

УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ  
«ВИТЕБСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
ИМЕНИ П.М. МАШЕРОВА»

Факультет гуманитаристики и языковых коммуникаций

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УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС  
ПО УЧЕБНОЙ ДИСЦИПЛИНЕ

**ИНТЕРПРЕТАЦИЯ  
ХУДОЖЕСТВЕННОГО ТЕКСТА  
(АНГЛИЙСКИЙ ЯЗЫК)**

для специальности

1-21 05 06 Романо-германская филология

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Рассмотрено и утверждено  
на заседании научно-методического совета 27.10.2021, протокол № 1

УДК 811.111'42(075.8)  
ББК 81.432.1-51я73  
И73

Печатается по решению научно-методического совета учреждения образования «Витебский государственный университет имени П.М. Машерова». Протокол № 1 от 27.10.2021.

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**Интерпретация художественного текста (английский язык)**  
**И73** для специальности **1-21 05 06 Романо-германская филология** :  
учебно-методический комплекс по учебной дисциплине / сост.  
О.В. Казимилова. – Витебск : ВГУ имени П.М. Машерова, 2021. – 84 с.  
ISBN 978-985-517-856-0.

Настоящее издание включает учебно-методическое сопровождение, теоретический и практический материалы, соответствующие программе данной дисциплины, контролирующий материал и разноуровневые задания для самостоятельной работы студентов. Представленные в разделе «Практикум» упражнения направлены на развитие и закрепление умений и навыков языковой, лингвокультурологической и творческой интерпретации художественных и публицистических произведений, грамотного распознавания выразительных средств языка и художественных приемов.

УДК 811.111'42(075.8)  
ББК 81.432.1-51я73

ISBN 978-985-517-856-0

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## ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебная дисциплина «*Интерпретация художественного текста*» нацелена на формирование теоретических представлений и методологических основ в области аналитического толкования текста на английском языке, а также практических навыков распознавания и интерпретации выразительных средств языка и художественных приемов.

**Цель** данного курса – формирование у будущих филологов представления о системе понятий и исследовательских приемах интерпретации текста и выработка на их основе умений и навыков самостоятельной творческой языковой, эстетической и культурологической интерпретации разного художественных текстов.

Курс «Интерпретация художественного текста» призван решить следующие **задачи**:

- 1) формирование у студентов устойчивых навыков чтения иноязычного художественного литературного текста с его последующим анализом;
- 2) совершенствование умения студентов распознавать выразительные средства языка и художественные приемы в тексте, а также интерпретировать их;
- 3) развитие у студентов навыков работы со словарями и справочной литературой;
- 4) углубление и систематизация знаний в области лексики, изученной ранее;
- 5) формирование у студентов навыка свободного владения специальной терминологией;
- 6) выработка навыков аналитического подхода к работе над текстом;
- 7) формирование навыков самостоятельного анализа и интерпретации иноязычного художественного текста.

В результате изучения учебной дисциплины, студент должен **знать**:  
– основные приемы чтения иноязычного художественного литературного текста с его последующим анализом;

– основные выразительные средства языка и художественные приемы в тексте, а также как интерпретировать их;

– принципы работы со словарями и справочной литературой;  
– необходимую для интерпретации художественного текста лексику;  
– необходимую для интерпретации художественного текста терминологию;

– основные принципы подхода к работе над текстом;  
– принципы самостоятельного анализа и интерпретации иноязычного художественного текста;

**уметь:**

- применять свои навыки чтения иноязычного художественного литературного текста с его последующим анализом;
- распознавать выразительные средства языка и художественные приемы в тексте, а также интерпретировать их;
- работать со словарями и справочной литературой;
- совершенствовать знания в области лексики, изученной ранее;
- свободно владеть специальной терминологией;
- самостоятельно анализировать и интерпретировать иноязычный художественный текст;

**владеть:**

- основными приемами чтения иноязычного художественного литературного текста с его последующим анализом;
- перечнем основных выразительных средств языка и художественных приемов в тексте, а также методом их интерпретации;
- методикой работы со словарями и справочной литературой;
- основным лексическим минимумом, необходимым для интерпретации художественного текста;
- специальной терминологией, необходимой для интерпретации художественного текста;
- принципами самостоятельного анализа и интерпретации иноязычного художественного текста.

Освоение учебной дисциплины должно обеспечить формирование следующих **компетенций**: владеть системным и сравнительным анализом; владеть междисциплинарным подходом при решении проблем; иметь лингвистические навыки свободного изложения литературного произведения; владеть основными методами лингвистического и литературоведческого анализа; владеть методикой перевода и реферирования текста (СК-9).

# ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

## INTRODUCTION. THE NOTION OF TEXT. LITERARY WORK AS AN ARTISTIC WHOLE. PLOT AND PLOT STRUCTURE

**Key words:** *text, text interpretation, literary work, fiction texts, language means, graphical techniques, the author, the reader, the structural model, the bilateral structure, the title, summary, setting, plot structure, presentation sequence, narrative type, type of narration, types of character, conflict, tonality, patterns of narration, the dramatic arc, idea, message, theme.*

**Text interpretation** is based on a set of linguistic procedures which ensure the *decoding* of all the information layers of a literary work. In this context to interpret means to understand the deep meaning of the text, to evaluate it, to consider it as a unity of content and form, to understand its impact on the reader. It is a creative process aimed at penetrating into the overall meaning of the whole and getting aware of linguistic details fit into this whole. In text interpretation we deal with non-fiction and fiction texts and usually begin with short summary of either of them.

Text interpretation goes hand in hand with critical reading, final goal of which is to define the theme/problem raised and the message/main idea conveyed. The key point here is to answer the question how the author of the text discloses its theme and drives the reader to the message than can be materialized in words within the viewed text or can be hidden between the lines for the reader to excavate it.

The answer to the outlined question is unavoidably the result of the thorough examination of the author's language. It is primarily through the choice of **language means** and their arrangement that the author renders his ideas. Though specific layout and **graphical techniques** accentuating certain points cannot be ignored either.

There exists no unique scheme of text interpretation. Though, in a developed analysis all critical statements must be:

1) *justified from the point of necessity, i.e. their contribution to the disclosure of the author's idea, as they should not appear as self-purpose and there should be sound reasons for their declaration;*

2) *supplied with the proof of the announced angle;*

3) *followed by the evidence/examples from the text.*

Thus, the analysis and interpretation of texts requirement develops students' abilities to extract meaning, intent, and context from a text. The course that satisfies this requirement will encourage students to recognize the relationship between a text and its reflection of the human experience and culture.

The notion of ‘*text*’ includes all forms of writing, aural and visual media, and performance, from historical documents to modern art. *Fiction* is the term used to describe texts that are not factual. Fiction texts are also often referred to as literary texts. Many of the literary texts (works) are narrative fiction (novels, short stories, picture books, myths, legends and fairy tales), including interactive fiction, along with other forms such as poems, comics, films and plays.

The literary work is a purely intentional formation which has the source of its being in the creative acts of consciousness of its author and its physical foundation in the text, set down in writing or through other physical means of possible reproduction. By virtue of the dual stratum of its language, the work is both accessible and reproducible, so that it becomes an intentional object, related to a community of readers. As such it is not a psychological phenomenon and is transcendent to all experiences of consciousness, those of **the author** as well as those of **the reader**.

The literary work is a many-layered formation. It contains (a) the stratum of verbal sounds and phonetic formations and phenomena of a higher order; (b) the stratum of semantic units: of sentence meanings and the meanings of whole groups of sentences; (c) the stratum of schematized aspects, in which objects of various kinds portrayed in the work come to appearance; and (d) the stratum of the objectivities portrayed in the intentional states of affairs projected by the sentences.

In addition to its stratified structure, the literary work is distinguished by an ordered sequence of its parts, which consist of sentences, groups of sentences, chapters, etc. Consequently, the work possesses a peculiar quasi-temporal ‘extension’ from beginning to end, as well as certain properties of composition which arise from this ‘extension’ such as various characteristics of dynamic development, etc.

The literary work actually has “two dimensions”; the one in which the total stock of all the strata extends simultaneously and the second, in which the parts succeed one another.

**The structural model** of a literary work may be represented as a nucleus surrounded by several outer layers. The literary material constituting the work forms the outermost layer. This material, examined independently, is a text which, being a selection from the colloquial or literary language of a nation, is generally written in a certain style. The text as such, however, does not have literary meaning. A work’s outer layers become artistically meaningful only to the extent that they are symbolic, that is, to the extent that they express their own inner meaning and radiate the energy emanating from the work’s nucleus of content.

In contrast to the content of everyday, business, scientific, and scholarly texts, the nucleus of a literary work, which includes the work’s subject and idea, **has a bilateral structure**. This structure is composed of both intellectual and emotional elements, since art both apprehends and evaluates life.

A literary work's inner form is a system of images which, like the work's content, are entirely ideal in nature. At the same time, these images have an emotional element and consequently appeal to the reader's imagination, in the form of characters and their interaction (the plot). The work's outer form is another level at which the work's content is presented to the conscious mind, not to the imagination. In literature, the outer form is a system of means by which the material of language is organized so as to activate the text's phonic aspect.

The outer form gives a work its rhythmic, stylistic and compositional structure. In terms of style and composition, structure is expressed in a work's architectonics, in the consecutive or reversed development of the action, in the means of achieving transitions, in dialogue, and in authorial speech. The sum of the ways in which the outer form structures a work makes the text the source of new, suprasemantic content, which is found in the work's subtextual meaning.

Thus, the structure of a literary work embraces the work's characters, theme, plot, composition, and architectonics. A work's structure reveals these elements individually and in terms of their coordination and interdependence within the work as a whole. This is of significance insofar as the work's structure is hierarchical in nature.

The analysis of a literary work's structure presupposes knowledge of the structural principles of works of art; knowledge of the application of these principles to literature and to specific literary genres, trends, and styles; and, finally, the ability to detect and reveal the structural uniqueness of the work under study, a uniqueness engendered by the distinctiveness of the task resolved by the writer.

Therefore, all the elements, events, the plot structure, the characters and scenes, every dialogue and detail, the choice of words and the stylistic devices are related to the inseparable whole. They form a harmony. Each of the elements in particular, and all of them in unison contribute to the impact of the whole. The sensitive and attentive reader is bound to see the overall structure of the story and appreciate the contribution of all its elements to the aesthetic effect the story produces.

Adequate response to fiction requires close reading, a search for implications and careful interpretation, which may be done according to the following scheme:

**1. The author and the title.** Comment on the author (his background), title/heading and subheadings. Does the heading fit the overall topic? Does it reflect the author's attitude? Does it arouse the reader's interest? Is it eye-catching?

**2. The summary** (the theme, problems, characters, events, setting, conclusion)  
SETTING:

*to evoke the necessary atmosphere, appropriate to the author's intention.*

*to reinforce characterization.*

*to parallel or contrast the action.*

*to reflect the inner state of the character.*



*to place ... in a recognizable environment.  
 (realistic, historical, fantastic, exotic, rural, ...).  
 the events are set in ... .*

**3. Plot structure** (the exposition, complications, climax, resolution or denouement)

**EXPOSITION:**

*to contain the necessary preliminaries to the events.  
 to cast light on the environment.  
 to supply information.  
 to be compressed/extended into one sentence/several paragraphs.*

**COMPLICATIONS:**

*to involve thoughts and emotions.  
 to become tenser as the plot moves toward the climax.*

**CLIMAX:**

*the moment of illumination of the whole story.  
 to clarify ... .*

**DENOUEMENT:**

*the unwinding of the action.  
 to reflect on all the circumstances.*

**4. Plot structure technique / Pattern of narration**

- a) straight line narrative presentation (*chronological order*).
- b) complex narrative structure (*flashbacks to the past*).
- c) circular pattern (*the closing event in the story returns the reader to the introductory part*).
- d) frame structure (*a story within a story*).

**5. Presentation sequence**

- a) retardation (*withholding of information*).
- b) flashback technique (*a scene of the past events inserted into the narration*).
- c) foreshadowing (*a look towards the future*).

**6. Narrative method**

TYPE OF NARRATION	NARRATIVE TYPE
Main character (subjectivity)	1 <sup>st</sup> person narrative reveals the personality of the narrator, verisimilitude, confiding limited presentation, (un)reliable.
Minor character (subjectivity + objectivity)	
Omniscient author (objectivity + subjectivity): all-seeing and all-knowing, detached, limited or just omniscient author.	
Observer-author (objectivity): let's the reader judge for himself.	
	3 <sup>rd</sup> person narrative

*The story is told from the point of view of an ... .*

*The events are presented through the perception of ... / the eyes and mind of ... .*

*The narrator shares the viewpoint of ... / gives a biased view of ... .*

*To increase the immediacy and freshness of this impression ... .*

*To stimulate imagination.*

*To draw one's own conclusions.*

**7. Characters** (the main/central/major character/protagonist/hero/heroine/antagonist/villain/foil/author's mouthpiece/a type/a caricature)

Simple/flat or complex/well-rounded character.

The artistic detail is suggestive ... = It implies a great deal more than is directly expressed by it.

**Particularities:**

*to arouse warmth, affection, compassion, delight, admiration, dislike, disgust, resentment, antipathy... .*

*to reinforce characterization.*

*to contribute to characterization, verisimilitude.*

**Indirect means of characterization:**

a) character's actions (behavior, gestures, thoughts, decisions).

b) speech characteristics (educated, age, occupation, relationships).

c) psychological portrayal, analysis of motive.

d) description of the outward appearance.

e) environment (+ possessions).

f) the use of a foil.

g) the name of characters.

**8. Conflict** (internal and external)

**9. Tonality.** The tone may be formal, semi-formal, informal, conversational, casual, sympathetic, cheerful, serious, humorous, lyrical, dramatic, excited, agitated, passionate, detached, matter-of-fact, dry, impartial, melancholic, moralizing, unemotional, pathetic, ironical, sneering, bitter and reproachful. The tone is maintained by a number of stylistic devices.

The attitude may be *agreeable, optimistic, involved, detached, indifferent, critical, contemptuous, cynical.*

*to evoke/share a certain .../the author's attitude.*

*to jeer / sneer/ mock / satirize.*

*to ridicule / poke fun of.*

*a deliberate exaggeration.*

**10. Idea and message**

*the story on the theme of ...*

*to raise / pose a problem*

*to reveal its relevance*

*to arouse / awaken interest*

*to lay the accent / stress on ...*

*to render / represent reality*

*to evoke a rational and emotional response*

*the surface content*

*to visualize*

*to maintain suspense in the story*

## SETTING

The setting can be defined as the place where the story happens, the time when it happens and the conditions under which the story is told. The setting of a novel or a short story is crucial to the creation of a complete work as it has a definite impact on the character development and plot. The setting is often found in the exposition of the plot and readily establishes time and place. Frequently it plays an important role in the conflict giving credence to the rising action as a climax or turning point is approached.

The setting is usually given in the exposition of the story, but very often the descriptions of the setting may be scattered throughout the whole story.

### **Possible elements of the setting:**

1. Physical objects (e.g. elements of domestic interiors).
2. Social and cultural environment.
3. Geographical location and landscape.
4. Historical period.

### **There are possible functions of the setting:**

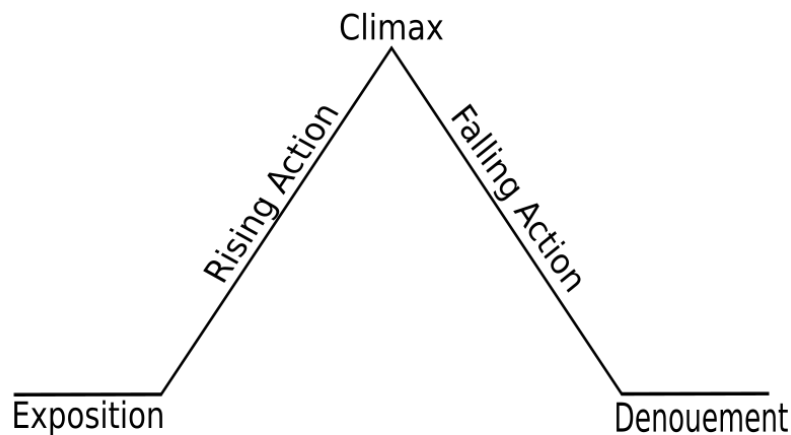
1. Setting the story in a particular environment the author creates the necessary atmosphere.
2. Setting the story in a true-to-life environment the author increases the credibility of the characters and events in the story.
3. The setting, e.g. descriptions of nature, may function as means of expressing the emotional state of the character.
4. The setting may also enhance characterization by paralleling the characters' mood and behavior.
5. The main function of the domestic interior as an element of the setting is individualization of the character, revealing certain features of his or her personality.
6. The setting may serve as contrasting background to the action of the story. Descriptions of peaceful and undisturbed nature may precede stormy violent action in the story, and thus help the author to take the reader by surprise.
7. The setting may function as a main force opposing the character (protagonist), if the story is based on the man-versus-nature conflict.
8. The setting often acquires a symbolic meaning and helps to reveal the central idea(s) of the story.

## PLOT STRUCTURE

**Plot** is a chain of fictional events arranged in a meaningful pattern. Each link in this chain helps to build suspense and to solve the problems that the characters face. We can often gain much insight into the meaning of a story by looking at the shape of its plot.

Works of fiction and drama usually follow a similar plot structure, called a *dramatic arc*.

NOTE the dramatic arc that many fictional stories follow:



***Components of the plot (traditional model of plot development) include:***

**Exposition** – usually includes the establishment of the setting, the introduction of the theme and characters. 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?* “Exposition” provides setting and background information.

**Complications** – follow the exposition and, as a rule, consist of several events which become tenser (the rising action) as the plot moves toward the moment of decision – the climax. “**Rising action**” is where the events of the story start to get complicated. The “climax” is where the drama reaches its most dramatic moment. It is the moment of the highest intensity (the peak of intensity), the crucial event in the story.

**Falling action** then shows the fallout from the climax, and “resolution” (also known as a **denouement**) is the closing action where the issues of the plot are fully resolved. The denouement is the unwinding of the actions; it includes the event, or events, in the story immediately following the climax and bringing the actions to an end. It is the point at which the fate of the main character is clarified. The denouement suggests to the reader certain crucial conclusions. The conflict is resolved. A story may have no denouement. By leaving it out the author achieves a certain effect – he invites the reader to reflect on all the circumstances that accompanied the character of the story and to imagine the outcome of all the events himself. Therefore, any rearrangement of the components of plot structure is meaningful. It may affect the atmosphere and introduce the necessary mood. It may increase the tension and the reader’s suspense, and in this way affect the reader’s emotional response to the story.

Many authors introduce certain deviations from the traditional pattern of plot development, i.e. the author may leave out one or several of the components (e.g. exposition or denouement) or rearrange the components of the plot structure (e.g. a story may open up with the climax).

A fictional plot is usually based on a **conflict** – a situation or problem which a character tries to resolve. A conflict can be **external** – a conflict between a character and outside forces (a person against another person, a person against nature, a person against society, etc.) or **internal** – a conflict within the character him/herself (an individual conflict revealed through the character's thoughts, feelings, etc.). The largest part of the story will deal with the main character's struggle to resolve this problem or conflict hence he seeks a solution. Although the typical fictional plot has a beginning, middle, and an end, authors may vary their patterns of narration.

A story may have the following patterns of narration:

- 1) *a straight line narrative* (chronological sequence);
- 2) *a complex structure* (events are not arranged in chronological order and *flashbacks* are used to bring the past of the characters into the story);
- 3) *a frame structure* (there is a story within the story; the two stories contrast or parallel);
- 4) *a circular structure* (the closing event of the story returns the reader to the introductory part).

Thus, there is a variety of plot structure techniques. The author often uses certain **techniques** to creatively unfold the plot:

✓ **Flashback:** A move back in time to an earlier incident, a scene from the past inserted in the narration.

✓ **Foreshadowing:** A hint or allusion to events which will develop later in the story.

✓ **Retardation:** The withholding of information (the author holds some facts back and keeps the reader guessing).

✓ **Trick ending:** The end of a short story comes out as a complete surprise.

## FORMS OF PRESENTATION: NARRATION

**Key words:** *narration, the narrative method, the main character, the minor character, the omniscient author, the author's digression, the observer-author, the dramatic form, the pictorial form, the first person narrator, the third person narrator, point of view, the protagonist, impartial character, subjective narrator, objective narrator, multiple narrator, reliable narrator, unreliable narrator, third person objective narrator, third person omniscient narrator, third person limited narrator.*

*Narration* is the presentation of events in their development. *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. The author can vary the narrative method depending on what he wants his readers to concentrate on. He can tell the story from the *point of view* of a character in the story, or from without – as *an onlooker*.

The author may select either of the following **four types of narrators**:

○ *the main character*. When the main character tells his story, the events of the story are presented to the reader through his perception. The author in this case places himself in the position of the main character and tells of things that only the main character saw and felt.

○ *the minor character*. When a minor character, who participates in the actions, narrates the story, the events are described through the perception of this character. The author places himself in the position of a minor character and gives this character's version of the events and personages.

○ *the omniscient author*. The author may narrate his story anonymously, analysing and interpreting the character's motives and feelings. The reader sees what goes on in the minds of all the characters. He is then guided by what is known to be the omniscient (or *analytic*) author. The omniscient author reproduces the characters' thoughts and comments on their actions. There are no limitations on the freedom of the omniscient author. He is all-seeing and all-knowing. He can follow any character to a locked room or a desert island. He may get inside his characters' minds, add his own analysis of their motives and actions. It is the author's voice, his evaluations, his opinion of the events and characters that the reader hears and, therefore, the reader can easily understand the author's point of view. The omniscient author may also assume a detached attitude and tell the readers all about his characters, concealing his own point of view. The omniscient author may tell the story so vividly that his presence is forgotten; the characters and the scenes become visible.

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 to the generic 'timeless' present. In this way the author directly conveys his presence as a guide and interpreter.

○ (4) *the observer-author*. The story may be told in such a way that we are given the impression of witnessing the events as they happen – we see the actions and hear the conversations, but we never enter directly the minds of any of the characters. In this case the reader is guided by the observer-author. The observer-author merely records the speech and actions of the characters without analysing them. The main focus of interest is the study of actions and events. The advantage of this narrative method is that the observer-author lets the reader see, hear, and judge the characters and their actions for himself. He stimulates the reader to form his own impression and make his own judgments.

Stories told by the observer-author may be presented in either of *the following two forms*:

– the dramatic form: a story is said to have a dramatic form, when one scene follows another and the characters act and speak as in drama.

– the pictorial form: 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 analysing their motives.

There are common features between the four types of narrators. When the story is told by the main character or the omniscient author, the events are analysed 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.

The narration may be done *in the first person* (the narrator combines two functions: that of a character of a story and that of the narrator) and *in the third person* (the narrator does not take part in the events).

**Point of View** is quite simply, who is telling the story, who is describing and commenting on the events. All literature must be narrated or recorded by someone, and an author must decide who that someone will be. The decision is an important one, since the selection of a narrator determines the perspective, or point of view, from which the story will be told, as well as the amount and kind of information the reader will be given. Once the author has chosen the point of view, he/she must then convey it to the reader and keep it consistent from beginning to end.

Many writers use *the protagonist* (the main character) as the point of view. Others create an *impartial character* to narrate the story or use multiple narrators.

In discussing literature, it is most common to examine **the following points of view.**

**First Person Narrator:** *A character in the story who speaks in the first person voice.* The first person narrator is a character in the story who can reveal his or her feelings and thoughts, or information that has been directly received by other characters. The first person narrator speaks in the first person: *in the "I" voice, saying "I saw...", "I knew...", "I realized..."*, etc. Information is limited to what the point of view character/narrator sees, hears, thinks, experiences, and feels. First person allows the reader to feel an emotional connection with the main character/narrator that is difficult to achieve with other points of view. It can result in some powerful and emotionally charged scenes.

*First person point of view is divided into the following categories:*

**Subjective Narrator.** The point of view character gives his/her thoughts and feelings along with the events in the story.

**Objective Narrator.** The point of view character tells the events only without including his/her reactions to them.

**Multiple Narrator.** This strategy can include either changing narrator or point of view to explain a single incident from multiple perspectives, or it can include using multiple narrators to provide fragments of the same story.

Therefore, when the author shifts the responsibility of telling the story to a first-person narrator, he actually provides his reader with two versions of one and the same story: (1) the explicitly expressed subjective version (the narrator's

version) and (2) the implied objective version, which the skilled reader is expected to derive. To understand the implied objective version one should take into account which type of narrator the story-teller is and whether he is a **reliable narrator** or an **unreliable** one (*he may misinterpret some events, which he sometimes cannot fully understand. He relates them and meditates about them from his subjective point of view. The reader, therefore, gets a one-sided view of the other characters*).

Several advantages of *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. The writer without resorting to analysis gets the advantage of defining this character more closely. He does not have to say whether the character is sensitive, easily affected or self-controlled, kind or cruel, he simply lets the character demonstrate his features. That becomes clear and visible to the reader, and this first-hand testimony increases the immediacy and freshness of the impression.

Secondly, it increases 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* (доверительная). 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.

However, the possibilities of the first-person narrator are *limited*. One of the basic limitations is that a story told by a character is limited to what that character could reasonably be expected to know. 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.

The language of a first-person narrative requires careful attention not only because it characterizes the narrator, but also because it is a means of representing the world through the eyes of that character. It therefore reflects his outlook (which may be naive, or primitive, or limited), his pattern of cognition, his psychology. That is why most stories related by the main character are deeply psychological.

**Third Person Narrator:** third person is perhaps the most common point of view. It allows the writer more freedom than any of the other points of view. It provides the most information to the reader but does so in an impersonal way which may lessen the emotional impact. *There are three basic types of third person narrators:*

**Third Person Objective Narrator:** *A narrator, who is not a character in the story, speaks in the third person voice and can tell only what is observable*



*through the five senses.* The third person objective narrator is not a character in the story. The third person objective narrator refers to all characters in the third person: *tells the story in the “he/she/it” voice, saying “He looked...”, “She jumped...”, etc.* They are only able to make objective observations, however they have no knowledge of what is going on in the mind of the characters, or anything else that would not be observable to the reader if they were to enter the story. In other words, they describe what the characters say or do without offering information on the characters thoughts, feelings or reactions.

***Third Person Omniscient Narrator:*** *A narrator, who is not a character in the story, speaks in the third person voice and can tell the thoughts and feelings of characters within the story.* Like the third person objective narrator, the third person omniscient narrator speaks in the third person and is not a character in the story. However, the third person omniscient narrator has knowledge of the thoughts and feelings of all characters in the story.

***Third Person Limited Narrator:*** *A narrator is not a character in the story, speaks in the third person voice and can describe the thoughts and feelings of only one character in the story (usually the main one).* This narrator is similar to first person in that the information is presented primarily through the eyes of one character.

Moreover, the narrative method may affect presentational sequencing of events. Thus the omniscient author will arrange the events of the story as they occur in chronological order. A first-person narrative more often than not is disrupted by digressions, or may have haphazard transitions from one topic to another, or may contain flashbacks to past events. The events are then presented in psychological order.

Thus, whether a story is convincing and exciting, whether it produces a vivid and enduring impression, whether it arouses interest and emotional response – all these relies heavily on **the narrative method** employed by the author.

## **CHARACTER. MEANS OF CHARACTERIZATION**

**Key words:** *character, characterization, character analysis, person, human being, literary figure, psyche, soul, ego, consciousness, moral fiber, the author’s creation, individual’s drives, ideas of conscience, the main character, the minor character, the protagonist, the antagonist, indirect characterization, direct characterization, character development, dynamic character, static character, round character, flat character, foil character, the author’s mouthpiece, lexical analysis of a character’s speech, syntactical analysis of a character’s speech, markers, the problem of point of view.*

An extremely popular subject, particularly in literature, is ***the analysis of character***. Although sometimes we use the word ‘*character*’ synonymously with ‘*person*’, ‘*human being*’, ‘*literary figure*’, more often we use it in reference to an individual’s personal qualities and characteristics. Both senses should be

retained (we speak about the ‘character’ of a character), but the second sense will be amplified (=expanded) here. Other words used as either equivalents or modifications of character are *psyche, soul, ego, consciousness, moral fiber, being*, and many others.

What is probably meant by all these terms, however, is **the sum total of typical qualities and propensities in any given individual that are controlled by that individual’s drives, aims, ideals, morals, and ideas of conscience.** These qualities are manifested in his behaviour under any set of circumstances, and we make observations about his character by drawing inferences from this behaviour.

Always, the character we are talking about is something that exists somewhere and somehow within that individual, or simultaneously with him. It is the uniqueness or typicality of that something that concerns us as we discuss the character of the individual.

We can understand the qualities of a literary character only by interpreting what the author has written about him/her. All the character’s actions, plus what he/she says and what is said about him/her, provide us with the only material from which we can make inferences, and we can expect no more than what the author has chosen to disclose.

For this reason, we may define character in literature as **the author’s creation, through the medium of words, of a personality who takes on actions, thoughts, expressions, and attitudes unique and appropriate to that personality and consistent with it.** Character might be thought of as a reasonable copy of a human being, with all the qualities and vagaries (=caprice, freak), of a human being.

Thus, a person in a short story is called a *character*. The person around whom the conflict revolves is called the *main character*. Most stories contain one or more main characters and several *minor characters*. The hero of the story who is faced with a conflict is the *protagonist* while the villain of the story, the person who causes the conflict is the *antagonist*. **Characterization** is used to present a character’s personality.

We should know several ways in which a writer usually indicates a character to the reader. We come to know the characters in the short story through the indirect method of:

1) physical description. You should point out what the author says directly about a character’s appearance, clothes and certain qualities.

2) the character’s thoughts, feelings and words.

3) the comments and reactions of others.

4) the direct method of the author’s stated opinion about the character – *direct characterization* and the actions of the character – *indirect characterization*.

*What kind of lineage does the author try to create? What can you infer from the text? Is the author’s attitude to this character positive or negative or does the author seem to be indifferent to the character in question?*

**Character Development** is the change in the person from the beginning to the ending of a story. We say the character who changes in personality or attitude is a **dynamic character**, those that remain the same are referred to as **static characters**. A **round character** is a character with a fully developed, complex, even contradictory personality. A **flat character** is a character with little depth or complexity, who may be described in one or two phrases. A **foil character** is a minor character highlighting certain features of a major character usually through contrast. The **author's mouthpiece** is a character, expressing the author's view point as to the problems raised in the story and sharing his ideas and set of values.

A particular character's speech is of great interest and importance for character analysis. By drawing inferences from the way a character speaks we can make observations about his/her background, education, profession, interests, aims, morals, ideals, etc.

Keep in mind that sometimes the author resorts to inner (unuttered) represented speech, which is an excellent device to depict a character. Inner represented speech expresses feelings and thoughts of the character which were not materialized in spoken or written language. This device gives the writer the opportunity to show the inner springs which guide his character's actions and utterances.

Analyzing a personage's speech pay attention to what he/she speaks about, what matters and problems (e.g. abstract, philosophical or more concrete, down-to-earth) interest this person, what ideas he/she stands for. Make your conclusions about a personage's character, social status, attitude to life, etc.

You should also observe a character's manner of speech. Does a character sound patronizing, self-assured, ironic, categorical or, on the contrary, is he/she rather uncertain, hesitant, humble? Does he/she just express a certain point of view sharing it with other characters or does he/she try to impose his/her ideas on the people around teaching and moralizing them?

What a particular character says about him/herself or about his/her attitude to life may frequently be accepted at face value for truth, but just as often it may be only a reflection of his/her intellectual and emotional state at a given moment which should also be taken into account. If a character in deep despair says that life is worthless, for example, you must balance this statement with what the same character says when he/she is happy. Then too, you must consider the situation in the literary work when a statement is made. If a character voices despair at the start, but is cheerful (or sad) at the end, there has been a development, or change, in that character's view of life.

It should be remembered that lexical and syntactical peculiarities of speech of a character can give certain clues for character analysis. Thoroughly consider the vocabulary a character uses. Is his/her speech mostly formal or informal? Are there any instances of non-standard English (slang, jargonisms, dialectal

words)? Are there any foreign words, americanisms or dialectal words in a character's speech?

Note also whether the character's speech is rich in imagery (epithets, metaphors, symbols). Are there any proverbs and sayings, quotations, allusions in his/her speech? The abundant use of the devices mentioned above might serve as an illustration to the fact that a character is either a person with a great life experience, well-read, intelligent and well-educated, or he/she is ironic, sarcastic and humorous.

Syntactical analysis of a character's speech can also be of help for understanding a character and his/her state of mind. Pay attention to the structure of sentences (whether they are short, abrupt, unfinished or, on the contrary, a character uses long, complex sentences with elaborate syntax). Also analyze the communicative types of sentences used. For example, the fact that a personage uses a number of exclamatory sentences that are short and abrupt, with breaks, and gaps (broken, unfinished sentences) may prove that he/she is, perhaps, at a loss for words, being overexcited, irritated, or indignant. In other situations the same peculiarities of syntax may prove that a character is an authoritative and domineering person who is used to giving instructions and being obeyed.

Thus, when analyzing speech characteristics, one should be alert for:

- 1) Markers of official style (*I presume, I beg your pardon, etc.*),
- 2) Markers of informal conversational style: contracted forms, colloquialisms, elliptical sentences, tag constructions (*as you know*), initiating signals (*Well, Oh*), hesitation pauses, false start — all of which normally occur in spontaneous colloquial speech and often remain unnoticed, but in "fictional conversation" they may acquire a certain function, as they create verisimilitude and may indicate some features of the speaker's character;
- 3) Markers of the emotional state of the character: emphatic inversion, the use of emotionally coloured words, the use of breaks-in-the-narrative that stand for silence, the use of italics, interjections, hesitation pauses;
- 4) Attitudinal markers: words denoting attitudes (*hate, adore, despise*), intensifiers (*very, absolutely, etc.*); Markers of the character's educational level: bookish words, rough words, slang, vulgarisms and deviations from the standard;
- 5) Markers of regional and dialectal speech, which define the speaker as to his origin, nationality and social standing: foreign words, etc.;
- 6) Markers of the character's occupation: terms, jargonisms;
- 7) Markers of the speaker's idiolect, i.e. his individual speech peculiarities which serve as a means of individualization.

*How to arrange a character sketch?*

In literature people are always talking about other people. What they say raises *the problem of point of view*, because the character and motivation of a personage will condition whatever he/she says about someone else. You know, for example, that the word of a person's enemy is usually biased against that

person. Therefore an author may frequently give you a favourable impression of a character by having a bad character say bad things about him. In short, you must always consider the context and source of all dramatic remarks about a particular character.

There are two effective ways of arranging your character sketch. One of them is naming the qualities of a character first and then supporting your opinion with the evidence from the text. The other one is analyzing a character's behaviour in certain circumstances and deducing his/her traits of character.

While making a character sketch you should try to find answers to *the following questions*:

Who are the main characters? Are they like real people?

Do they remind you of certain types of people? Which are the most interesting? Why?

Does the character seem to develop and change as the story progresses, or does he/she remain about the same from beginning to end?

What are the strengths and weaknesses of the character under study? What incidents from the text can you cite to support your conclusions?

To what extent does the personality of the character determine his/her success or failure?

What character did you like most and which did you dislike?

With which ones did it make a difference to you whether they were happy or not? Why?

Which ones helped you to understand people a little better than before?

***A helping hand (expressions) to reveal aspects of a character:***

*the central/main/major character*

*the protagonist/the antagonist*

*the hero/heroine*

*the villain*

*a foil – to serve/act as a foil to...*

*the author's mouthpiece*

*a simple/flat character*

*a complex/well-rounded character*

*moral/mental/physical/spiritual characteristics*

*direct/indirect characterization*

*to reinforce characterization*

*to contribute to characterization/individualization*

*to depict/portray/describe/reveal/disclose/a character*

*to evaluate/assess/rate/judge a character's actions/words/decisions/set of values*

*to share a character's emotions*

*to arouse warmth/affection/compassion/admiration/resentment/antipathy.*

## TONAL SYSTEM

**Key words:** *tone, tonality, tonal system, atmosphere, the attitude of a writer, the general mood, types of tone, the lyrical key, the dramatic key, the grotesque key, the realization of humour, irony, verbal irony, irony of situation, dramatic irony, sarcasm, satire, the prevailing tone, the emotional overtone, the tonal unity, mood, voice.*

Fiction 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 atmosphere, the author's attitude and tone.

Atmosphere is the general mood of a literary work. It is affected by such strands of a literary work as the plot, setting, characters, details, symbols, and language means. All these details, the language and the fantastic history of the portrait create the mysterious atmosphere (or mood) of the text. The author's attitude is his view of the characters and actions. It reflects his judgement of them. 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 and attitude. **Tone** is the manner in which an author expresses his/her attitude to the characters and events in the story; it is the intonation of voice, which expresses meaning. Within a work of fiction the tone may shift from paragraph to paragraph, or even from line to line; it is the result of allusion, diction, figurative language, irony, symbolism, syntax, and style. The reader must appreciate word choice, imagery and details. A careful look, sentence by sentence, at the language of a work of fiction – the words chosen and the way they are put together – can often help us to understand what that work means. 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.

Tone expresses the relationship between the author (or narrator) and the reader. Tone is a component of intonation and is one of the prosodic means of expressing the speaker's attitude to the subject matter (to what is being said) and to his interlocutor (to whom it is said). Tone may be *casual, familiar, impolite, defiant, offensive, sarcastic, sneering or bitter, light-hearted, angry, sympathetic or impassive, cheerful or melancholy, vigorous or matter-of-fact, official, friendly or distant, personal or pompous, earnest or humorous, serious or ironic* etc.

For instance, the official tone is set up by carefully organized syntax and carefully expressed words admitting no deviations from the standard. In general,

the official tone accompanies narratives with a well-defined progression of ideas. The familiar tone is established by features of the spoken language, a conversational style in particular. To these features belong colloquial words and idioms. Informality of tone may be achieved by the occurrence of very formal language alongside jargonisms and slang.

When the tone is lyrical and dramatic, its indices (=markers) are as follows:

- (a) emotionally coloured words (“dreading”, “passionate” etc);
- (b) an extensive use of imagery created by similes, epithets, metaphors;
- (c) poetic words and structures;
- (e) intensifiers.

Thus, the main indices of tone in fiction are the author’s choice of words and structures, stylistic devices and setting.

The vast range of tones can be classified into three basic keys: lyrical, dramatic and grotesque. The term ‘key’ denotes the prevailing mood and the atmosphere created in the story.

#### THE LYRICAL KEY

Imaginative language and elaborate syntax can often create a romantic mood. If the narrative or a section of it abounds in poetic lexis, metaphors, similes, emotive words, direct addresses, personal pronouns and present tenses, emphatic syntax and expresses direct personal feelings, it is lyrical in key. The lyrical key is present in the texts describing author’s feelings rather than outward events. In lyrical passages of prose or in lyrical poems the author’s attention is concentrated on his emotive attitude to life, on his thoughts about it, on his feelings. It is often found in descriptions of nature and appearance as well as in auctorial digressions.

#### THE DRAMATIC KEY

The dramatic key relates to the description of any series of events having vivid, emotional, conflicting, or striking interest or results. If the narrative consists of dynamic dialogues and describes a series of exciting events; if the writer employs emotive lexis, figures of rhetoric, numerous interrogative and exclamatory sentences, the story can create a sense of drama, i.e. it is dramatic in tone.

#### THE GROTESQUE KEY

The grotesque key is typical of passages and whole works which are written to produce a funny or ludicrous effect. This key can be divided into the following subtypes: humour, irony and satire.

Sometimes writers make fun of their characters. The tone of a story can be labelled humorous if the story is intended to excite laughter that is kindly and tolerant. Humour is a device used in fiction and intended to cause laughter. Humour can be warm, unintellectual, unsatirical, fellow feeling. Dead-pan humour occurs when the speaker pretends to be very serious. Black (sick) humour presupposes jokes that are made about subject like nuclear war, disability or disease that people otherwise find too painful to think about. At its highest level, hu-

humour is represented by witty observations on life and society. Humour requires wit and sensibility in the port of the humorist.

A humorous tone is created by the usage of deliberate exaggerations (or hyperbole), a round-about 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. But humour may be achieved even when the tone is not humorous. Some writers (M. Twain, St. Leacock) often develop humour using a mock-serious tone, maintaining all the while a perfectly "straight face". In such cases humour is developed through situation and character. 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 which catch the reader, amaze and amuse him. The sense of humour both on the part of the writer and that of the reader depends on the nature of the mind and awareness of national cultural specifications. That makes it difficult to detect humour in foreign literature.

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. 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.

*On what basis do we infer (deduce, conclude) that what we are reading is ironical?*

Irony is generally defined as a double sense based on contrast between the explicitly expressed and the implied meaning. In its turn the implied is always the direct opposite of what is actually said. Thus, a word or a statement in a particular context or situation may acquire meaning opposite to what it has as a rule. The irony suggests the discrepancy (difference, variance) between the word or statement and its actual sense, which is the true one and which the intelligent reader is expected to infer. For example, "This is beautiful weather!" (when the weather is bad). The word beautiful is the direct opposite of what it literally means. As a rule, the ironist does not tell us directly that he is being ironical. That is why it is generally considered that detecting irony depends on one's intelligence. When reading fiction we might sometimes fail to detect irony even the author's intention was to be ironical, or we might tend to perceive irony in what was not meant to be ironical at all.

*What types of irony should the readers of fiction be aware of, to be able to understand the intentions of the author?* For this purpose one should distinguish between the three types of irony in fiction: verbal irony, irony of situation and dramatic irony.



Verbal irony is a figure of speech in which the literal meaning of a word or statement is the opposite of the intended meaning (as in the case of ‘this is beautiful weather’). It is used to make a satirical remark about a person, thing or phenomenon in words which generally denote all kinds of approval, praise or admiration.

Irony may be extended over a whole story and may be created extralinguistically by contrasting what the character seeks by his actions and what he obtains. This is ‘irony of situation’ or ‘irony of fate’. Irony of situation arises from the contrast between how a set of circumstances looks on the surface and what it actually is in reality.

Dramatic irony is a literary technique in which the reader understands the actual meaning of what is happening, but the character does not. There is a second variant of dramatic irony when the author adopts the character’s wrong viewpoint in order finally to ridicule him/her and reveal his/her naivety. The contrast between the adopted viewpoint and the author’s viewpoint results in irony.

Sarcasm – the use of bitter, especially ironic, remarks intended to wound somebody’s feelings. It’s harsh and often crude. Compare:

‘What a fine musician you turned out to be!’ (irony);

‘You couldn’t play one piece correctly if you had two assistants’ (sarcasm).

Satire – the use of taunting irony or sarcasm that is often directed at public figures or institutions, political situations, or at some moral or social vice.

Amusing effect may be created through the implication of linguistic means (irony, puns, deliberate exaggerations, etc. and also words which do not fit in the situation) and extra-linguistic means (amusing characters and actions; unexpected turns of the events; trick endings; irony of the situation; play on the reader’s expectations; a too detailed manner of description or narration etc.).

These are just a few of the ways the language of a work of fiction shapes our reading experience. Slow down as you read and see if you can figure out what the writer is up to.

One should, therefore, 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 attitudes towards the events and characters. This consistency of attitudes is reflected in the consistent use of language appropriate to the events and characters. The ‘tonal unity’ forms the prevailing tone of the story, which plays the dominant role and determines to a great extent the message of the literary work.

***One should also distinguish between: TONE vs. MOOD vs. VOICE***

**Tone:** The author’s attitude, stated or implied, toward a subject. Sometimes the author is very clear about his attitude, sometimes it is implied, which means YOU, as the reader, have to figure out how the author feels about the story

he/she is telling. How does a reader figure out the tone? An author's tone can be revealed through choice of words and details. Tone typically refers to the emotional atmosphere the writer establishes and maintains through the entire story. One of the easiest ways to peg (=identify, categorize) the tone is to identify the book's genre or the overall feel of it. The tone is established by the author, not necessarily by the narrator.

**Mood:** The climate of a reader's feeling in a literary work. The choice of setting, objects, details, images, and words all contribute towards creating a specific mood. How does the reader figure out the mood? When you read a passage, how does it make you feel? The mood should create a sense of expectation as to what will come next in the story.

**Voice:** The writer's voice is the individual writing style of an author, a combination of idiosyncratic usage of syntax, diction, punctuation, character development, dialogue, etc., within a given body of text (or across several works). Voice can be thought of in terms of the uniqueness of a vocal voice machine. While identifying the function of voice in literature, it is necessary to consider the narrator's degree of objectivity, reliability and omniscience. Moreover, a strong voice helps making every word count, sets up consistency and most importantly grabs the attention of the readers.

Finally, it should be stated that tone, attitude, atmosphere, mood, voice are important elements of any literary work, which affect the reader's emotional response. The analysis of the above mentioned techniques is a move towards the underlying thoughts and ideas contained in the work: it can be seen as a link between the surface content and all that lies beneath it.

## **IMAGERY. LANGUAGE EXPRESSIVENESS. EXPRESSIVE MEANS AND STYLISTIC DEVICES**

**Key words:** *imagery, language expressiveness, expressive means, stylistic devices, tropes, figures of speech, phonetic expressive means, morphological expressive means, lexical expressive means and stylistic devices, syntactic means and stylistic devices, graphic expressive means, graphic images, functions of figurative language.*

The category of **expressiveness** has long been the subject of heated discussions among linguists. In etymological sense *expressiveness* may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are. But somehow lately the notion of expressiveness has been confused with another notion – *emotiveness*.

Emotiveness, and correspondingly the emotive elements of language are what reveal the emotions of writer or speaker. They are designed to awaken co-

experience in the mind of the reader. Expressiveness is a broader notion than emotiveness. It is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness. The *evaluation* is also based on whether the choice of language means conforms with the most general pattern of the given type of text – a novel, a poem, a letter, a document, an article, an essay and so on. The notion of evaluation takes into account that words may reveal a subjective evaluation and sometimes use it for definite stylistic effects, thus calling the attention of the reader to the meaning of such words.

A living and inexhaustible source of expressiveness of speech is characterized by **imagery**, which allows not only to name an object or phenomenon, but also to express a certain attitude towards it (*‘I want to smoke death, but there’s nothing to buy a cigarette for’*). **Imagery** is the literary term used for language and description that appeals to our senses. When a writer attempts to describe something so that it appeals to our sense of smell, sight, taste, touch, or hearing, he/she has used imagery. Often imagery is built on various literary devices.

**Image** is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. The reader enters the world of images of a work of art through his speech tissue. And therefore, the role of language in creating and expressing an artistic image can hardly be overestimated.

The linguistic units of **phonetic, morphological, lexical, syntactical language levels** are called **expressive means (EM)**:

*Phonetic EM* include pitch, melody, stresses, tones – intonation in general. The use of emphatic intonation enables the speaker to intensify an utterance emotionally or logically, to convey different additional meanings that are not expressed by the chosen words.

*Morphological EM* are those means of expressing grammatical meanings which display a kind of emphasis. These are, for example, stylistically marked forms of the Present and Past Simple Tense with emphatic verb do : He did come (Compare to stylistically neutral He came) or marked forms of Imperative Mood: Do come; Don’t you forget.

*Lexical EM* comprise heterogeneous stylistically coloured words (poetic, archaic, bookish, slang, jargon, vulgar, etc). These words usually stand in opposition to their neutral synonym.

Expressive means of language are mostly employed in types of speech that aim to affect the reader or listener: poetry, fiction, oratory, and informal intercourse but rarely in technical texts or business language.

*Syntactical level* studies syntactic, expressive means, word order and word combinations, different types of sentences and types of syntactic connections. Also it deals with origin of the text, its division on the paragraphs, dialogs, direct and indirect speech, the connection of the sentences, types of sentences; the

expressive values of the sentences, their structure as well as texts and speech flow.

**Stylistic devices** (*SD* – tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. Basically all stylistic devices are the result of reevaluation of neutral words, word-combinations and syntactic structures. Reevaluation makes language units obtain connotations and stylistic value. A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices.

### **Phonetic expressive means**

Each literary work is the sequence of words, phrases, sentences, etc., or sequence of sounds. But sounds themselves are not a work of art, only their special combinations together with rhythm and meaning may become the facts of art.

Different sounds, as proved by scientists, cause different associations. For example, repeated many times, [d] is perceived as unkind, connected with negative emotions: *death, doom, dim, dreadful*.

Sound [m] is associated with kind, positive emotions: *mom, mummy, male, mutual, melody, music*.

Usage of words whose phonetic structure reminds denoted subjects or phenomena is called **onomatopoeia**. Onomatopoeia is:

1: the naming of a thing or action by a vocal imitation of the sound associated with it (as buzz, hiss, purr, giggle, whistle);

2: the use of words whose sound suggests the sense: «The Bells» by E.A. Poe.

Onomatopoeia is used in literary speech for imitation of natural sounds, noises, the cries of animals, etc.: [z] is a sound that is like the purr of a cat. Onomatopoeic units do not only imitate the acoustic characteristics of the called phenomena and actions, but express movements, emotions, physical and mental activities in sounds: *Then with an enormous, shattering rumble, sludge-puff sludge... puff, the train came into the station.*

**Repetitions** play a great role in the text as they have a hypnotic effect on readers perception. Music and rhythmic repetitions enable to highlight key words supporting certain semantic associations. Repetitions were proved to imperceptibly influence the subconscious.

**Paronomasia** is use of a word in such a way as to suggest different meanings or applications, or a play on words (pun). This figure of speech often consists in usage of sound or semantic similarity in the same context: *The cure for boredom is curiosity. There is no cure for curiosity.*

### **Alliteration**

Alliteration is the repetition of the same consonant sounds or combinations of sounds at the beginning of words: *the haunting history of Halloween; friend or foe; day- and dusk weak and weary; the weary world.*

**Rhyme** is a regular recurrence (appearance) of the same sounds at the ends of lines in verse. It supplies cohesion and coherence to poetic texts. Endings are the most often to rhyme but rhymes are possible in the middle of lines and in their beginnings.

**Rhythm** in prose is based on repetition of images, themes, motives, parallel constructions, homogeneous parts, etc., which subconsciously affects readers' feelings and emotions: *I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges...* Rhythm creates meanings as it makes author's ideas and emotions clearer. It may imitate movement, behavior, environment, hesitation, tension, grief, etc.

**Graphon** is graphical fixation of phonetic peculiarities of pronunciation resulting in the violation of the accepted spelling: *Rhoda May's wails rose louder. Her father slapped her smartly and roared: "Git in the house. Git in there. – You git in there, too Mary"*. Graphon is a characteristic of prose only and is used to indicate blurred, incoherent or careless pronunciation (temporary factors: tender age, intoxication, ignorance of the discussed topic or permanent factors: social status, educational background, territorial status and distinct articulation: whispering, stammering).

### **Morphological expressive means**

Each grammatical form has the direct meaning and some figurative ones. Divergence between the traditional and occasional meaning on morphological level is called **transposition**. Emotional, evaluative and expressive effect, functional and stylistic connotations are achieved by departure from regular grammatical combinations.

Each part of speech has its own specific features in transposition according to its grammatical categories and forms. Thus, expressive abilities of **nouns** are connected with unusual usage of number and case forms.

1. The most known type of such transposition is personification when syntactical, lexical and morphological combinability is changed.

2. Emotional and expressive connotation appears when abstract nouns are transposed into persons: *You little horror.*

Proper nouns, abstract and material nouns are used only in the singular but if they are used in the plural it may have some special meaning. The meaning is intensified if nouns of quantity are used in the plural: *lots of money, heaps of time*. Proper human names, as a rule, are used without articles. But an indefinite article before a name creates an evaluative metaphoric meaning.

The definite article before a name may refer to some famous person and it does not matter if it is used in good or bad sense. Accumulation of definite or indefinite articles may also create a strong and sudden effect.

Stylistic functions of **pronouns** also depend on divergence between traditional and occasional usage. The most important here are personal, demonstrative and indefinite pronouns. In characters' speech preferable usage of *I* expresses self-confidence, or egoism of the speaker. On the contrary, the usage of *one* or *you* testifies about decency, reserve of the speaker. Usage of *third person* pronouns shows that the speaker uses a detached view and concentrates attention to him/her. Pronoun *we* is used when the author wants to unite with a reader, to create friendly conversational tone. In scientific prose personal pronouns *I/we* are seldom used. If *demonstrative* pronouns are used instead of *personal* ones they create emphasis. Other pronouns may also be emphatic and emotional and it is always the departure from their usual connections.

As for **adjectives**, they have the only grammatical category, the category of comparison which covers only qualitative adjectives. Expressiveness appears when this category is applied to other adjectives: *You cannot be deader than the dead.*

Most grammatical categories are peculiar to **verbs** so they have rather wide stylistic potential. Continuous forms are more emotional. In such cases they express not only the meaning of the duration of an action, they also acquire the expressive meaning of the intensiveness of the action. They may express surprise, doubt, irritation, indignation of the speaker, or may sound even more polite or soft. Sometimes verbal forms do not have expressiveness but may acquire it in repetition, or in unusual distribution. In this light it is worth mentioning modal verbs and words expressing modality as they regard the speaker's attitude to the subject.

**Tenses:** these are three main tenses: the Present, Past and Future. If a writer suddenly switches tenses, he is doing so for a particular reason. If, for example, he changes from the past to the present, he may be trying to convey a sense of immediacy, of the event happening NOW. There are cases of:

- synonymic forms of the Imperative mood: *e.g. Come! – Do come!*
- synonymic parallelism of the neutral the Imperative mood forms and their stylistically marked synonyms with the expressed subject: *e.g. Don't forget! – Don't you forget!*

Thus, the system of EMs on morphological level of the English language is quite poor. It is determined by the analytical structure of the language.

### **Lexical expressive means and stylistic devices**

As a whole, **word-stock (stratum of words)** includes: <literary words>, <neutral words>, <colloquial words>. Some examples are listed below for reference.

*She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor* (T. Capote) **colloquial words**.

*If manners maketh man, then manner and grooming maketh poodle* (J. Steinbeck) **archaic words**.

*Now take fried, crocked, squiffed, loaded plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted*" (K. Kesey) **slang**.

*There is so much bad shit between the two gangs that I bet there will be more killings this year* **vulgarisms**.

Mary sits aside (= beside) of her sister on the bus **dialects**.

### *Lexical stylistic devices*

Lexical SD comprise: <metaphor>, <personification>; <metonymy>, play on words, <irony>, <epithet>, <hyperbole>, <oxymoron> etc.

**Metaphor** is transference of names based on similarity between two objects. There is no 'like' or 'as' acting as links: *floods of tears; a storm of indignation; the apple of the eye, a leg of the table*.

*The man was a mountain. The wind was a knife, cutting through outer garments to attack the defenseless body*.

*His voice was a dagger of corroded brass* (S. Lewis).

*They walked alone, two continents of experience and feeling, unable to communicate* (W.S. Gilbert).

**Personification** is a device whereby an inanimate object is given a human quality. e.g. *The coals settled comfortably in the fireplace*. (Coal is normally regarded as inanimate/lifeless but here it is seen as settling like a human might settle into a chair.)

*Geneva is Mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare*.

*Notre Dame squats in the dusk*.

**Metonymy** is a transference of names based on contiguity (nearness), on extralinguistic, actually existing relations between the phenomena (objects). It is a figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as "crown" to mean "king".

*Cup (a drink), hand (a worker), cars full of moustaches (men), a beard (a man with beard), the Kremlin (the RF government)*.

**Play on words** simultaneous realisation of two <meanings through a) misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word or its homonym b) speaker's intended violation of the listener's expectation:

*Have you been seeing any spirits?" "Or taking any?" – added Bob Allen*.

*There comes a period in every man's life, but she is just a semicolon in his* (a punctuation mark instead of an interval of time).

*There are two things I look for in a man. A sympathetic character and full lips.*

**Zeugma** occurs when a polysemantic verb that can be combined with nouns of most varying semantic groups is deliberately used with two of more homogeneous members, which are not connected semantically:

*He took his hat and his leave.*

*He lost his hat and his temper.*

*She plunged into privileged intimacy and into the middle of the room.*

**Irony** is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. It is the contradiction between the said and implied: *Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team.*

*It must be delightful to find oneself in a foreign country without a penny in one's pocket.*

**Euphemism** is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one. It is a deliberate softening of a harsh truth: *The old man passed away* (rather than 'died').

*They think we have come by this horse in some dishonest manner [= have stolen it].*

**Epithet (a chain of epithets)** is a descriptive literary device that describes a place, a thing, or a person in such a way that it helps in making its characteristics more prominent than they actually are: "wild wind", "loud ocean", "remorseless dash of billows", "formidable waves", "heart-burning smile"; "destructive charms", "glorious sight", "encouraging smile".

*Her umbrella blocked the sun's rays but nothing blocked the heat - the sort of raw, wild heat that crushes you with its energy.*

*You're a scolding, unjust, abusive, aggravating, bad old creature.*

*He's a proud, haughty, consequential, turned-nosed peacock.*

*And then in a nice, old-fashioned, lady-like, maiden-lady way, she blushed.*

*I-am-not-that-kind-of girl look.*

*She was a faded white rabbit of a woman.*

**Hyperbole** is a stylistic device in which emphasis is achieved through deliberate exaggeration: *My vegetable love should grow faster than empires.*

*The man was like the Rock of Gibraltar.*

*I was scared to death when he entered the room.*

**Simile** is a literary device whereby two things or actions are compared to each other, linked by the words 'as' or 'like': *The litter drifted round the playground like tattered butterflies lost in flight.*

*She is like a rose.*

*His muscles are hard as rock.*

**Oxymoron** is a combination of two semantically contradictory notions that help to emphasise contradictory qualities simultaneously existing in the de-



scribed phenomenon as a dialectical unity: *The Beauty of the Dead*”, “to shout mutely”, “to cry silently”, “silence was louder than thunder”.

*You have two beautiful bad examples for parents.*

### **Syntactic means and stylistic devices**

Syntactic level embraces <syntactical stylistic devices>, <repetition>, <sentence structure>, <types of connection>, arrangement of sentence members, <completeness of sentence structure> etc.

Some examples are listed below for reference.

**Inversion/Change of Word Order** aims at making one of the members of the sentence more important, more emphatic: ‘*Talent Mr. Micawber has; capital Mr. Micawber has not.*’ *Came frightful days of snow and rain.*

**Detached Construction** is a secondary part of a sentence, placed so that it seems formally independent of the word it logically refers to: *He rose up, grinding his teeth, pale, and with fury in his eyes. She was crazy about you. In the beginning.*

**Parallel Construction** may be encountered not so much in the sentence as in the macro-structures. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession: ‘*There were real silver spoons to stir the tea with, and real china cups to drink tea out of, and plates of the same to hold the cakes and toast in.*’ “*And so, from hour to hour, we ripe and ripe, and then, from hour to hour, we rot and rot.*’

**Repetition** is used when the speaker is under the stress of strong emotions. It shows the state of mind of the speaker: ‘*Stop!*’ – *she cried.* ‘*Don’t tell me! I don’t want to hear; I don’t want to hear what you’ve come for. I don’t want to hear.*’

**Ellipsis** refers to any omitted part of speech that is understood, i.e. the omission is intentional. In writing and printing this intentional omission is indicated by the row of three dots (...). Ellipsis always imitates the common features of colloquial language: *Good intentions but-; You just come home or I’ll... His forehead was narrow, his face wide, his head large, and his nose all one side.*

**Enumeration** separates things, properties or actions brought together and from a chain of grammatically and semantically homogenous parts. *She wasn’t sure of anything and more, of him, herself, their friends.*

**One-word sentences** possess a very strong emphatic impact, for their only word obtains both the word- and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content: *I like people. Not just empty streets and dead buildings. People. People.*

**Rhetorical question** is peculiar interrogative construction which semantically remains a statement. It serves to express the emotions of the speaker and

also to call the attention of listeners: *Are these the remedies for a starving and desperate populace? Who is here so vile that will not love his country?*

**Suspense** is a compositional device which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence: *Only when, after a few minutes, he [the monkey] ceased spinning and simply crouched in the pale light, bouncing softly up and down, his fingers digging into the carpet, his tail curled out stiff, did he start to speak to them.*

### Graphic expressive means

Printed texts do not only become an ideal standard of speech activity, but to a certain extent predetermine our linguistic judgment. It is almost impossible to free oneself from the bondage of **graphic images**. Indirect evidence of the importance of graphic images is their frequent use in speech which is reflected in fiction. Graphical imagery is designing the text in such a way so that it visually resembled its content. Graphic SDs and EMs have made primary audible speech fixed and visible, which helps to discover in it certain properties that could not have been noticed in fleeting oral discourse.

**Punctuation** consists of points of *exclamation, interrogation, dots, dashes, commas, semicolons and full stops* that serve as an additional source of information and help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation:

*"What's your name?" "John Lewis." "Mine's Liza. Watkin."*

*"You know so much. Where is she?" "Dead. Or in a crazy house." Or married. I think she's married and quieted down."*

*The neon lights in the heart of the city flashed on and off. On and off. On. Off. On. Off. Continuously.*

**Punctuation marks** are not only used for expressing oral speech in writing, but they also serve for designing other SDs and EMs. For example, **suspension marks** are used to convey the speaker's deliberate break in the utterance for certain reasons.

Apart from suspension marks, **dashes** can be used for the same purposes: *Stop teasing your sister or... = Stop teasing your sister or—*

**Quotation marks** are used for presenting the exact utterance of the speaker: *"I simply can't do it."*

**Brackets**, as well as **comas** and dashes, help the author present some additional information; they are widely used in designing insertions and other types of detached constructions: *She was seventy, still in excellent health, a short sturdy woman.*

**Exclamation marks** express highly emotional speech: *You just can't leave me now!*

**Multiplication** (the repetition of the same letter or a combination of letters) is another very powerful graphic EMs, which helps to render the person's manner of speaking: *Nnoooooooooo! Pleeeeease don't hurt me. D-don'ts-stopn-now.*

**Capitalization** is the use of capital letters in the text of utterance to convey the speaker's very emotional state, or to draw the reader's attention to certain details, etc. The person's emotional state, or his/her deliberate intention to give more prominence to certain pieces of their utterance can also be expressed with the help of *italics*: She was simple *beautiful*. I'll NEVER see him again.

**Hyphenation** (or the use of hyphens) is another way of reflecting the person's manner of speaking, which is often combined with other graphic EMs: "*His wife,*" I said. "*W-I-F-E.*"

**Bold type** is the EMs widely used in different kinds of styles (often combined with capitalization or italics) to draw the reader's attention to the text. It is frequently used in titles and headlines, which we used in this book as well.

### **Figurative language is characterized by the following functions:**

- it grabs the reader's attention/draws attention to the importance of words, phrases, statements, ideas
- it provokes a reader to speculate, to reflect closely/seriously, to ponder (on), meditate (upon), be worried/upset/excited/surprised/amazed (at)/disappointed (in smb; with smth).
- it makes a reader look at the situation differently
- it heightens readers' senses and helps to feel the same experience as the author
- it strengthens/highlights or makes a point more compelling and effective
- it increases the creativity of the writing
- it gives the reader a mental image of something.
- it requires the reader to understand some extra context nuances
- it uses exaggerations or alterations to make a particular linguistic point
- forces readers to imagine or intuit what the author means with an expression or statement
- it adds to the strength, depth and quality of a statement, idea
- it provides greater context or meaning to the situation being written about.

### **THE MESSAGE AND THEME OF A LITERARY WORK**

**Key words:** *the surface content, the theme, the message, implication, repetition, (recurrence), symbol, the "shock of recognition", presupposition, the objective message, the author's message, the author's attitude, the functions of the title.*

The plot with its characters, actions and setting forms the so-called '*surface content*' of a literary work. The surface content, which is represented in concrete individuals, situations and actions, may entertain and keep the reader curious. A skilled reader discovers what lies beyond the surface content. In a literary work he looks for the theme. He understands all the implications encoded in the story. He is sensitive to the author's attitude towards the characters, events and problems in the story. In other words, he looks for and understands what is known as 'the underlying thought content' of the literary work, which conveys its message.

The **theme** of a story is the main area of interest treated in the story. In contemporary literary studies, the theme is often viewed as the central topic, subject of artistic representation in a literary work, or concept the author foregrounds. Like morals or messages, themes often explore historically common or cross-culturally recognizable ideas and are almost always implied rather than stated explicitly. Interpretations of the same themes in literature may vary from individual to individual, as people have diverse ways of looking at the same thing. Common Themes in Literature are: *Honesty, Family Bonds, Human Struggles, Death, Fate* etc.).

Themes may be major or minor. A major theme is an issue the author returns to time and again. It becomes one of the most important topics in the story. Minor themes are issues that may appear from time to time.

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 theme performs a *unifying* function (the power of beauty, art to stir emotions, etc.). 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.

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

Implication is often suggested by the similar features in the varying scenes, and by the varying features in the similar scenes. Implication may be conveyed by contrast on different levels: *linguistic and extralinguistic*. **Repetition** (recurrence) 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 rele-

vance. The semantically relevant word need not be the most frequent one in the story. Once a word or any element of the story is felt to be especially significant for the understanding of the whole, its recurrence acquires relevance in the context of the story. 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. There often occurs semantic repetition, when one and the same idea is repeated, though every time it is formulated differently. It should be emphasized that the recurrent elements do not contain in themselves indications of what in particular their implications are. They acquire relevance and suggest implication only in the context of the story in which they occur.

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.

Fiction provides many examples of recurrence with implication. Among them one often finds **details**. 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, which represents a concept broader than the literal sense of the word. It is therefore something concrete and material standing for something else that is immaterial and has a more significant sense. A symbol 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).

A writer establishes personal symbol by means of repetition and repeated association with a broader concept (for example, in the rain is a symbol of the primitive powers of nature before which man is powerless and all his efforts are useless and hopeless). To use a symbol is to represent an idea by suggestion rather than by direct expression. The symbol is generally recognized only after the story is read. The so-called “*shock of recognition*” intensifies the effect.

**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. By this device the author can set up the world of the story with its implications of the past right from the start, though the reader has to construct this world himself while reading on. Presupposition creates implication (participation, соучастие) and at the same time arouses the reader’s interest.

As stated above, **the message** does not lie on the surface. On revealing the message, **the reader** analyzes his/her own rational and emotional response to a literary work, draws his/her own conclusions. These conclusions may not necessarily coincide with the author’s message. That is why one can distinguish between the so-called *objective message* and *the author’s message*.

*The objective message* is the final 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. Every new generation judges the literary works created a century or more ago in a new way, as the new generation possesses more information about the outcome of many historical processes than the writers of those works could foresee. 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.

The *author's message* is usually expressed implicitly and may be suggested by a variety of means – *parallelism, contrast, repetition, artistic details, symbols*. The message of a story is inferred from the synthetic images created by the author and does not exist separately from them. Therefore, it is mainly through the characters that the message is revealed. The author's message is not always a solution to the problems raised in the story. At times the writer raises urgent and relevant problems, the solution of which it is as yet difficult to foresee. His intention may not be to suggest a certain solution (the problem may hardly admit solution), the writer may intend only to raise the problem and focus the reader's attention on it. In such cases the message of his literary work will not suggest any solution. It will pose the problem and reveal its relevance. Moreover, the message depends on the writer's outlook, and the reader may either share the writer's views or not. The message more often acquires definite shape in the process of deep thought about what the writer discovered when observing reality. It reflects his attitude to the discovered aspect of people's nature and relations, his understanding of the influence of phenomena and conventions upon the individual.

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 storytelling 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.

When analyzing the message contained in the work one must also take into consideration **the title** of the story.

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. Then it may acquire a totally different meaning, contrary to what its components generally mean. The story may clarify the meaning of one of the components of the title. The title may acquire a symbolic meaning.

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 (e.g. 'Say No to Death' by D. Cusak).

2. It may serve as a means of cohesion: it may unite the components of a story to form a whole.

3. The title may serve as a means of focusing the reader's attention on the most relevant characters or details.

4. The title may characterize the protagonist.

5. Any title orients the reader towards the story. It may then serve as a means of foreshadowing. It may also disorientate the reader, when it contrasts with the story and acquires an ironic ring.

6. The title always has an inseparable link with the content, the main idea of the book or story.

7. The title can formulate the theme, the philosophical or social idea; tell about the place and time of action. It can contain the most important detail of the narration; introduce the characters of the story.

8. Although the title is the first thing that attracts our attention, its real meaning and function can be revealed, as a rule, only after we have read the story till the end. Then it may sometimes acquire a meaning totally different from the one we have expected.

9. An accurate title is a wonderful means to express the author's intention as far as his work is concerned, his position, idea, liking, etc. In other words, to understand the message of a story one must also take into consideration the title. It is a good aid for the reader when probing into the underlying content.

10. Sometimes the title of a story serves as a symbol.

## **THE ORGANIZATION OF ESSAYS. TYPES OF ESSAYS**

**Key words:** *essay, the central idea, clear organization, a catchy title, an introductory paragraph, the body of the essay, the concluding paragraph, hook, developmental paragraphs, a topic sentence, narrative essay, descriptive essay, expository essay, persuasive essays, argumentative essay, analytical essay, comparison and contrast essay, cause and effect essay, critical essay, explicatory essay, process essay, reflective essay.*

**Essays** are short literary articles on philosophical, aesthetic or literary subject. The essay is a series of personal and witty comments, written on important topics of the day. The most characteristic language features of the essay are: *personal approach; brevity of expression; the use of the first person singular; a rather expanded use of connectives; the abundant use of emotionally coloured words; the use of similes, metaphors, paradox, aphorisms.*

As for the nature of essays, there are two basic needs that one must always remember: the first is for *the central idea* and the second is for *clear organization*.

**The central idea.** Throughout the essay there runs a basic or central idea that unifies the paper into a logical whole. Throughout the essay one must constantly keep reminding the reader that the material is relevant to the point one has made; one must always emphasize the connection between a dominant idea and whatever the author is saying at the moment. The need for a central idea makes the author aware of the need for paragraph transitions. Transitions form bridges to connect one part of the essay with another; having a central idea always in mind makes continuity between paragraphs both essential and natural.

**Clear organization.** The **parts** of an essay are much like the parts of a paragraph. The essay begins with 1) **a catchy title**; 2) **an introductory paragraph** which tells the reader what the essay is about, just as the topic sentence tells the reader what the paragraph is about. Thus the introduction is important for the whole essay: first, because it announces the central idea, and, second, because it announces the pattern of the essay, through which the central idea should be carefully woven. 3) **The body** of the essay is made up of *paragraphs* that support the introduction. 4) **The concluding paragraph** completes the essay.

I. THE INTRODUCTION should include: *Hook, Author, Title, Main Characters, A Short Summary, Thesis.*

Hook: includes the beginning sentences of the introduction that catch the reader's interest. Ways of the beginning sentences include the following:

- ✓ a startling fact or bit of information
- ✓ a meaningful quotation (from the work or another source)
- ✓ a rich, vivid description
- ✓ an analogy or metaphor

Introductions should identify the work of literature being discussed, name the author, and briefly present the issue that the body of the essay will more fully develop (the thesis). Basically, introductions suggest that something interesting is occurring in a particular work of literature. In the introduction the naming of the idea will in fact be the central idea of the essay. It should be stated that the idea has interest and importance in order to arouse the reader's curiosity about the paper. Thus, the introduction can be concluded with a thesis statement.

*The functions of INTRODUCTION are the following:*

- ✓ It introduces the topic in general.
- ✓ It narrows the topic down to focus more on the question.
- ✓ It contains the thesis statement which indicates the controlling idea of the essay.

## II. DEVELOPMENTAL PARAGRAPHS

The body of the paper should logically and fully develop and support the thesis. Each body paragraph should focus on one main idea that supports the thesis statement. The body of the essay consists of at least two developmental paragraphs. Each developmental paragraph should have a topic sentence that



supports the controlling idea mentioned in the thesis statement of the introduction. All the ideas in each paragraph should support their topic sentence. The body of the essay should show the ways in which the writer has brought out the idea in his work. His discussion might touch everything in the work, but in a short essay the author cannot discuss everything fully. Therefore he must be selective in what he chooses to discuss. It is important to use only those details that are essential and clearly relevant.

It is essential when the writer illustrates his point, lets the detail become an end in itself rather than a means toward asserting the truth of the central idea which must always be foremost in the reader's mind. The unifying element in the essay is actually this idea.

Developmental paragraphs include:

*A topic sentence* – a topic sentence states the main point of a paragraph: it serves as a mini-thesis for the paragraph, something that alerts the readers to the most important, interpretive points in the essay. It might be helpful to think of a topic sentence as working in two directions simultaneously. It relates the paragraph to the essay's thesis, and thereby acts as a signpost for the argument of the paper as a whole, but it also defines the scope of the paragraph itself.

Context for the quote – Who says it? What is happening in the text when they say it? This prepares the reader for the quote by introducing the speaker, setting, and/or situation.

Quote/Concrete details – a specific example from the work used to provide evidence for the topic sentence/support thesis.

Commentary – explanation and interpretation of the concrete detail. Commentary explains how the concrete detail proves the thesis.

Concluding Sentence – is the last sentence of the body paragraph. It concludes the paragraph by tying the concrete details and commentary back to the major thesis.

### III. CONCLUSION

In conclusion the author evaluates the idea and its function in the text. The evaluation of the idea is sometimes external to the text, because it may embrace individual attitudes. However, the consideration of the idea's function is artistic. A sophisticated conclusion does not simply restate the thesis of the introduction or summarize the logic presented in the body of the essay. A refined conclusion, most often, will try to suggest the broader significance of the discussion – *why is it important? How forcefully is the idea presented? How convincing is it in the story?* A shrewd writer usually concludes with answers to these questions.

#### THE CONCLUDING PARAGRAPH:

- Restates the thesis statement.
- Restates the topic sentences from the developmental paragraphs.
- States an *opinion* or *preference* makes a prediction, or gives a solution.
- Concludes with a statement that sums up the essay.
- Convinces the reader of an argument and provides a sense of closure.

Thus, in whole essay is organized around *the thesis sentence*, each paragraph is organized around *the topic sentence*.

Here is a brief outline to illustrate the meaning of these terms:

**ESSAY**  
*Miss Brill as a Sympathetic Character*

<b>Paragraph 1</b>	<b>INTRODUCTION</b> contains <b>CENTRAL IDEA</b> and <b>THESIS SENTENCE</b> <i>Central Idea:</i> Miss Brill is worth my sympathy. <i>Thesis Sentence:</i> She is made worthy of sympathy because of her harmless character, because of her loneliness, and because of Katharine Mansfield’s skillful treatment of her plight.
<b>Paragraph 2</b>	<i>Topic Sentence:</i> Because Miss Brill is harmless, the hurt done to her seems unjustified and unnecessarily cruel.
<b>Paragraph 3</b>	<i>Topic Sentence:</i> Miss Brill’s loneliness and vulnerability make her naturally pitiable.
<b>Paragraph 4</b>	<i>Topic sentence:</i> Miss Mansfield’s restrained, objective treatment of Miss Brill’s heartbreak prevents sentimentality and encourages exactly the right proportion of sympathy.
<b>Paragraph 5</b>	<i>Conclusion:</i> Miss Brill is pictured realistically as a lonely human being in trouble, and this picture justifies sympathy.

**Types of Essays**

Distinguishing between types of essays is simply a matter of determining the writer’s goal. *Does the writer want to tell about a personal experience, describe something, explain an issue, or convince the reader to accept a certain viewpoint? The major types of essays* with the variations address these purposes:

**1. Narrative Essays:** In a narrative essay, the writer tells a story about a real-life experience. While telling a story may sound easy to do, the narrative essay challenges students to think and write about themselves. When writing a narrative essay, writers should try to involve the reader by making the story as vivid as possible. The fact that narrative essays are usually written in the first person helps engage the reader. “I” sentences give readers a feeling of being part of the story. A well-crafted narrative essay will also build towards drawing a conclusion or making a personal statement.

**2. Descriptive Essays:** A cousin of the narrative essay, a descriptive essay paints a picture with words. A writer might describe a person, place, object, or even memory of special significance. However, this type of essay is not description for description’s sake. The descriptive essay strives to communicate a deeper meaning through the description. In a descriptive essay, the writer should

show, not tell, through the use of colorful words and sensory details. The best descriptive essays appeal to the reader's emotions, with a result that is highly evocative.

**3. Expository Essays:** The expository essay is an informative piece of writing that presents a balanced analysis of a topic. In an expository essay, the writer explains or defines a topic, using facts, statistics, and examples. Expository writing encompasses a wide range of essay variations, such as the comparison and contrast essay, the cause and effect essay, and the "how to" or process essay. Because expository essays are based on facts and not personal feelings, writers don't reveal their emotions or write in the first person.

**4. Persuasive Essays:** While like an expository essay in its presentation of facts, the goal of the persuasive essay is to convince the reader to accept the writer's point of view or recommendation. The writer must build a case using facts and logic, as well as examples, expert opinion, and sound reasoning. The writer should present all sides of the argument, but must be able to communicate clearly and without equivocation why a certain position is correct.

**5. Argumentative essays** straight forward and more formal than persuasive essays. In this type of essays one proves opinion, theory or hypothesis with strong facts and information. That requires a lot of research and reading. A writer can also state some counter-arguments and give reasons to state why those arguments are wrong. In argumentative essays the writer convinces readers with his/her point of view by providing truth, not by his/her own emotional sentiments.

**6. Analytical essay:** In analytical essays, a writer analyzes a book, event, movie, poem, play or any work of art from his own point of view. This type of essays is written in a soft and simple tone. A writer should focus on analyzing the text and tell what the writer wants the reader to see and feel. A writer can also give his/her own opinion about the text or about any particular event. After that the writer should write his/her personal response. Personal response of the candidate can be either positive or negative. And in the end, write a precise conclusion which establishes a relationship between the analyzed text and an argument.

**7. Comparison and contrast essay:** In comparison and contrast essays two similar yet different things are compared. A writer should determine their purpose of writing an essay and highlight the similarities between two or more objects and also contrasting two or more different objects. To write this type of essays writers should prepare carefully and understand which information they want to include.

**8. Cause and effect essay:** This type of essays explains why things are the way they are, how that happened and what will happen next. A writer should find out the logical relation between different cause and effects. There are two ways of writing a cause and effect essay. One should read thoroughly about the topic in hand and narrow down all the possible causes and effects of a particular event or happening.

**9. Critical essay:** Critical essays are a little similar to expository and analytical essays. A writer evaluates things like books, movies, and works of arts and criticizes them if he/she finds something in it to criticize about. Through this type of essay, a writer provides informative content to his/her readers.

**10. Explicatory essay:** This type of essays is a short type of essays and they are usually written on a single page. They are similar to analytical essays. In explicatory essays, the writer explains a piece of literature, a book, a play, a poem or a novel. Unlike critical essay writing explicatory essay writing only focuses on the particular part of the text. Two people can write two essays with a different point of views on the same piece of literature.

**11. Process essay:** This type of essays is used to explain the procedure of something. Process essay can be of types such as how to do something and how something works. The whole process should lead to the expected outcome. Process essays which tell about the step – by – step procedure are called *directional* processes and process essays which tell how something works are called *informational* process essays. The essay should be written in chronological order and each stage should be written in separate paragraphs.

Essays on such topics generally follow chronological order, with all the steps in the process unfolding like the events in a well-developed plot. Much is made of transitional words and phrases to keep the reader on the right track.

**12. Reflective essay:** The focus of reflective essays is on the writer itself. To write a reflective essay, a writer should choose experience or event from his/her own life that he/she wants to share with the readers. While writing such essays, the writer should explain the event in detail and then also explain what he/she felt before and after the event took place. In conclusion, the writer should mention what they have learned from that particular event.

## **FINAL INTERPRETATION. COMPLEX ANALYSIS OF A TEXT. ANALYSIS TEMPLATE OF AN ESSAY**

**Key words:** *final interpretation, literary analysis, title, plot, setting, word choices, type of narration, character, narrative structure, symbols, conflicts, type of writing, style, tone, attitude, the author's intention, theme, idea, message.*

Analysis of a text explains the author's ideas, views and values, the use of language, point of view/perspective and imagery; why something is happening in terms of the narrative structure, characterization, text's wider concerns and its underlying meaning. It clarifies close analysis/reading concerns examining fine textual detail: effects and nuances of language, punctuation, structure, significance of key passages, connections/relationships between content and structure, voice and perspective and the text and its context.

The following components of the scheme may be arranged. But most of the items should be included into the final interpretation.

### **Scheme of a story analysis:**

1. State the author and the title of the story.
2. Give a short summary of the story/ extract.
3. State the author's theme and the message of the story. What point(s) does he/she wish to make? What is the main idea conveyed by the author? (Is the emphasis in the story on the setting/ mood/ plot/ character?)
4. Describe the setting of the story. When and where is the scene laid (refer to specific details)? How is the setting important in the unfolding of the theme? How does it help to create the mood?
5. Discuss the type of narration and the choice of the point of view.
6. First-person narration. Who is the narrator? How can you judge his/her personality? Is he/she a reliable narrator? Does he know more or less than the reader? Can the reader identify with him/her?
7. Third-person narration. Is the narrator impartial and objective? Does he/she present the characters sympathetically/ neutrally/ with a satirical/ ironic/ sarcastic edge? Does the author's perspective coincide with that of any of the characters? Are there shifts in the point of view?
8. Comment on the narrator's strategy. Is he/she direct and straightforward? Does he/she state his/her opinion clearly? Is anything left to the reader's guesswork? What does the author gain by choosing this narrative scheme? (Insight into the character's personality/ way of creating suspense/ objective and unbiased analysis, etc.)
9. Comment on the narrative structure of the story. What prevails in the story: narration, description, dialogue, interior monologue? How much do we get to know from narration of events/ bits of dialogue/ (philosophical) digressions, etc.?
10. Analyze the structure/ plan/ plot of the story. Divide the story into logically connected parts. If possible, identify parts of the plot: exposition, build-up, climax and denouement. Are the events in the story presented chronologically or does the author use flashbacks and foreboding? How does it affect your emotional response?
11. What is the main conflict in the story? Does it come from within or the outside? If necessary, comment on the way the author creates suspense through the careful ordering of events.
12. Identify the type of character drawing (direct or indirect). How are the characters presented to the reader?
13. Define the prevailing mood and the atmosphere in the story? What is the general slant of the story (ironic/ lyrical/ depressing, etc.)?

14. Analyze the sentence structure and choice of vocabulary. Does the author use simple/ compound/ run on sentences/ rhetoric questions/ interjections/ exclamations/ elliptical sentences? Does she vary sentence length and structure? Elevated/ bookish/ colloquial vocabulary? What is the effect of it? Comment on the syntactical and lexical expressive means used by the author. Identify a few of these figures of speech, and explain why they are so effective.

15. How is the title of the story appropriate? Does it have an implied meaning?

16. Give your evaluation and your total impression of the story. Remember that your opinion must be supported by concrete evidence from the text. See that there are no unsupported assertions in your evaluation.

### **Template analysis of an essay:**

In reading an essay, it is important to answer questions like the following about the idea which is being discussed: *What is the best statement of the idea that one can make? What has the author done with the idea? How can the actions of the major character or characters be related to the idea? Can the organization of the essay be seen as a function of the idea? Does the setting have any relationship to the idea? Is there imagery or symbolism that develops or illustrates the idea? Does this imagery or symbolism recur? Are there any characters, or actions, which may be measured according to how they fail to live up to the idea?*

#### **I. Subject Matter**

1. What is the overall topic/theme of the essay?

2. What is the main contention/point/idea?

#### **II. The Structure of the Text**

3. Identify the structure of an essay.

Consider:

1) the introduction:

– *the introduction of the article entails the central themes of the article...*

– *the author uses a question (quote / humorous story / fact / personal story) in the introduction to make use of the element of curiosity (to inspire readers / to catch reader's attention / to hook the reader)...*

2) the main part (the body):

– *the author provides valuable information to support her / his main thesis stated in the introduction / to build up credibility*

– *the author uses facts and figures to back up her / his opinions to make the article more persuasive*

3) the conclusion:  
– *the author arrives at the conclusion that / ~ concludes that...*

**III. Type  
of Writing**  
**IV. Chain  
of Reasoning**

4. Is it scholarly, fiction or publicist writing?
5. Is the main point appropriately placed?
6. Is the main point developed further?
7. Are there sufficient arguments, details and examples to support the main idea/ideas?
8. Has the author used references effectively?
9. Do you think the author's reasoning is sound, convincing and logically presented?
10. Has the author used cohesive devices /connectors
- a) within the paragraph
- b) between paragraphs. Point them out.
11. Comment on the use of tables, charts, diagrams, figures, dates, statistic data.

**V. The Author's  
Intention**

12. What do you think was the author's main purpose? What effect was the author trying to have on you:  
– *to inform about.../ -to convince you .../ – to change your thinking about... / – to explain... / to make you feel that ... / – to move you ....*

**VI. Style, Tone,  
Attitude,  
Language**

13. Has the author achieved his purpose effectively? How has he achieved it?
14. What type of essay (**opinion, investigative, personal experience** etc.) do you think it is? Prove your point.
15. Is the style of presentation appropriate and appealing?
16. Comment on the CHOICE of IDIOMS and WORD CHOICE (terms, colloquialisms, jargonisms, vulgarisms, etc.). What is the effect?
17. Do the expressive means (tropes, intensifiers, emphatically coloured words, emphatic inversion, emphatic “do”, superlatives, italics, etc.) underline the important ideas? Point them out.
18. Do the expressive means reflect the author's attitude and tone? Which in particular?
19. What other means has the author resorted to so as to make the essay/article convincing and expressive? (**contrast, framing, irony, humour, analogy, example, comparison cause-effect** etc.).

## **VII. Title**

20. Comment on the title/heading and subheadings (if any). Does the heading fit the overall topic? Does it reflect the author's attitude? Does it arouse the reader's interest? Is it eye-catching?

- *the title conveys the author's message*
- *the title serves as a means of cohesion*
- *the title defines the character of the text*
- *the title focuses on a feature within the text*
- *the title serves as a means of foreshadowing*

## **VIII. Conclusion**

21. Give your evaluation and your total impression of the essay/story. Remember that your opinion must be supported by concrete evidence from the text. See that there are no unsupported assertions in your evaluation.



# ПРАКТИЧЕСКИЙ РАЗДЕЛ

## SEMINAR 1

### «INTRODUCTION. THE NOTION OF TEXT. LITERARY WORK AS AN ARTISTIC WHOLE. PLOT AND PLOT STRUCTURE»

#### QUESTIONS FOR DISCUSSION

1. Text and its features.
2. Literary work as an artistic whole.
3. Plot and plot structure.
4. Setting.
5. Conflicts.
6. Exposition, complications (rising actions), climax, falling action, resolution (denouement). Rearrangement of the components of plot structure. Flashbacks, retardation, foreshadowing.
7. Literary symbols. Intertextuality.

#### PRACTICAL ASSIGNMENT

*Read the short-story 'Eveline' by James Joyce and do the exercises below.*

##### **1. Paraphrase:**

to keep nix, to consent, palpitation, squabble, to squander, to lodge, to be elated, nausea, to muse, to inhale, in frenzy.

##### **2. Point out the elements of the setting and comment on their function.**

**3. Study the following examples and comment on the content of the story using the information from the text:**

1) She always gave her entire wages – seven shillings – and Harry always sent up what he could but the trouble was to get any money from her father.

2) It was hard work – a hard life – but now that she was about to leave it she did not find it a wholly undesirable life.

3) ... she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy.

4) As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being – that life of commonplace sacrifices closing in final craziness.

5) She stood up in a sudden impulse of terror. Escape! She must escape!

6) The boat blew a long mournful whistle into the mist.

7) All the seas of the world tumbled about her heart.

**4. Analyze the plot.** Does the plot structure seem traditional to you? Which pattern does the plot of the story take? What compositional elements can we see there (*exposition, the narrative hook, development of action, climax, disentanglement*)?

**5. Tasks and questions for discussion:**

- 1) What do you know about the author?
- 2) Briefly define the text type – the functional style and the genre. What type of conflict is at the basis of the story?
- 3) Comment on the title.
- 4) Introduce the protagonist of the story: age, background, the situation she finds herself in.
- 5) Analyze Eveline’s definition of the word ‘home’. To what extent does her idea of home differ or contrast with her idea of new home?
- 6) What is the role of religion and romance in Eveline? Analyze the extent to which both issues represent different ways of responding to the patriarchal structure of families like Eveline’s.
- 7) What factors might have influenced Eveline’s decision to stay home, in your opinion? Does the open ending of the story allow a variety of explanations?
- 8) What mood or atmosphere is created by the author with the help of stylistic devices and the choice of verbs, nouns and adjectives?
- 9) What is the tone of the text under analysis (positive negative, ironical, lyrical, sad, and joyful)? Give evidence from the text.
- 10) How do the actions and the speech of personages characterize them? What is the purpose of the text?
- 11) What prevails in the text – logics or emotions? Give your grounds.
- 12) Are there any graphical stylistic means in the text? Find and explain their usage.
- 13) What is the author’s message?
- 14) What are your personal impressions and attitudes towards the story, its subject, problems, stylistic features and the message?

## **SEMINAR 2**

### **«CHARACTER. MEANS OF CHARACTERIZATION»**

#### **QUESTIONS FOR DISCUSSION**

1. Protagonist. Antagonist.
2. Villain. Simple (flat) or complex (well-rounded) characters.
3. Direct and indirect means of characterization. Presentation of the character through action. Speech characteristics.
4. Psychological portrayal.
5. The use of a foil.

## PRACTICAL ASSIGNMENT

Read the short-story 'The Tight Hand' by Arnold Bennett and do the exercises below.

### 1. Identify the terms:

What makes a character interesting? In literature, authors will sometimes highlight certain aspects of a character's personality **by using a...** : *a supporting character who has a contrasting personality and set of values. Putting the ... and the ... character in close proximity helps draw the readers' attention to the latter's attributes.*

### 2. Tasks and questions for discussion:

1) Comment on the setting of the story. How is it important in the unfolding of the theme? Does it help to create the mood?

2) Define the prevailing mood and the atmosphere in the story. What is the general slant of the story?

3) Analyze the structure/plot of the story. Divide the story into logically connected parts. Identify parts of the plot: *exposition, rising action, climax, denouement*. Are the events in the story presented chronologically or does the author use flashbacks and foreshadowing? How does it affect your emotional response?

4) What is there in common between Mrs. Garlick and her maid?

5) What is the main conflict in the story? Is the conflict of the story in any way connected with their unyielding temper and passion to have it one's own way?

6) The writer makes several digressions in the story. Do they detract from the flow of his narrative? Do they help to explain the characters and message of the story?

7) Compare the title with the final sentence in the story. What does it suggest?

8) Does A. Bennett satirize Mrs. Garlick as one would expect a writer to do when creating an image of a miser?

9) What weaknesses of human nature does the author poke fun at?

### *Character-Drawing*

1) What is the major feature of the protagonist? Is she an embodiment of greed and avarice?

2) What methods of characterization are employed to describe the personages? Pick out the words which A. Bennett used to characterize her directly. Find instances of indirect characterization.

3) Can you easily visualize Mrs. Garlick? Is her name a case of *antonomasia*?

- 4) What is the author's attitude to her?
- 5) Does the author stir up an agreeable attitude to the protagonist?
- 6) A. Bennett wrote: "*The foundation of good fiction is character creating and nothing else... Style counts; plot counts; originality of outlook counts. But none of these count anything like so much as the convincingness of the characters.*" Do you think he managed to create a convincing character of a miser with a kink and a whim?

### SEMINAR 3

#### «CHARACTER. MEANS OF CHARACTERIZATION»

#### QUESTIONS FOR DISCUSSION

1. Protagonist. Antagonist.
2. Villain. Simple (flat) or complex (well-rounded) characters.
3. Direct and indirect means of characterization. Presentation of the character through action. Speech characteristics.
4. Psychological portrayal.
5. The use of a foil.

#### PRACTICAL ASSIGNMENT

*Read the short-story 'A Good Man Is Hard to Find' by Flannery O'Connor and do the exercises below.*

#### 1. Give the synonyms to the words:

to seize	embankment
to intend	to be in a predicament
to roll (the eyes)	to be a different breed of dog
to giggle	to have the knack of
a sunny disposition	a feller
to unlatch	embarrassing

#### 2. Translate the following sentences: Analyze the italicized words from the point of their vocabulary and style:

1) Bailey didn't look up from his reading so she wheeled around then and faced the children's mother, a young woman in slacks, whose face was *as broad and innocent as a cabbage* and was tied around with a green head-kerchief that had two points on the top *like rabbit's ears*. She was sitting on the sofa, feeding the baby his apricots out of a jar.

2) She said she thought it was going to be a good day for driving, *neither too hot nor too cold*, and she cautioned Bailey that the speed limit was fifty-five

miles an hour and that the patrolmen hid themselves behind billboards and small clumps of trees and sped out after you before you had a chance to slow down.

3) Bailey was looking straight ahead. His jaw was *as rigid as a horseshoe*. “No,” he said.

4) He looked at the six of them huddled together in front of him and he seemed to be embarrassed as if he couldn't think of anything to say. “*Ain't a cloud in the sky*,” he remarked, looking up at it. “*Don't see no sun but don't see no cloud neither*.”

**3. Here are some interesting quotes from the text which have a deeper meaning. Summarize and express your thoughts. Give a general response:**

1) They passed a large cotton field with five or six graves fenced in the middle of it, like a small island.

2) The grandmother said she would have done well to marry Mr. Teagarden because he was a gentleman and ... a very wealthy man.

3) a gray monkey about a foot high, chained to a small chinaberry tree, chattered nearby. The monkey sprang back into the tree and got on the highest limb as soon as he saw the children jump out of the car and run toward him.

4) “No I certainly wouldn't,” June Star said. “I wouldn't live in a broken-down place like this for a million bucks!”

5) The grandmother recalled the times when there were no paved roads and thirty miles was a day's journey. The dirt road was hilly and there were sudden washes in it and sharp curves on dangerous embankments. All at once they would be on a hill, looking down over the blue tops of trees for miles around, then the next minute, they would be in a red depression with the dust-coated trees looking down on them.

6) She would of been a good woman, “The Misfit said, “if it had been somebody there to shoot her every minute of her life.” “Some fun!” Bobby Lee said. “Shut up, Bobby Lee” The Misfit said. “It's no real pleasure in life.”

### *Character-Drawing*

**4. Use the following scheme of analysis to characterize the main personages:**

- 1) The means of character-drawing (*direct, indirect*).
- 2) The main, central, major character or the protagonist (hero, heroine, the author's mouthpiece).
- 3) The minor characters.
- 4) *D i r e c t* characterization: The author's rating of the personage (appearance, characteristic features).

**I n d i r e c t**  
characterization:

1. Presentation of the personage through actions
- 2 a) Speech characteristics: style markers, markers of the emotional state of the character, attitudinal markers
- b) markers of the character's educational level
- c) markers of regional and dialectal speech
- d) markers of the character's occupation
3. Psychological portrayal and analysis of motive
4. Description of the world of things that surround the character
5. The naming of characters

**5. Answer the questions:**

1) How would you characterize the grandmother? What does the grandmother think of the "modern woman"? What are some differences between the grandmother and the mother?

2) The entire story is tied together by a journey. Is that of special significance?

3) The grandmother throws the name of Jesus around a lot and there are other references to religion. What does all that add up to?

4) The Misfit is such an important and strange character, he's bound to "mean something. What is it? "The Misfit" suggests many levels of interpretation, some of them suggesting a parallel with John Wesley, the child, some of them suggesting spiritual levels of meaning, and others stemming from The Misfit's need for literal proof.

5) What are the key themes Flannery O'Connor explores in "A Good Man is Hard to Find"?

6) What are the fundamental questions that O'Connor raises? Name the dichotomy.

**SEMINAR 4**  
**«FORMS OF PRESENTATION: NARRATION. TONE.**  
**TONAL SYSTEM»**

**QUESTIONS FOR DISCUSSION**

1. Types of narrators
2. The point of view. Classification of the point of view.
3. Advantages and limitations of the first-person narrative.

4. Author's attitude.
5. Tone and atmosphere.
6. Humorous tone.
7. Irony and its types.

## PRACTICAL ASSIGNMENT

*Read the short-story 'War' by Luigi Pirandello and do the exercises below.*

### 1. Be sure you pronounce the words properly:

Fabriano, Sulmona, to venture, to pant, cigarettes, puffing, moaning, bulging, decent, pettiness, incongruous.

### 2. What do these collocations mean according to the text? Find synonyms in the story:

- 1) to raise or lift up;
- 2) a low prolonged mournful sound expressive of suffering or pleading;
- 3) to utter (something) in a low and indistinct tone;
- 4) to get communication transmitted by telegraph;
- 5) a condition of extreme hardship, danger;
- 6) inflamed eyes;
- 7) to serve as a source of comfort to (someone) in disappointment, loss, sadness, etc.;
- 8) empty or meaningless talk or opinions; nonsense;
- 9) to shock or overwhelm;
- 10) to seize or grasp something in a hurry.

### 3. Translate the sentences, paying attention to the words in bold. Identify linguistic means and stylistic devices used to make up emotions:

1) The woman under the big coat was **twisting and wriggling**, at times **growling** like a wild animal, feeling certain that all those explanations would not have aroused even a shadow of sympathy from those people who—most likely—were in the same **plight** as herself.

2) “Yes,” answered the other, **getting cross**, “a son left to console him but also a son left for whom he must survive, while in the case of the father of an only son if the son dies the father can die too and put an end to his **distress**.”

3) He shook his light fawn coat as to show it; his **livid lip** over his missing teeth was trembling, his eyes were watery and motionless, and soon after he ended with a **shrill laugh** which might well have been a **sob**.

4) “Everyone should stop crying; everyone should laugh, as I do...or at least thank God—as I do—because my son, before dying, sent me a message saying that he was dying satisfied at having ended his life in the best way he could have wished. That is why, as you see, I do not even **wear mourning**...”

5) His face **contracted**, became **horribly distorted**, then he **snatched in haste** a handkerchief from his pocket and, to the amazement of everyone, **broke into harrowing, heart-breaking, uncontrollable sobs**.

**4. Here are some interesting quotes from the text which have a deeper meaning. Define the tone of the extracts. Name the stylistic conventions, through which a sense of tone is achieved:**

1) At dawn, in a stuffy and smoky second-class carriage in which five people had already spent the night, a bulky woman in deep mourning was hosted in—almost like a shapeless bundle. Behind her—puffing and moaning, followed her husband—a tiny man; thin and weakly, his face death-white, his eyes small and bright and looking shy and uneasy.

2) He was panting. From his bulging eyes seemed to spurt inner violence of an uncontrolled vitality which his weakened body could hardly contain.

3) And our sons go, when they are twenty, and they don't want tears, because if they die, they die inflamed and happy (I am speaking, of course, of decent boys). Now, if one dies young and happy, without having the ugly sides of life, the boredom of it, the pettiness, the bitterness of disillusion...what more can we ask for him?

4) Everyone should stop crying; everyone should laugh, as I do...or at least thank God—as I do—because my son, before dying, sent me a message saying that he was dying satisfied at having ended his life in the best way he could have wished.

5) The woman who, bundled in a corner under her coat, had been sitting and listening had—for the last three months—tried to find in the words of her husband and her friends something to console her in her deep sorrow, something that might show her how a mother should resign herself to send her son not even to death but to a probable danger of life.

6) She suddenly realized that it wasn't the others who were wrong and could not understand her but herself who could not rise up to the same height of those fathers and mothers willing to resign themselves, without crying, not only to the departure of their sons but even to their death.

7) Everyone stared at her. The old man, too, turned to look at her, fixing his great, bulging, horribly watery light gray eyes, deep in her face.... He looked and looked at her, almost as if only then – at that silly, incongruous question – he had suddenly realized at last that his son was really dead – gone forever – for ever.

#### **5. Defining the tone and atmosphere in the story:**

- 1) Think over the narrative method and the forms of presentation.
- 2) What are the relations between the author and the reader? (familiar, casual, sarcastic, pathetic, etc.). Find evidence in the text.
- 3) How are the characters described/introduced in the story?
- 4) Give the physical description of the husband and wife and their beliefs.
- 5) Give the physical description of the fat man and his beliefs.



- 6) Why does the fat man break down at the end of the story?
- 7) What might the wife's coat symbolize?
- 8) What foreshadowing (hints) in the story suggest the fat man does not truly feel what he is claiming?
- 9) Which characters are sympathetic to the author/the reader? Why?
- 10) What tone/atmosphere is created in the story? Does it sound funny/amusing/sad/horrifying/lyrical/etc.?
- 11) Is the tone vigorous, excited, impartial, pathetic and sympathetic? Find evidence in the text to support your view.
- 12) What kind of irony is used in the story? Sound your point of view.
- 13) What is the climax of the story? How does it help to define the emotive key?
- 14) Does the emotive key change as the story progresses? In what way?
- 15) What is the message of the story? Identify the theme.

## **SEMINAR 5**

### **«THE MESSAGE AND THEME OF A LITERARY WORK»**

#### **QUESTIONS FOR DISCUSSION**

1. The message of a literary work.
2. The theme of a literary work.
3. The functions of a title.

#### **PRACTICAL ASSIGNMENT**

*Read the short-story 'Miss Brill' by Katherine Mansfield 'and do the exercises below.*

**1. Paraphrase the following phrases according to the text:**

a faint chill, a rogue, to feel a tingling, a rotunda, a handful of something, a toque, to patter away, whiskers, queer, in a dashing way.

**2. Analyze the italicized words from the point of their vocabulary and style:**

1) Although it was so brilliantly fine...The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass of iced water, before you sip, and now and again a leaf came drifting – from nowhere, from the sky.

2) They were odd, silent, nearly all old, as though they'd just come from dark little rooms or even – even cupboards!

3) Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. Who could believe the sky at the back wasn't painted?

4) But today she passed the baker's by, climbed the stairs, went into the little dark room – her room like a cupboard – and sat down on the red eiderdown.

5) Now there came a little “flutey” but-very pretty! – a little chain of bright drops.

6) And now an ermine toque and a gentleman in grey met just in front of her.

7) Now they started again. And what they played was warm, sunny, yet there was just a faint chill - a something, what was it? - not sadness - no, not sadness – a something that made you want to sing.

**3. Discuss various figures of speech:** the style of this particular text is delicate, poetic, and ironic, isn't it? Point out the devices of creating imagery and artistic details which reveal the author's individual style.

**4. Appreciation of the text. Questions for discussion:**

1) Define the type of the story.

2) Analyze the title. Which function(s) does the title perform? Is it a symbol?

3) Give examples of some elements of the setting and their function.

4) How are the events arranged? What conflict is there at the core of the story? What is the climax of the story?

5) Discuss the narrative structure. Characterize the narrator and the effect created.

6) Does the author employ implicit or explicit characterization? Find various methods of indirect characteristics of the main character (the description of the change in her mood, her age, occupation and nationality, her clothes, syntactic features of her interior monologue).

7) What tone/atmosphere is created in the story? Does it sound funny/amusing/sad/horrifying/lyrical/etc.? Does the emotive key change as the story progresses?

8) Do you sympathize with the heroine of the story? How does the author manage to achieve this effect?

9) Identify the theme of the story. What is the central idea of the story? What message does the author try to get across to the reader, in your opinion?

## **SEMINAR 6**

### **«IMAGERY. LANGUAGE EXPRESSIVENESS. EXPRESSIVE MEANS AND STYLISTIC DEVICES»**

#### **QUESTIONS FOR DISCUSSION**

1. Language expressiveness. Imagery. Expressive means and stylistic devices.

2. Phonetic expressive means

3. Morphological expressive means

4. Lexical expressive means and stylistic devices.

5. Syntactic means and stylistic devices.

6. Graphic expressive means.

## PRACTICAL ASSIGNMENT

Read a fragment from the short-story 'Fifty pounds' by Alfred Coppard and do the exercises below.

### EXPLANATORY NOTES

**Holborn** – a metropolitan borough of London.

**Lally** – pet name of Eulalia.

**Phil** - pet name of Philip.

**Bosh** (slang) – nonsense, foolish talk, folly.

**Feud** (n) – bitter quarrel between two persons, families or groups over a period of time; conflict, discord, hostility.

**Where-withal** (n) (sing, with defin. art.) - (colloq.) money, etc. needed for a purpose.

**Galaxy** (n) 1. the faintly luminous band of countless stars that stretches across the sky, the Milky Way, 2. one of billions of large systems of stars, including not only stars but nebulae, star clusters, globe clusters.

**Void** (n) – empty unfilled space.

### Examination of the content of the text

#### 1. Prepare to discuss the following questions:

1) What do you think made Lally spend her last day before the departure in miserable wandering, but not with Philip?

2) What was the "revelation" that Lally keenly expected from Philip?

3) Was Lally strongly inclined to admit that Philip cheated her? Give arguments in favour of your statement.

4) Why did Lally smile at Philip half-guilty when she came home in the evening? Does the scene of their meeting betray the depth and power of Lally's love for Philip? Substantiate your point of view.

5) What message does the third paragraph carry? How is it connected with the subject-matter of the selection?

6) Does Lally sound critical towards herself when she thinks ... "it was poor spirit to send money to anyone with the covetous expectation that it would return to you"? Can you guess what emotions impel her to arrive at this conclusion?

7) Expand on the following sentence: "No woman waits to be sacrificed, least of all those who sacrifice themselves with courage and a quiet mind". Does it give any key to Lally's character?

8) Give your interpretation of the phrase: '*to be was beyond hope*'.

9) Lally rejected Philip's suggestion to see her off to the station. How will you account for it?

10) What evidence from the text can you gist to prove Philip's sham and hypocrisy?

11) Lally decided not to expose Philip's perfidy. Do you find her motives for it valid?

12) Trace the features of Lally's and Philip's characters which are most amply revealed in the scene of their parting.

13) Why is the story called "50 pounds"?

### Appreciation of the text

1) What is the subject matter of the present selection?

2) Make up an outline of the extract. Single out the logical parts into which the text falls.

3) Classify the form of the extract (narration, description, dialogue, monologue, and inner monologue, character-drawing).

4) -How does the author succeed in revealing Lally's mental and emotional state on the day before her departure (§ 1)? Does he describe her anguish, misery and despair directly or indirectly? What is the role of inner represented speech?

5) Which words and phrases (epithets, metaphors and similes) convey Lally's emotional state?

6) Consider the effect achieved by the repetition of the words *last* and *perhaps* in the first paragraph.

7) Study the syntactical pattern of the opening sentence of the extract and comment on the role of inversion in describing Lally's inner state.

8) What atmosphere is the second paragraph penetrated with? Note the stylistic devices that help to maintain it throughout the paragraph.

9) Study and explain the syntactical pattern of the sentences in the second paragraph.

10) Discuss the stylistic value of the following nominal sentences: "*A fine day, a glowing day. O, bright, sharp air!*" Are there the same from the viewpoint of the type of utterance? What intensifies the emotional effect produced by these sentences?

11) Account for the use of adverbs introducing each of the three sentences: "*Quickly she dressed... Soon he followed... Afterwards she went into the bedroom...*" Define the structural pattern of these constructions.

12) Point out the words with a heavy emotive charge which signal a marked change in Lally's attitude towards Philip when she became sure that he "was beyond hope".

13) Compare the words of farewell Lally and Philip exchange in the final scene. Where do you see contrast here and how is it brought forth?

14) What significance does the last but one paragraph assume? Due to what does it produce an intense emotional effect? Which is the key-word in this paragraph?

15) Does the author voice his opinion of what he describes in the text? If so, point out the sentences which express the author's personal view.

16) Analyse the nature of the vocabulary in the text (consider it from the angles of semantics, style and emotional colouring).

**In preparing your complex analysis concentrate on the following points:**

1) What is the subject-matter of the extract? Around whose personality is it centered? How is the theme revealed through the plot?

2) Are there a lot of events in the extract? What predominates here: action or meditation?

3) What idea can be derived from the extract? Can the idea be easily grasped or is it expressed in an allegorical way? What stylistic means are employed by the author to convey the central ideas?

4) Who are the main characters of the text? What features do we value in Lally? What traits are emphasized in Philip's character? What stylistic devices help the author to characterize Lally and Philip? Does the author use direct or indirect method of characterization?

5) Classify the form in which the extract is written. Analyse the arrangement of different forms of presentation. Note the application of inner speech in the extract. Is it always easy to trace the boundary between the author's narrative and inner speech?

6) Describe the changes in Lally's mood. How does the author convey them?

7) Discuss the dominant mood of the extract (cheerful, humorous, bitter, gloomy, sorrowful, ironic, businesslike, etc.). Comment on its variations throughout the text. What is the mood predetermined by? Analyse the means which help to create the predominant mood of the text.

8) Comment on the vocabulary and the style of the text.

9) Express your opinion of the text. Do the problems raised in the text move you? Does it teach you anything (e.g. *to be humane, to be ready to sacrifice yourself for those you love, to face hardships and sorrows with courage and dignity, etc.*) Is the theme of eternal relevance?

## **SEMINAR 7**

### **«COMPLEX LINGUISTIC ANALYSIS OF THE TEXT»**

#### **QUESTIONS FOR DISCUSSION (REVISION)**

1. Requirements to practical analysis of short stories.
2. Plot structure.
3. Narrative method.

4. Characterization.
5. Style.
6. Tone, mood, atmosphere.
7. Message.
8. Language expressiveness.

## PRACTICAL ASSIGNMENT

*Read the short-story 'The Story of An Hour' by Kate Chopin and do the exercises below.*

### Appreciation of the text

**1. What do you know about the creative path of Kate Chopin?**

**2. Perform a stylistic analysis of the selected short story:**

a) What are **the markers of time** in the story?  
 b) Find and define the stylistic value of **epithets, metaphors and similes** in the text.

**c) Analyze the italicized words and utterances from the point of their vocabulary and style:**

1) *There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name... And yet she had loved him – sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for... .*

2) *But now there was a dull stare in her eyes... .*

3) *The vacant stare and the look of terror that had followed it went from her eyes.*

4) *She said it over and over under the breath: "free, free, free!"*

5) *She did not stop to ask if it were or were not a monstrous joy that held her.*

6) *There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.*

7) *She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air.*

8) *There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.*

9) *But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.*

10) *Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.*

11) *There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature.*

12) *There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory.*

13) *...She was drinking in a very elixir of life.*

14) *She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.*

15) *He had been far from the scene of the accident, and did not even know there had been one.*

16) *When the doctors came they said she had died of heart disease – of the joy that kills.*

17) *Knowing that Mrs. Mallard was afflicted with a heart trouble... When the doctors came they said she had died of heart disease...*

d) What are **the key words** (the most recurrent words) of the short-story? Why are they used so many times?

### **Complex analysis**

**In preparing your complex analysis concentrate on the following issues:**

1) **Title.** Comment on the title/heading and subheadings. Does the heading fit the overall topic? What role do the title words play in the temporal continuum of the text? Does it arouse the reader's interest? Is it eye-catching?

2) **Type of story.** Is it a science fiction/crime/love/psychological story? Give evidence.

3) **Give a brief account of events.** Prepare a summary of the text.

4) **Plot.** How are the events arranged? What conflict is there at the core of the story? What is the turning point? Is the ending predictable/tidy/troubling/thought-provoking/surprising? Define the exposition; the development of the plot; the culminating point; the denouement.

5) **Setting.** Where is the scene laid? Give examples of some elements and their function. Why is the open window meaningful? Speak about the role of climax revealing the changes in the psychological state of the protagonist.

6) **Narration.** Give a general definition of the text under study: a 3d person narration, a 1st-person narration (an I-story). Characterize the narrator and the effect created.

7) **Description.** How effective is the author's language? Does the writer employ any figures of speech/emotive words? What effect do they create?

8) **Characters.** Categorize the characters (major/ minor/ static/ dynamic/ complex/ simple). Does the author employ implicit or explicit characterization? Give examples of some personality traits attributable to the characters and provide evidence from the text.

9) Speak about different **language means** (the use of *phonetic, morphological, lexical, syntactic* figures of speech, *graphical* means) employed in the text. What impact does figurative language have on the reader?

10) **Tone.** What tone/atmosphere is created in the story? Does it sound funny/amusing/sad/horrifying/lyrical/etc.? Does the emotive key change as the story progresses? How are the characters described/introduced in the story? Which characters are sympathetic to the author/the reader and which are not? Why?

11) What is the **irony** of the story based upon? Note the use of **framing** in the text.

12) **Message and theme.** Identify the theme of the story. Is it about love/friendship/parents' love for their children /a person's quest for happiness/bullying/sense of life/trials of life/crime and punishment? What is the central idea of the story? What message does the author try to get across to the reader, in your opinion?

## SEMINAR 8

### «THE DEFINITION OF AN ESSAY. TYPES OF ESSAYS»

#### QUESTIONS FOR DISCUSSION

1. The organization of essays.
2. Types of essays. Narrative Essays
3. Descriptive Essays
4. Expository Essays
5. Persuasive Essays
6. Argumentative essays

#### PRACTICAL ASSIGNMENT

*Read the essay 'How to Live to be 200' by Stephen Leacock and analyze it according to the tasks.*

#### 1. Give the synonyms to the words:

to haul up

a thump

to sling

to dump-bell

to be ridden

exuberant

reminiscence

to incur

a fad

to creep into

exhilarating

to stagger

a hack

to be on the wrong track



## **2. Define the essay structure:**

- 1) In what way is the essay developed?
- 2) How does the introduction draw the reader in?
- 3) What methods are taken by the author to indicate a sophisticated thought process in the body (*analogy, example, comparison, contrast, cause-effect* etc.)?
- 4) The development of arguments is the main component of the structure of the essay.
- 5) Does the conclusion leave the reader with a strong final image or thought? What ideas are emphasized in the end?

## **3. Analyze the style of the essay:**

- 1) *Diction* (the choice of words used: connotation – specific/general, colloquial/formal, abstract/concrete)
- 2) *Figurative language* (the use of phonetic, morphological, lexical, syntactic figures of speech, graphical expressive means). What impact do these devices have on the reader?
- 3) *Sentences* Is the passage written in short, long fragments?
- 4) *Rhetoric* (deliberate use of words for effect). Does the passage include rhetorical strategies?

## **4. Tone & mood:**

*It should be remembered*

- ✓ Tone is the feelings toward the subject matter from the writer's perspective.
- ✓ Mood is the way the audience is supposed to feel after reading the work.

- 1) Define the tone of the essay (ironic, frustrated, sincere, angry, self-mocking, encouraging, etc.)?
- 2) Through which techniques is the tone presented (a number of rhetorical devices, diction (word choice or vocabulary), type of evidence, etc.)?
- 3) Is there a split between the surface meaning of the text and the deeper meaning – the writer's real message?

## **5. Textual analysis:**

### **1. Comment on the following quotes:**

A. *“If you see a bacilli, walk right up to it, and look it in the eye. If one flies into your room, strike at it with your hat or with a towel. Hit it as hard as you can between the neck and the thorax. It will soon get sick of that”.*

B. *“And after all their fuss they presently incur some simple old-fashioned illness and die like anybody else”.*

C. *“But as long as you have the price of a hack and can hire other people to play baseball for you and run races and do gymnastics when you sit in the shade and smoke and watch them – great heavens, what more do you want?”*

## **2. Content analysis:**

- 1) What kind of exercises did Jiggins usually do in the evening?
- 2) What made his brain clear (in his opinion)?
- 3) What do people do when they are ridden by the Health Mania?
- 4) Does the author believe that the Health Habit helps to prolong one’s life?
- 5) What is the author’s attitude to taking a cold bath in the morning?
- 6) What advice does he give if one has to face a bacillus or a germ?
- 7) What are cholera and diphtheria caused by according to the author?
- 8) How much does he advise to eat to his readers? What does the amount of your food depend on?
- 9) What is the author’s idea of eating albumen, starch, gluten and nitrogen?
- 10) What does the author think of fresh air and exercise?
- 11) Do you believe that the author is sincere in all his recommendations?

## **3. Answer the questions:**

- 1) What does the essay try to accomplish?
- 2) Whom is the essay directed to? Why does the author choose to direct this essay at the particular audience?
- 3) What prompted Stephen Leacock to write his essay about the Health Mania?
- 4) Leacock describes a health maniac as an obsessed person. How do people become obsessed? Are obsessions always bad?
- 5) Leacock uses exaggeration in his essay. Find examples of exaggeration in a humorously ironic style.
- 6) Which is more important, *to enjoy life’s pleasures or to sacrifice some of them to keep physically fit*? Are these two goals necessarily incompatible?

## **SEMINAR 9 «TYPES OF ESSAYS»**

### **QUESTIONS FOR DISCUSSION**

1. Analytical essay
2. Comparison and contrast essay
3. Cause and effect essay
4. Critical essay
5. Explicatory essay
6. Process essay
7. Reflective essay
8. Outline the structure for complex essay analysis

## PRACTICAL ASSIGNMENT

Read the essay 'Thinking as a Hobby' by William Golding and analyze it according to the tasks.

**1. Paraphrase:** *delinquent, opaquely, be in anguish, wicked, hypocrisy, stampede, libertine, vehemently, grade-one.*

### **2. Theme and organization:**

- 1) What is the introduction in this essay?
- 2) Make an outline of the essay.
- 3) What topic sentences can you find in the essay? Underline the topic sentence of each body paragraph. Is there anything unusual about any of them? Circle the thesis statement.
- 4) How would you characterize the basic organization of this essay?
- 5) Study the conclusion of the essay. How does it tie the essay together?
- 6) What role(s) do the statuettes play in the essay? What does each stand for? What is the meaning of the ways in which Golding places them in different parts of the essay?
- 7) Why is paragraph 26 so short?

### **3. Details and vocabulary:**

- 1) What kinds of details does Golding use in this essay?
- 2) Why does he devote so much space to Ruth in the essay?
- 3) Who was Einstein, and why is he a good example of a grade-one thinker?
- 4) How does one "look opaquely" (paragraph 5)?
- 5) State various figures of speech, which add to your appreciation of the essay: the use of *phonetic, morphological, lexical, syntactic figures of speech, graphical expressive means.*
- 6) Select some words (word collocations) in the essay, which set the whole mood.

### **4. The organization and development of some paragraphs**

- 1) Study the 2nd paragraph. Why does Golding describe the Venus of Milo and Rodin's Thinker in the way that he does, without naming them?
- 2) Study Golding's explanation of the statuettes in the 3d paragraph. How good is the description, and what suggests that he is presenting the headmaster's opinions and simultaneously satirizing them?
- 3) What examples does Golding use to develop paragraph 44? (It was Ruth all over again.)
- 4) What is the contradiction that Golding saw in Ruth's thinking?

5) How does the author describe 90 percent of the population? The remaining 9 percent? The final 1 percent?

**5. Suggestions for discussion:**

1) When classifying these people, the author puts them into "grades" according to their thinking style. Explain what Golding means by a grade-three, a grade-two, and a grade-one thinker.

2) Grade-three thinkers are very common, and Grade-two thinkers are less plentiful, but not as rare as Grade-one thinkers, who are most extraordinary. Is Golding's classification system useful in the society when analyzing people?

3) What is the writer's opinion of Golding's essay? In which paragraph do you find this opinion?

**SEMINAR 10**  
**«COMPLEX ANALYSIS OF AN ESSAY»**

**PRACTICAL ASSIGNMENT**

*Read the essay 'Who Saw Murder Didn't Call the Police' by Martin Gansberg and demonstrate that it is of the narrative essay type.*

*Martin Gansberg (1921–1995) worked for the New York Times for 43 years. Born in Brooklyn, New York, Gansberg took his bachelor's degree at St. John's University and joined the Times as an office assistant in 1942. After becoming a reporter, he rose to the position of news editor and was then transferred to Paris, France, where he served as the editor of the newspaper's international edition. Gansberg is remembered chiefly as the author of "Who Saw Murder Didn't Call the Police," which was published in the Times in 1964. For it, Gansberg received an award from the Silurians, an association of professional journalists, for the best news story of the year.*

**1. Analyze the narrative essay, using some tips on how to interpret it:**

<b>WHAT and WHERE</b>	<b>HOW</b>	<b>WHY</b>
First paragraph: introduction.	1. Is the first sentence catchy? Does it start with a strong hook? 2. Set the scene. 3. Define the goal of the essay.	1. What draws the reader's attention? 2. What gives an idea of the context? 3. What is the point of the narration?

Second, third... paragraphs: body.	<ol style="list-style-type: none"> <li>1. Describe what happened chronologically.</li> <li>2. Identify some details of the essay.</li> <li>3. Pinpoint stylistic devices which make the text sound more vivid.</li> </ol>	<ol style="list-style-type: none"> <li>1. What tips create verisimilitude and encourage the reader to believe the author?</li> <li>2. What helps to create certain mood and atmosphere?</li> </ol>
Final paragraph: conclusion.	<ol style="list-style-type: none"> <li>1. What possible moral can be mentioned?</li> </ol>	<ol style="list-style-type: none"> <li>1. Is the author's point of view expressed explicitly?</li> <li>2. How does the conclusion tie the essay together?</li> <li>3. Does the author demonstrate to the reader what lesson is to be learnt from the essay?</li> </ol>

## 2. Content:

1) The essay's thesis might be stated as follows: *"People seem to be losing their sense of community for fear of 'getting involved."* Using details from Gansberg's story, explain this idea more fully. If you have another thesis in mind, state it and explain it by making specific reference to the text.

2) Catherine Genovese "was called Kitty by almost everyone in the neighborhood" (paragraph 7). What does this fact reveal about her relationship with her neighbors? How is it related to Gansberg's thesis?

3) How would you explain the witnesses' abstention from action in calling the police, based on the evidence in the text and your understanding of human behavior?

4) What do Assistant Chief Inspector Lussen's comments (paragraphs 4 and 5) reveal that is important to understanding the significance of this narrative?

5) What should we make of the fact that the murder occurred in three separate attacks?

6) Gansberg describes the setting of this story well. In what kind of neighborhood does the murder take place?

## 3. Strategy and style:

1) What hook does the author use?

2) How would you define the language register of the story?

3) What can we infer about the people who live in this neighborhood – not just about their standard of living, but about their characters?

4) As a reporter, Gansberg clearly remains objective in this piece, yet it is clear that he is indicting the witnesses for their failure to get involved. Explain how he does this.

5) The author keeps the story moving by mentioning the times at which various episodes in the attack took place. In which paragraphs does he mention these times?

6) What transitional words or expressions does Gansberg use to show the passage of time?

7) The story's verbs demonstrate the brutality and terror of the murder of Kitty Genovese. Identify a few of these verbs.

#### **4. Engaging the text:**

1) Gansburg's essay first appeared in 1964 – how do you think the article, and the events it describes, would be received by readers if it were published today? Explain your rationale.

2) What is Gansburg's purpose in writing the piece and who is his audience? Is he writing towards a bias or opinion? Provide textual evidence.

3) What effect do the descriptions and dialogue have on the overall message the text delivers? Are there any words, phrases, ideas that stood out to you while reading the text? Write them down. Explore why they had an impact.

4) If you had the opportunity, what questions might you ask any of the witnesses to this crime? Then, speculate about what the witnesses' answers might be.

5) Examine your own conscience and explain how you might have reacted if you were witnessing this murder. Then, think about an incident, circumstance, or context in which your "involvement" was needed or is still needed. How involved were or have you been?

6) The narrative shows what can happen when people refuse to "get involved." Tell the story of an event you witnessed that relates to an individual's personal responsibility to his or her neighbors. Perhaps you witnessed or were even the victim of a crime or of a natural disaster. What was the response of people to others in need? Did they, like the witnesses to Genovese's murder, refuse to do anything? Were they more compassionate, more responsible people? Through your story, explain what the incident tells us about human nature.

## **SEMINAR 11**

### **«FINAL INTERPRETATION OF THE ARTISTIC WHOLE»**

#### **PRACTICAL ASSIGNMENT**

*While reading the following story by Ernest Hemingway, note how all elements are related to the whole structure and the message.*

#### **Old Man at the Bridge**

*by Ernest Hemingway*

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks,

and men, women and children were crossing it. The mule- drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

“Where do you come from?” I asked him.

“From San Carlos,” he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

“I was taking care of animals,” he explained.

“Oh,” I said, not quite understanding.

“Yes,” he said, “I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos.”

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”

“Various animals,” he said, and shook his head. “I had to leave them.”

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

“What animals were they?” I asked.

“There were three animals altogether,” he explained. “There were two goats and a cat and then there were four pairs of pigeons.”

And you had to leave them?” I asked.

“Yes. Because of the artillery. The captain told me to go because of the artillery.”

“And you have no family?” I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

“No,” he said, “only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others.”

“What politics have you?” I asked.

“I am without politics,” he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further.”

“This is not a good place to stop,” I said. “If you can make it, there are trucks up the road where it forks for Tortosa.”

“I will wait a while,” he said, “and then I will go. Where do the trucks go?”

“Towards Barcelona,” I told him.

“I know no one in that direction,” he said, “but thank you very much. Thank you again very much.”

He looked at me very blankly and tiredly, and then said, having to share his worry with someone, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

### **Appreciation of the text**

#### **1. Plot Structure, Setting:**

1) Inspired by what he had eye-witnessed during the Civil War in Spain, E. Hemingway wrote a series of stories, one of which was *Old Man at the Bridge*. What indications are there in the story that it is set in Spain during the Civil War?

2) Do the geographical names contribute to verisimilitude?

3) What span of time does the story cover?

4) Is the evacuation drawn in development?

5) Is the setting described only in the exposition or does it accompany the main event of the story?

6) Does the setting gradually intensify the emotional strain?

7) What atmosphere does the setting create? How is it related to the message contained in the story?

8) What is the climax of the story? Does it reveal the old man's extreme despair?

9) What role does the denouement play in conveying the message?

10) Explain why the narrator takes so much time to converse with the old man. Use details from the story to support your answer.

#### **2. Narrative Method:**

1) What does the writer attain by a first-person narration?

2) What role does the narrator play in the story?



- 3) How reasonable would it be to call the narrator the author's mouthpiece?
- 4) Is it a one-scene story?
- 5) What form is it presented in: dramatic or pictorial, or both?
- 6) What speech forms does the author resort to? What does he gain by them?
- 7) Does he manage to draw a vivid scene that the reader can visualize?

What emotions does the scene arouse? Is it related to the message?

8) How does Hemmingway show that war is disrupting the lives of the peasants? Is this portrayal realistic? Why or why not?

### **3. Character-Images:**

- 1) What methods and means of characterization does the writer employ?
- 2) Are the characters real and convincing? Supply evidence to support your view
- 3) Is the old man described economically and laconically? Would you call the word "dust" ("dusty") an artistic detail? Or would you rather treat it as a symbol of disaster? Why, or why not?
- 4) Do the words "blankly", "tiredly", "dully" suggest implication?
- 5) What effect is achieved by the recurrence of the sentence "I was taking care of animals", and finally "I was only taking care of animals"? What is implied in the sentence? Do you sense the man's utter distress and loneliness in it?
- 6) Does the repetition of this sentence and the word "dust" intensify the tragedy of the event described? Does it contribute to the message?
- 7) How is the old man singled out from among the others? What role does contrast play?
- 8) Is the main character-image related to the message?
- 9) What statements from the story suggest that the old man is about to give up on life? Quote specific statements to back your answer.

### **4. Style, Tone:**

- 1) What neutral words acquire expressive charge in the context of this story?
- 2) E. Hemingway's style is generally marked for its simplicity. How would you characterize the style in this story?
- 3) Is the language in accordance with the status of the narrator?
- 4) Is it the tone, or rather the subject matter that affects the reader emotionally? Supply evidence to support your choice.
- 5) Is the tone vigorous, excited, impartial or matter-of-fact? Find evidence in the text to support your view.
- 6) Does the narrator intend to establish an intimate relationship with the reader? Is that relevant in the story?
- 7) Comment on the phrases placed in the strong position.
- 8) What makes the end of the story sound ironic?

### **5. Theme and message:**

- 1) Is the message conveyed mainly by the image of the old man?

2) What makes the reader realize that the story is a protest against war? Does the story lay stress on the fact that war is immoral, that it is merciless to the old, the feeble and the helpless?

3) Are all the details in the plot, in the description of the old man and the setting subordinated to the message and serve to convey it?

4) Does the message penetrate all the elements of the story?

5) Is the story in keeping with Hemingway's principle of omission of all that is redundant?

6) Does the story afford an illustration of Hemingway's "*iceberg principle*"? What are the implications?

7) Formulate the theme and message of the story.

### **Перечень заданий для управляемой самостоятельной работы студентов**

При составлении заданий УСР по учебной дисциплине предусмотрено возрастание их сложности: от заданий, формирующих достаточные знания по изученному учебному материалу на уровне узнавания, к заданиям, формирующим компетенции на уровне воспроизведения, и далее к заданиям, формирующим компетенции на уровне применения полученных знаний.

Учебная программа предусматривает проблемно-ориентированную самостоятельную работу студентов, интеллектуальных умений, комплекса универсальных (общекультурных) и профессиональных компетенций, повышение творческого потенциала студентов и предполагает выполнение упражнений по учебному пособию: Борисова Л.В. «Интерпретация текста (проза)» (Борисова, Л.В. Интерпретация текста (проза): учебное пособие / Л.В. Борисова. – Мн.: Выш. шк., 1999. – 174 с.).

Задания для управляемой самостоятельной работы студентов имеют 3-х уровневую структуру:

Уровень I – задания направлены на распознавание выразительных средств языка и художественных приемов в англоязычном тексте;

Уровень II – задания ориентированы на использование приемов чтения англоязычного художественного текста;

Уровень III – задания формируют принципы самостоятельного лингвостилистического анализа и интерпретации англоязычного художественного текста.

# РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

## Критерии оценки контроля знаний и сформированности компетенций

### Защита реферата<sup>1</sup>, устный опрос<sup>2</sup>

<i>Оценка</i>	<i>Критерии оценки</i>
<b>10</b>	Студент демонстрирует систематизированные, глубокие и полные знания по всем разделам изучаемой темы (программы), а также по основным вопросам, выходящим за ее пределы; точно использует научную терминологию; стилистически грамотное, логически правильное изложение материала, ответа на вопросы; полное и глубокое усвоение основной и дополнительной литературы; умение ориентироваться в теориях, концепциях и направлениях по дисциплине и давать им критическую оценку. Иноязычная речь не содержит ошибок, затрудняющих понимание текста, грамматические и лексические ошибки отсутствуют.
<b>9</b>	Студент демонстрирует систематизированные, глубокие и полные знания по всем вопросам изучаемой темы (программы); точное использование научной терминологии; изложение ответа на вопросы стилистически грамотное, логически правильное; знание рекомендованной основной и дополнительной литературы; умение ориентироваться в основных теориях, концепциях и направлениях по изучаемой тематике (дисциплине). Иноязычная речь не содержит ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 2.
<b>8</b>	Студент демонстрирует систематизированные, глубокие и полные знания по всем вопросам изучаемой темы (программы); использование научной терминологии, стилистически грамотное, логически правильное изложение ответа на вопросы, умение делать обоснованные выводы; усвоение рекомендованной основной и дополнительной литературы. Иноязычная речь содержит не более 1–2 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 2.

<sup>1</sup>Соблюдение правил оформления реферата оценивается дополнительными баллами (2 – оформление полностью соответствует требованиям (возможны незначительные недочеты); 1 – оформление в целом соответствует требованиям, имеются отдельные нарушения действующих правил; 0 – в оформлении допущены значительные нарушения действующих правил. В случае если реферат полностью не соответствует правилам оформления, студент не допускается к его защите. Общая оценка за защиту реферата, учитывая дополнительные баллы, не может превышать показатель 10 баллов.

<sup>2</sup>Устный опрос как форма контроля знаний, используемая на лекционных занятиях, не оценивается.

7	Студент демонстрирует глубокие и полные знания по всем разделам изучаемой темы (программы); использование научной терминологии, логически правильное изложение ответа на вопросы, умение делать обоснованные выводы; допускаются несущественные ошибки в формулировках. Иноязычная речь содержит не более 3 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 3.
6	Студент демонстрирует систематизированные знания по изучаемой теме (программе); использование необходимой научной терминологии, грамотное, в целом логически правильное изложение ответа на вопросы; усвоение основной рекомендованной литературы. Иноязычная речь содержит не более 4 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 4.
5	Студент демонстрирует достаточные знания по изучаемой теме (программе); усвоение отдельных работ списка рекомендованной литературы; допускает ошибки в формулировках. Иноязычная речь содержит не более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 5.
4	Студент демонстрирует отрывочные знания в рамках изучаемой темы (программы); усвоение основной литературы, рекомендованной программой. Иноязычная речь содержит не более 6 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 6.
3	Недостаточный объем знаний в рамках изучаемой темы (программы); незнание литературы по специальности; неточное использование научной терминологии, изложение ответа на вопросы с существенными лингвистическими и логическими ошибками. Иноязычная речь содержит не более 7 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 7.
2	Фрагментарные знания в рамках изучаемой темы (программы); незнание литературных источников, рекомендованных программой; неумение использовать научную терминологию дисциплины, наличие в ответе грубых стилистических и логических ошибок. Иноязычная речь содержит более 8 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 8.
1	Отсутствие знаний в рамках изучаемой темы (программы) или отказ от ответа. Иноязычная речь содержит более 8 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – более 8.

## Тест

<i>Оценка</i>	<i>Процент выполнения</i>
<b>10</b>	100%
<b>9</b>	95–99%
<b>8</b>	90–94%
<b>7</b>	85–89%
<b>6</b>	80–84%
<b>5</b>	75–79%
<b>4</b>	70–74%
<b>3</b>	60–69%
<b>2</b>	50–59%
<b>1</b>	0–49%

**Коллоквиум, выполнение практических заданий** (*форма проведения (устная или письменная), время, отведенное на выполнение заданий, заданий коллоквиума, определяется преподавателем*)

<i>Оценка</i>	<i>Критерии оценки</i>	
	<i>Устная форма</i>	<i>Письменная форма</i>
<b>10</b>	Задания выполнены вовремя, в полном объеме без ошибок. Студент может прокомментировать выполненную работу, обосновано объяснить ход своих мыслей в процессе выполнения заданий, дать дополнительные комментарии по тематике учебных заданий. Иноязычная речь не содержит ошибок, затрудняющих понимание текста, грамматические и лексические ошибки отсутствуют.	100% заданий выполнено вовремя, в полном объеме и без ошибок.
<b>9</b>	95–99% заданий выполнены вовремя, в полном объеме и без ошибок. Студент может дать комментарии по содержанию учебных заданий. Иноязычная речь не содержит ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – не более 1.	95–99% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь не содержит ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – не более 1.

8	90–94% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 1 ошибки, затрудняющей понимание текста, количество грамматических и лексических ошибок – менее 2. Наблюдается незначительное число хезитационных пауз.	90–94% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 1 ошибки, затрудняющей понимание текста, количество грамматических и лексических ошибок – менее 2.
7	85–89% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 2 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 2. Наблюдается незначительное число хезитационных пауз.	80–89% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 2 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 2.
6	80–84% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 3 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 3. Наблюдается значительное число хезитационных пауз.	75–79% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 3 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 3.
5	70–79% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь осложнена значительным количеством пауз хезитации, содержит не более 3 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 5.	70–74% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 3 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 5.
4	60–69% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь осложнена значительным количеством пауз хезитации, содержит не более 4 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 6.	60–69% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 4 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 6.

<b>3</b>	40–59% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь осложнена значительным количеством пауз хезитации, содержит не более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 7.	40–59% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 7.
<b>2</b>	30–49% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь осложнена значительным количеством пауз хезитации, содержит более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 9.	30–49% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 9.
<b>1</b>	Менее 30% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь осложнена значительным количеством пауз хезитации, содержит более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – более 9.	Менее 30% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – более 9.

**FINAL INTERPRETATION.  
SAMPLE QUESTIONS FOR INTERPRETING A TEXT**

1. Give the gist (i.e. *the essential point*) of the text. (Give synopsis (i.e. a brief review) of the content).

2. Point out the composition parts of the passage: exposition, story (introduction, rising action, climax, falling action), denouement. Are time, place and background stated or only implied? What is more important: the events that make the plot or the implication? How does the passage end: in a clear or ambiguous and vague way?

3. How does the action move: slowly or fast? What part of speech prevails: verbs, nouns, adjectives, adverbs, etc.? What is the effect of their use?

4. What does the passage present: narration, description, argumentation?

5. What is the type of narration? In whose name is the story narrated? Is it a first-person (a third person) narration? Outline the character of the narrator, if there is any. What is the function of the narrator?

6. What mood (key) is the passage written in? Does the mood change as the narration proceeds?

7. What is the author's method of presenting characters? Does the author resort to direct characterization? Point out instances of direct characterization.

What are the other ways of portraying characters (through their actions and speech, other characters' perception)? Are the characters represented statically or dynamically? What direction do they change in? Does the main character happen to be in conflict with himself (with other characters, circumstances of life)? Are there any background characters? What is their role in the passage? Can we feel the author's attitude towards his characters?

8. Speak about the language means employed in the passage. What episodes abound in various tropes? What is their effect? Are there any places which are devoid of any imagery? What layer words are mainly used in the passage: formal, bookish, colloquial? Prove it.

9. Does the author resort to stylistically coloured vocabulary: terms, archaisms, neologisms, barbarisms, foreign loans, slangy words, jargonisms, professional and dialectal words, vulgarisms? If so, then what is their function? Are there any discrepancies between the plot and the language means used to reproduce it?

10. Analyze the syntactical structures employed in the text. Which places are written in long, complex sentences? Where do short and simple structures prevail? What effect do these syntactical structures create? Are there abrupt (i.e. sudden) changes in syntax, in style in general? Why does the author resort to such contrasts?

11. What is the author's message? Interpret the title of the story. What is your attitude towards the characters, ideas and style of the text? What feelings and thoughts does the text arouse?

## FINAL TEST

### 1. What is a thesis statement?

- a) It is the central idea of a written assignment;
- b) It is the summary of what will be covered in a written assignment.

### 2. A thesis statement is usually found...

- a) in the introduction;
- b) in the middle of the essay;
- c) in the conclusion;
- d) none of the above. It depends on the subject discussed.

### 3. A well-written paragraph...

- a) has unity, coherence, and adequate development;
- b) has transitions that link this paragraph with the rest of composition;
- c) both A and B.



**4. Monotonous tone can be avoided by...**

- a) varying sentence types;
- b) beginning sentences in different ways;
- c) varying sentence length;
- d) all of the above.

**5. What should NOT be included in a conclusion?**

- a) a short summary of the main idea;
- b) a call to action;
- c) a proposed solution to the problem;
- d) a new idea relevant to the subject discussed.

**6. Define the stylistic device in the sentence:** *The teacher is like an angry lion when she is mad.*

- a) zeugma;
- b) simile;
- c) metaphor;
- d) oxymoron.

**7. Define the stylistic device in the sentence:** *The sky is a rainbow of colors.*

- a) simile;
- b) alliteration;
- c) metaphor.

**8. Match the terms with their definitions:** *zeugma, onomatopoeia, metaphor, oxymoron.*

- A figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance.
- The formation of a word, as cuckoo or boom, by imitation of a sound made by or associated with its referent.
- A figure of speech in which a pair of opposite or contradictory terms are used together for emphasis.
- A figure of speech in which two or more parts of a sentence are joined with a single common verb or noun.

**9. Define the trope.**

1. And then I heard her soft laughter.
2. England decides to keep a check on immigration.
3. She opened the door and her heart.
4. How many times do I have to tell you not to yell in the house?
5. A pessimist's blood type is always B-negative.

**10. Match the terms with their definitions:** *narrative essay, academic writing, publicist style, foreshadowing, message.*

1. This is a technical form of writing aiming to communicate scientific information to other scientists.
2. This relates a specific example of the relevant theme in action.
3. This tells a story based on real events.

4. This is addressed to a broad audience and devoted to important social or political events, or public problems of a cultural or moral character.

5. This is a literary device in which a writer hints at what is to come later in the story.

**11. Match the terms with their definitions:** *hyperbole, synecdoche, metonymy simile.*

– A figure of speech which uses an extravagant or exaggerated statement to express strong feelings.

– A figure of speech in which one thing is explicitly compared to another using “like” or “as”.

– A figure of speech in which part of something is used to refer to the whole thing.

– A figure of speech used in rhetoric in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept.

**12. Define the trope.**

1. Suddenly the room filled with a deafening silence.

2. The plates danced on the shelves during the earthquake.

3. Where do you find giant snails? On the ends of giants’ fingers.

4. The pen is mightier than the sword.

5. He hammered so hard, the earth began to shake.

**13. Analyzing one’s audience is important because knowing who the readers are determines...**

a) the amount of background information to provide;

b) the level of detail to give;

c) the type of language to choose;

d) all of the above.

**14. Define the stylistic device in the sentence:** *The men were jumping like a pack of frantic grizzly bears.*

a) simile;

b) alliteration;

c) metaphor.

**15. Define the stylistic device in the sentence:** *Doubting, dreaming dreams no mortals ever dared to dream before* (E.A. Poe).

a) alliteration;

b) simile;

c) hyperbole;

d) metaphor.

# ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

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Учебное издание

**ИНТЕРПРЕТАЦИЯ ХУДОЖЕСТВЕННОГО ТЕКСТА  
(АНГЛИЙСКИЙ ЯЗЫК)  
ДЛЯ СПЕЦИАЛЬНОСТИ 1-21 05 06  
РОМАНО-ГЕРМАНСКАЯ ФИЛОЛОГИЯ**

Учебно-методический комплекс по учебной дисциплине

Составитель

**КАЗИМИРОВА** Ольга Владимировна

Технический редактор

*Г.В. Разбоева*

Компьютерный дизайн

*Л.И. Ячменёва*

Подписано в печать

2021. Формат 60x84 <sup>1</sup>/<sub>16</sub>. Бумага офсетная.

Усл. печ. л. 4,94. Уч.-изд. л. 4,13. Тираж

экз. Заказ

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Издатель и полиграфическое исполнение – учреждение образования  
«Витебский государственный университет имени П.М. Машерова».

Свидетельство о государственной регистрации в качестве издателя,  
изготовителя, распространителя печатных изданий

№ 1/255 от 31.03.2014.

Отпечатано на ризографе учреждения образования  
«Витебский государственный университет имени П.М. Машерова».

210038, г. Витебск, Московский проспект, 33.