel about a certain image?

4. How do you think your reactions to the imagery in the story contribute to the overall meaning of the story?

Symbolism

1. What are some of the symbols in the story?

2. Are there any objects which seem to have a symbolic meaning? What are their meanings?

3. Do any people act as symbols in the story? What do they represent?

4. Do aspects of the story's setting seem symbolic? In what way?

5. Is one symbol used throughout the story or do the symbols change?

Tone

1. What is the author's attitude toward actions or events?

2. Is the story humorous or tragic or frightening? Does the author want you to laugh or cry, to feel happy or sad, to experience anger or fear?

3. What is the author's attitude toward characters or the narrator? Does the author like or dislike, trust or mistrust the characters or the narrator? Is the author sympathetic toward, admiring of, hostile toward, critical of, or sentimental about one or more of the characters or the narrator?

4. What is the author's attitude towards the subject matter?

5. How does the author feel about an idea or concept? Is the author sarcastic about, indifferent to, bitter about, curious about, thrilled by, critical of, outraged about, shocked by, frightened about, scornful of, sentimental about, or sad about a subject such as love, death, marriage, family, government, social class, money, religion, or war?

6. What is the author's attitude towards the subject matter?

7. How does the author feel about an idea or concept?

Irony

1. Is the situation ironic? Is what happening in the story different from what you or what characters hoped for or expected (for example, when a character expects that a certain action will result in victory when in fact that action results in defeat)?

2. Do characters have ironic thoughts? Does a character believe something that is actually different from the truth (for example, when Character A believes that Character B is a good person, but the truth is that Character B is evil, so that Character A's trust in Character B results in disaster)?

3. Do characters say things that are ironic? Does a character say something that, either intentionally or unintentionally, means the opposite of what it seems to say (for example, when Character A says to Character B, "I understand you now" and Character B interprets that to mean, "I believe you, I trust you" and acts accordingly; but Character A really means, "I understand now that you are a deceitful person and I don't trust you anymore")?

Theme

1. What was the author's purpose in writing the story?

2. Does the story have a theme? What is it? Is it implicit or explicit?

3. Is there more than one theme? Does the theme support or oppose popular notions of life? Does the theme offer a new insight into human experience or does it support an old (traditional) one?

4. What lesson or message does the author want the reader to understand from the story?

General questions:

1. What light is thrown on the story by its title?
2. Did you enjoy reading the book?
3. What aspects of the book gave you pleasure, and why?
4. Does the story chiefly offer escape?

APPENDIX 2***Guidelines for Writing a Literary Critical Analysis*****What is a literary critical analysis?**

A literary critical analysis explains a work of fiction, poetry or drama by means of interpretations. The goal of a literary analysis (as with any other analysis) is to broaden and deepen your understanding of a work of literature.

What is an interpretation?

An interpretation is an individual response that addresses meaning.

Example: The mother in Jamaica Kinkaid's story "Girl" cannot speak directly of her love for her daughter, so Kinkaid uses details about a woman's everyday life to convey her pride and anxiety about her daughter.

How do you develop an interpretation?

Interpretations are developed by an in-depth examination of a text. An interpretation often will be the thesis of your paper.

How do you conduct an "in-depth" examination of a text?

1. Before reading the work, make sure to examine the title carefully. Often the title is a clue to an important idea in the work.
2. Make sure you look up in the dictionary any words with which you are not familiar.
3. After reading the work the first time, ask yourself the following questions:
 4. What is the geographical, historical and social setting? How does this affect the story or poem?
 5. Who is (are) the main character(s)?
 6. Who are the secondary characters, and how are they linked to the main characters?
 7. Does the main character change? If so, how and why? If not, why not?

8. What is the conflict? Can you trace the development and resolution of the conflict?

9. Who is telling the story? How does this influence the story or poem? In poetry, can you find a pattern of rhyme and meter?

10. As you re-read the work, make sure you can answer these questions. Then ask yourself the following questions, which may help you to discover deeper meanings that will lead you to an interpretation. Can you summarize the author's meaning in one paragraph? Can you state a theme of the work in one sentence? Can you identify any symbols or metaphors? What do they mean?

How do you prove your interpretation?

You prove your interpretation by finding a pattern of examples in the literature that support your idea. You find this pattern in the literary elements, such as plot, point of view, character, setting, symbols, tone, and style. In poetry, the uses of language (rhyme, meter and metaphors) are also patterns that can support your interpretation.

If interpretations are an individual response, are all interpretations valid?

Because an interpretation must be supported, the strength or weakness of your interpretation rests on the strength or weakness of your argument. In other words, you must organize a discussion that convinces the reader that your point of view is astute.

Where do you find evidence to support your interpretation?

In a literary analysis evidence is found mainly from the work you are discussing. Secondary sources (published critical analyses) may support your point of view as well.

How much of the story should you retell in a critical analysis?

You do need to locate your reader to the scene or section of the poem that you are discussing; therefore, some plot summary is necessary, but re-telling the story or a poem is not considered an analysis. You can assume your reader has read the work.

What should be documented in a critical analysis?

Any secondary sources must be documented. In addition, direct quotes should be documented. Unlike secondary sources, a summary of a literary scene or event does not need documentation. Typically, MLA style documentation is used.

Some tips about Literary Criticism

Literary criticism, starting from Aristotle in the 4th century BCE, studies the art of literature and explores the ways that **literature affects** us **emotionally, intellectually, and esthetically**.

Purpose:

- to **interpret the meaning** of a literary work and **evaluate its quality**;
- to **promote high standards** in literature and **encourage a general appreciation** of literature;

What can we do as critics?

- to analyze the reasons for our responses;
- to discover why we feel the way we do;
- to search for relationships between the works we read;
- to draw connections between our reading and our life experiences.

Five common approaches used in children's literature: 1) Formal Criticism, 2) Archetypal Criticism, 3) Historical Criticism, 4) Psychoanalytical Criticism, and 5) Feminist Criticism.

Formal Criticism

The formalist critic looks at the literary work itself – its **forms, designs, or patterns** – and assesses how the work functions as a harmonious whole.

Formal criticism makes use of the literary terminology and prefers to categorize literature into genres.

The formalist also examines the language, paying special attention to its **figurative meaning** as it contributes to the artistic whole.

Strength: It helps us to read the literature carefully and thoughtfully and provides a common vocabulary for the discussion of literature.

Limitation: It ignores the interconnectedness of literature, the influence of society on literature, the importance of the author's individualism, the reader's response to the literature.

Archetypal Criticism

Archetypal criticism depends heavily on **symbols** and **patterns** operating on a universal scale.

It is based on Carl Gustav Jung's (1875-1961) psychological theory. Jung believed in a **collective unconscious** that lay deep within all of us and

contained the “**cumulative knowledge, experiences, and images of the entire human race**” (Bressler, 1994, p. 92).

Jung identified certain **archetypes**, which are simply **repeated patterns and images of human experience** found in literature, such as the changing seasons; the cycle of birth, death, rebirth; the hero and the heroic quest; the beautiful temptress.

The basis of archetypal criticism is that **all literature consists of variations on a great mythic cycle** within the following pattern:

1. The hero begins life in a paradise (such as a garden).
2. The hero is displaced from paradise (alienation).
3. The hero endures time of trial and tribulation, usually a wandering (a journey).
4. The hero achieves self-discovery as a result of the struggles on that journey.
5. The hero returns to paradise (either the original or a new and improved one).

The **journey motif** is very common in children’s stories and usually takes one of the two forms:

1. The **linear** journey: The hero moves away from home, encounters adventures, and finds a new home better than the first.
2. The **circular** journey: The hero moves away from home, encounters adventures, and returns home a better person.

Strength: It allows us to see the larger patterns of literature

Limitation: It tends to ignore the individual contributions of the author and the specific cultural and societal influences.

Historical Criticism

Historical criticism examines the **culture** and the **society** from which a literary work came and how these influences affect the literature.

Questions to ask from the historical approach:

1. Who is the author, where did he or she come from, and what was his/her object in writing the work?
2. How did the political events of the time influence what the writer wrote?

3. How did the predominant social customs of the time influence the writer's outlook?

4. What is the predominant philosophy that influenced the work?

5. Were there any special circumstances under which the work was written?

Strength: It enriches our understanding of the literature from the historical and societal perspective.

Limitation: It often overlooks the literary elements and structure as well as the author's individual contributions.

Psychoanalytical Criticism

Psychoanalytical criticism attempts to explain the reasons for human actions and to “offer maps to the **unconscious stages of psychic development**”.

The psychoanalytical critic sees a work of literature as **the outward expression of an author's unconscious mind**. The critic's task is to probe the unconscious of the characters and to discover the author's hidden fears, desires, and motivation.

According to Sigmund **Freud**, the **motivations** for much of our behavior – our fears, our desires, our ambitions – **lay hidden in our unconscious**, and certain personality types developed as a result of some childhood experience, good or bad.

The most evident **danger** in psychoanalytical criticism is in over-reading, in seeing a symbol in every object, in seeing unconscious desires and fears lurking in every utterance.

Feminist Criticism

Feminist criticism places its focus on the questions of **how gender affects a literary work, writer, or reader** through a critical approach.

Questions to ask from the feminist approach:

1. How are women portrayed in the work? As stereotypes? As individuals?

2. How is the woman's point of view considered?

3. Is male superiority implied in the text?

4. In what way is the work affected because it was written by a woman?

Or a man?

A major concern of feminist criticism is **the masculine bias** in literature. Historically, most works were written from a masculine point of view and for male audiences. The feminist critic looks for societal misconceptions that treat the masculine viewpoint as the norm and the feminine viewpoint as a deviation.

The feminist approach **questions a text's underlying assumptions** about differences between men and women that usually posit women as inferior. It makes the reader more aware of the complexity of human interaction.

Folk literature

Folk literature includes all the myths, legends, epics, fables, and folktales passed down by word of mouth through the generations. The authors of traditional literature are usually unknown or unidentifiable.

These stories have endured because they are entertaining, they embody the culture's belief system, and they contain fundamental human truths by which people have lived for centuries. Knowing the characters and situations of folk literature is part of being culturally literate.

Folk literature, regardless of its place of origin, seems clearly to have arisen to meet a variety of human needs:

1. The need to explain the mysteries of the natural world
2. The need to articulate our fears and dreams
3. The need to impose order on the apparent random, even chaotic, nature of life.
4. The need to entertain ourselves and each other.

Folk literature can help to develop a sense of morality. It helps to sort out good and evil in the world and to identify with the good.

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Fantasy

Fantasy is any story of the impossible, but it is presented as if they were possible. Moreover, the fantasy element has to be fresh and original. It may include magic, talking animals, time travel, the supernatural, adventures in alternative worlds – any feature that is contrary to the laws of nature as we understand them.

Fantasy is a highly imaginative story about characters, places, and events, yet it is believable. Good fantasy is rooted in reality and in human nature. Modern fantasies often contain truths that help the reader to understand today's society, though the events they describe cannot happen in real life.

Comparison between Folk Literature and Modern Fantasy:

Fantasy traces its roots to the folktales, legends, and myths of ancient peoples. However, traditional tales are from the oral tradition of stories passed from generation to generation by word of mouth, while modern fantasies are original stories that come from the imaginations of known authors and its transmission is through the written medium.

Both folktales and fantasies contain fantastical elements. However, folktales are always set in a familiar world; they have stock characters, conventional plots, and traditional motifs, whereas writers of fantasy create a new world with something unusual and its own possibilities. Therefore, a fantasy's settings, characters, and plots tend to be much more complex than those of the folktales. Realistic fiction attempts to portray the world as it is. It contains no fantasy, no supernatural elements, and it usually depicts ordinary people going about the business of daily living, with all its joys, sorrow, successes, and failures.

Over the past 150 years, children's literature has gradually moved from a romantic view of the world toward a more realistic view. Subjects that were once taboo in realistic fiction are now commonplace, and language and character development are presented with greater candor and boldness.

GLOSSARY

Glossary of Critical Terms for Prose Adapted from “LitWeb”

Action. Any event or series of events depicted in a literary work; an event may be verbal as well as physical, so that speaking or telling a story within the story may be an event.

Allusion. A brief, often implicit and indirect reference within a literary text to something outside the text, whether another text (e.g. the Bible, a myth, another literary work, a painting, or a piece of music) or any imaginary or historical person, place, or thing.

Ambiguity. When we are involved in interpretation—figuring out what different elements in a story “mean”—we are responding to a work’s ambiguity. This means that the work is open to several simultaneous interpretations. Language, especially when manipulated artistically, can communicate more than one meaning, encouraging our interpretations. **Antagonist.** A character or a nonhuman force that opposes, or is in conflict with, the protagonist.

Anticlimax. An event or series of events usually at the end of a narrative that contrast with the tension building up before.

Antihero. A protagonist who is in one way or another the very opposite of a traditional hero. Instead of being courageous and determined, for instance, an antihero might be timid, hypersensitive, and indecisive to the point of paralysis. Antiheroes are especially common in modern literary works.

Archetype. A character, ritual, symbol, or plot pattern that recurs in the myth and literature of many cultures; examples include the scapegoat or trickster (character type), the rite of passage (ritual), and the quest or descent into the underworld (plot pattern).

Author. The real author who actually wrote a narrative, not to be confused with the implied author, or authorial persona adopting an outlook implied by the work as a whole (and that may differ drastically from that of the real author). The author should not be confused with the narrator who tells the story. When a narrator tells a story in the first person, it does not mean that the author is telling his/her own experiences.

Bildungsroman. (German for “education novel”) A novel that depicts the intellectual, emotional, and moral development of its protagonist from

childhood into adulthood; also sometimes called an apprenticeship novel. This type of novel tends to envision character as the product of environment, experience, nurture, and education (in the widest sense) rather than of nature, fate, and so on.

Biography. A work of nonfiction that recounts the life of a real person. If the person depicted in a biography is also its author, then we use the term autobiography. An autobiography that focuses only on a specific aspect of, or episode in, its author's life is a memoir.

Character. An imaginary person who acts, appears, or is referred to in a literary work. *Major or main character:* central character that receives most attention. *Minor character:* marginal or secondary character that receives less attention. *Flat character:* relatively simple and two-dimensional character with few traits and predictable behavior or responses. *Round character:* complex, multifaceted character capable of surprising the readers. *Static characters* do not change while dynamic characters do.

Characterization. The presentation or delineation of a fictional personage. Direct characterization or direct definition occurs when the narrator explicitly tells what a character is like. Indirect characterization or indirect presentation occurs when the narrative reveals a character's trait/s implicitly, through his or her speech, behavior, thoughts, appearance, and so on.

Climax. The third part of plot (see Freytag's pyramid), the point at which the action stops rising and begins falling or reversing; also called turning point.

Complication. In plot, an action or event that introduces a new conflict or intensifies the existing one, especially during the rising action phase of plot.

Conclusion. Also called resolution, the fifth and last phase or part of plot, the point at which the conflictive or destabilized situation at the beginning becomes stable once more and the conflict is resolved.

Conflict. A struggle between opposing forces that sets the action in motion. An external conflict pits a character against something or someone outside himself or herself—another character or characters or something in nature or society. An internal conflict happens when the opposing forces are two drives, impulses, or parts of a single character.

Crisis. In plot, the moment when the conflict comes to a head, often requiring the character to make a decision; sometimes the crisis is equated with the climax

or turning point and sometimes it is treated as a distinct moment that precedes, and prepares for, the climax.

Dénouement. (French for “untying” as of a knot) A plot-related term used in three ways: (1) as a synonym for falling action, (2) as a synonym for conclusion or resolution, and (3) as the label for a phase following the conclusion in which any loose ends are tied up.

Epiphany. A sudden moment of illumination or revelation of truth, often inspired by a seemingly simple or commonplace event. The term, originally from Christian theology, was first popularized by the Irish fiction writer James Joyce, who evoked the epiphanic realizations of his characters in his collected short stories entitled *Dubliners*.

Episode. A distinct action or series of actions within a plot. Exposition The first phase or part of plot (see Freytag’s pyramid), which sets the scene, introduces and identifies characters, while establishing the situation at the beginning of a story. Additional information is often scattered throughout the work.

Fable. An ancient type of short fiction, in verse or prose, illustrating a moral or satirizing human beings. The characters in a fable are often animals that talk and act like human beings. The fable is sometimes treated as a specific type of folktale and sometimes as a fictional subgenre in its own right.

Falling Action. The fourth of the five phases or parts of plot (see Freytag’s pyramid), in which the conflict or conflicts move toward resolution.

Fantasy. A genre of literary work featuring strange settings and characters and often involving magic or the supernatural; though closely related to horror and science fiction, fantasy is typically less concerned with the macabre or with science and technology.

Fiction. Any narrative, especially in prose, about invented or imagined characters and action. Today, fiction falls into three major subgenres based on length—the short story, novella, and novel. Older, originally oral forms of short fiction include the fable, legend, parable, and tale. Fictional works may also be categorized not by their length but by their handling of particular elements such as plot and character. Detective and science fiction, for example, are subgenres. Others fictions include gothic, romance, historical and nonfiction. Figurative language Language that uses figures of speech or literary devices to express ideas.

Flashback. A plot-structuring device inserting a scene from the fictional past into the fictional present. **Flash-forward** A plot-structuring device inserting a scene from the fictional future into the fictional present.

Focalization. The perspective from which the narrated situations and events are presented.

Internal focalization: perspective locatable in one character because it highlights the feelings and thoughts of that character.

External focalization: a perspective located outside the characters, merely reporting events and actions from the outside, that is, without access to feelings and thoughts.

Foil. A character with behavior and/or values that contrast those of another character in order to highlight the distinctive temperament of that character.

Foreshadowing. A hint or clue about what will happen at a later moment in the plot. **Freytag's Pyramid.** A diagram of plot structure first created by the German novelist and critic Gustav Freytag (1816–1895).

Genre. A type or category of works sharing particular formal or textual features and conventions; especially used to refer to the largest categories for classifying literature—fiction, poetry, drama, and nonfiction. A smaller division within a genre is usually known as a subgenre, such as gothic fiction or epic poetry.

Hero/Heroine. A character in a literary work, especially the leading male/female character, who is especially virtuous, usually larger than life, sometimes almost godlike.

Image/imagery. Broadly defined, imagery is any sensory detail or evocation in a work; more narrowly, the use of figurative language to evoke a feeling, to call to mind an idea, or to describe an object. Imagery may be auditory, tactile, visual, or olfactory depending on which sense it primarily appeals to—hearing, touch, vision, or smell. An image is a particular instance of imagery.

Inciting incident. An action that sets a plot in motion by creating conflict. **In medias res** (Latin for “in the midst of things”) Opening of the plot in the middle of the action, and then filling in past details by means of flashback.

Irony. A situation or statement characterized by a significant difference between what is expected and what actually happens, or between what is understood and what is meant. Verbal irony occurs when a word or expression in context means something different from, and usually the opposite of, what it appears to mean; when the intended meaning is harshly critical or satiric, verbal

irony becomes sarcasm. Situational irony occurs when the character's actions have an opposite effect from what was intended, or lead to a reversal of expectation or unexpected. Dramatic irony occurs when there is a gap between what an audience knows and what a character believes or expects; when this occurs in a tragedy, dramatic irony is sometimes called tragic irony. Cosmic irony and irony of fate are sometimes used to refer to situations in which situational irony is the result of fate, chance, the gods, or some other superhuman force or entity.

Metaphor. A general term for almost any figure of speech involving comparison; more commonly, a particular figure of speech in which two unlike things are compared implicitly—that is, without the use of a signal such as the word like or as—as in “Love is a rose, but you better not pick it”.

Monologue. 1) A speech of more than a few sentences, usually in a play but also in other genres, spoken by one person and uninterrupted by the speech of anyone else, 2) an entire work consisting of this sort of speech. In fiction, an interior monologue takes place entirely within the mind of a character rather than being spoken aloud.

Mood. The feelings evoked while reading a literary text.

Narration. 1) Broadly, the act of telling a story or recounting a narrative. 2) More narrowly, the portions of a narrative attributable to the narrator rather than words spoken by characters (that is, dialogue). 3) Term used in conjunction with qualifiers that determine the sort of perspective taken in the narrative (first-person narration, second-person narration, third-person narration, internal narration and external narration). Narrative A story, whether fictional or true, in prose or verse, related by a narrator or narrators (rather than acted out onstage, as in drama). At times a frame recounts the telling of another narrative or story that thus “frames” the inner or framed narrative.

Narrator. Someone who recounts a narrative or tells a story. An internal narrator is a character within the work telling the story to an equally fictional auditor or listener; internal narrators are usually first- or second-person narrators (see below). An external narrator is not a character. When applied to the actual narration, one talks of either internal narration or external narration. *A first-person narrator:* an internal narrator who consistently refers to himself or herself using the first-person pronoun I (or, infrequently, we). The first-person narrator should not be confused with the author. When a narrator tells a story in

the first person, it does not mean that the author is telling his/her own experiences. *A second-person narrator* consistently uses the second-person pronoun you (not a common technique). *A third-person narrator* uses third-person pronouns such as she, he, they, it, and so on; almost always external narrators, third-person narrators include omniscient, limited and objective narrators. *Omniscient narrators* (literally, “all-knowing”) describe the inner thoughts and feelings of multiple characters. *Limited narrators* relate the thoughts, feelings, and perceptions of only one character (the central consciousness). *Objective or detached narrators* (acting as “camera eye”) reveal nothing of characters’ thoughts and feelings, but report only actions, dialogue and behavior. *An unreliable narrator* causes the reader to view the account of events with suspicion, as opposed to a reliable narrator, whose judgment and narration the readers may trust. *An intrusive narrator* is a third-person narrator who occasionally disrupts his or her narrative to speak directly to the reader or audience in direct address.

Novel. A fictitious prose narrative of book length. **Novella** A piece of fiction shorter than a book-length novel but longer than a short story.

Persona. The voice or figure of the author who tells and structures the story and who may or may not share the values of the actual author; also called implied author.

Plot. The arrangement of the action. The five main parts or phases of plot are exposition, rising action, climax or turning point, falling action, and conclusion or resolution.

Point of View. The perspective from which people, events, and other details in a work of fiction are viewed; also called focus, though the term point of view is sometimes used to include both focus and voice. The narrator conveys the point of view. *A limited point of view* reveals only the perspective of one character. *An omniscient or unlimited point of view* reveals the perspective of multiple characters.

Prose. The regular form of spoken and written language, measured in sentences rather than lines, as in poetry.

Protagonist. The main character in a work, whether male or female, heroic or non-heroic.

Rising Action. The second of the five phases or parts of plot (see Freytag's pyramid), in which events complicate the situation existing at the beginning of a work by intensifying the initial conflict or introducing a new one.

Scene. A section or subdivision of narrative that presents continuous action in one specific setting. Sequence. The ordering of events in a fictional plot.

Setting. The time and place of the action in a work of fiction. The spatial setting refers to the place or places in which action unfolds. *Temporal setting*: the period in time in which action unfolds (temporal setting is thus the same as plot time.) *General setting*: the general time and place in which all the action unfolds. *Particular settings*: the times and places in which individual episodes or scenes take place. Both general and specific settings include the cultural, economic, manufactured, natural, political, religious, social and temporal environment of a text, including everything that the characters know and own.

Short Story. A relatively short work of prose fiction (approximately 500 to 10,000 words) that, according to Edgar Allan Poe, can be read in a single sitting of two hours or less and works to create "a single effect." Two types of short story are the initiation story and the short short story. Short Short Story Especially brief short story, as its name suggests, also sometimes called microfiction.

Simile. A figure of speech involving a direct, explicit comparison of one thing to another, usually using the words like or as to draw the connection, as in "My love is like a red, red rose."

Stream of Consciousness. A type of third- or first-person narration that replicates the thought processes of a character without much or any intervention by a narrator.

Tale. A brief narrative with a simple plot and characters, an ancient and originally oral form of storytelling. Unlike fables, tales typically do not convey or state a simple or single moral. *Folktale*: especially common type of tale that follows conventions such as formulaic beginning and ending ("Once upon a time . . ." ". . . they lived happily ever after"), a setting not highly particularized in terms of time or place, flat and often stock characters, animal or human, and fairly simple plots. *Fairy tale*: often used as a synonym for folktale, but more properly designating a specific type of folktale featuring fairies or other fantastic creatures, such as pixies or ogres.

Theme. 1) Broadly and commonly, an idea explored in a literary work (e.g. “the value of all life”). 2) More narrowly, the insight about a topic communicated in a work (e.g. “All living things are equally precious”). Most literary works have multiple themes, though some people reserve the term theme for the central or main insight and refer to others as subthemes. Usually, a narrative illustrates a given theme rather than explicitly stating it. Many narratives may illustrate the same theme, such as war and peace, generational gap, gain of maturity, and more, but the particulars will differ.

Tone. The attitude a literary work takes toward its subject, especially the way diction reveals it. Verisimilitude (from Latin *verisimilitudo* or “likeness to truth”) The internal truthfulness, lifelikeness, and consistency of the world created within any literary work. Verisimilitude suggests judging that world on its own terms rather than in terms of its correspondence to the real world. Thus even a work that contains utterly fantastic or supernatural characters or actions (and does not aim at realism) may very well achieve a high degree of verisimilitude.

Voice. The narrating instance, the verbal aspect of point of view, the acknowledged or unacknowledged source of a story’s words; the speaker; the “person” telling the story and that person’s particular qualities of insight, attitude, and verbal style.

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