

Федеральное агентство по образованию

**Государственное образовательное учреждение
высшего профессионального образования**

**НИЖЕГОРОДСКИЙ ГОСУДАРСТВЕННЫЙ
ЛИНГВИСТИЧЕСКИЙ УНИВЕРСИТЕТ
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Обучение смысловому анализу художественного произведения

**Учебно-методические материалы для студентов III курса
заочного отделения факультета английского языка**

Нижний Новгород 2007

Печатается по решению редакционно-издательского совета ГОУ ВПО НГЛУ.

УДК 802.0(075.83)

Обучение смысловому анализу художественного произведения: Учебно-методические материалы для студентов III курса заочного отделения факультета английского языка.- Н.Новгород: Нижегородский государственный лингвистический университет им. Н.А.Добролюбова, 2007.- 62с.

Предлагаемые материалы имеют целью обучение смысловому анализу художественных произведений и формирование умений зрелого читателя. Материалы включают в себя: 1) теоретические положения, касающиеся основных компонентов анализа художественного произведения (идея/ замысел/ сюжет/ персонажи/ стиль); 2) набор наиболее часто используемых стилистических средств; 3) языковые средства для оценки сюжета, персонажей, замысла/ идеи и стиля, организованные на функционально-речевой основе; 4) образец смыслового анализа рассказа С.Мюэма *Alien Corn*; 5) систему упражнений, помогающих найти необходимую информацию в тексте, сгруппировать ее и использовать при смысловом анализе художественного произведения. Материалы также содержат инструкции по работе с книгой для индивидуального чтения.

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Foreword

Why Bother to Read Fiction?

Since the invention of language, men have taken pleasure in following and participating in the imaginary adventures and imaginary experiences of imaginary people. Why bother to read fiction? With life as short as it is, with so many pressing demands on our time, with books of information, instruction, and discussion waiting to be read, why should we spend precious time on works of imagination? The eternal answers to the question are two: enjoyment and understanding.

Unless fiction gives something more than pleasure, it hardly justifies itself as a subject of college study. Unless it expands or refines our minds or quickens our sense of life, its value is not appreciably greater than that of miniature golf, bridge, or ping-pong. To have a compelling claim on our attention, it must yield not only enjoyment, but understanding.

What Kind of Fiction to Choose?

Fiction may be classified into two categories: literature of escape and literature of interpretation.

Escape literature is written purely for entertainment - to keep us pass the time pleurably and agreeably.

Literature of interpretation is written to broaden and deepen and sharpen our awareness of life. Interpretative literature takes us through the imagination, deeper into the real world: it enables us to understand our troubles. It presents us with an insight into the nature and conditions of our existence. It gives us a keener awareness of what it is to be a human being in a universe sometimes friendly, sometimes hostile. It helps us to understand our neighbours and ourselves.

What kind of Reader are you?

Now just as there are two kinds of fiction, there are two kinds of reader. The immature or inexperienced reader seeks only escape. He usually reads only sports stories, Western stories, love stories, or crime stories. He wants reading which slips easily and smoothly through the mind requiring little mental efforts. The discriminating reader takes deeper pleasure in fiction that deals with life significantly. The immature reader reads chiefly for plot; the mature reader reads for whatever revelations of character or life may be presented by means of plot. The good reader is less interested in actions done by characters than in characters doing actions. The limited reader demands that the main characters should be easily identifiable and clearly labelled as good or bad.

But human nature is not often either black or white, and interpretative fiction deals usually with characters that are neither. Interpretative fiction offers an unparalleled opportunity to observe human nature in all its complexity and multiplicity. It keeps us to know people, to understand them, and to learn compassion for them, as we might not otherwise do. The immature reader seeks a moral in fiction. He wants easily recognisable themes, ready-made ideas, pretty little sentiments. The mature reader wants to be a discoverer of new values, new judgements. And discovering and stating the theme is often a delicate task and a test of understanding a piece of fiction.

What Does it Mean for the Reader to Understand a Piece of Fiction?

Serious, reflective reading is reading to achieve understanding. First and foremost the reader should be able to answer the questions "What does this story or novel or the given selection from a larger piece of fiction reveal? What problem or problems does the author try to solve?" In other words the reader should discover the theme.

There is no prescribed method for discovering theme. Sometimes we can best get at it by asking in what way the main character has changed in the course of the story (novel) and what, if anything, he has learned before the end. Sometimes the best approach is to explore the nature of the central conflict on which the development of the plot is based and its outcome. Sometimes the title will provide the important clue.

To understand fiction means to get from it some insight into life that we have not had before and thus to expand our horizons, or to feel again some truth of which we have long been merely intellectually aware but emotionally have forgotten them..

To understand fiction means to be able to find the relationships between the events or episodes of the plot, to find reasons for explaining a character's actions, to identify statements that reveal an author's point of view and his attitude to the subject and to the characters.

To understand fiction means to pay special attention to certain words, phrases, grammar structures and to find the meaning they convey. The reader should be able to understand the meaning of words used both in a single sense and in a figurative one. And the reader should be able to perceive the meanings of the key words, ambiguous or puzzling words, allusions and symbolic details. He should be attentive to a peculiar layout of the language. The reader "should give a special status to the linguistic means the use of which is dictated by nothing other by considerations of maximum expressivity, intensity and suggestivity."

What Makes Evident that the Reader Has Understood a Piece of Fiction?

The ability to read and understand is made evident only through the expression and the appreciation of the learner.

Ability in reading and comprehension must ultimately depend very largely upon the ability to understand the meanings of words. A development of this ability will show itself in an increased and more accurate vocabulary, and in an increased power over language. Each one of us seems to have at one and the same time at least three vocabularies in use: speaking vocabulary (the words we understand perfectly and use without efforts in our speech); writing vocabulary in addition to our speaking vocabulary (the words we use in writing because we consider them to be too formal to use in speech); reading vocabulary (the words we understand as we read them in their context and whose meaning is not sufficiently clear for us to use them confidently in our speech or in our writing). The process of increasing our vocabulary which is the most obvious outward sign of our progress in reading and comprehension, seems to be one whereby we transfer words from one vocabulary to another.

A large vocabulary keeps the reader to present the results of the job done by interpreting the elements of a piece of fiction in their integrity and with reference to its central purpose (theme). The reader needs words and phrases to reproduce the plot, to speak about the characters (especially if they are presented indirectly), to convey the controlling idea (the insight) and to express his/her own appreciation of what he/she has understood from the text.

Combining the experience the reader got after interacting with the author of fiction his own experience of life the reader creates a new context to be presented to and evaluated by his/her groupmates.

How to Communicate the Reader's Fiction Interpretation Results to Groupmates

It is in the nature of man to communicate his thoughts, feelings and emotions, facts and ideas to other people. So the social nature of man cannot be ignored in teaching text interpretation. The exchange of opinions on a piece of fiction, when learners share their mental efforts and emotions with groupmates makes text interpretation a motivated social occasion. Work done in association with others, as a function of belonging to community, can be done willingly and naturally.

So the result of the learner's fiction interpretation should be directed not only to the teacher who in co-operative work also becomes a listener and a learner (maybe, the most advanced one) but to the whole group of hearers. On the basis of fiction interpretation the learner may present to the listeners the episodes from the book, the plot, the accurate description of the place where the scene is laid or the time when

the action takes place. To simple narrative he/she can add some attempt at characterisation. Finally he/she presents his/her understanding of the theme, his/her criticism and appreciation of the book which is likely to result in a debate discussion.

To be understood and to be listened to the learner should possess “unrestricted language” (not reduced to and selected by the book), he/she should possess factual material of the book freely (not in the way it is structured in the book). The learner should be able to speak logically, to express himself/herself concisely, unequivocally and, when the occasion demands, forcefully and expressively. He/she should be able to simplify complex grammar structures, to explain to the groupmates the meanings of the words they fail to understand, or the words used in a figurative meaning. The learner should be taught how to assemble all the relevant matter and how to arrange it to be presented clearly.

How to Develop the Ability to Read Fiction

Developing learner’s ability of a mature reader needs the teacher’s guidance. The most popular method of dealing with a novel when it is used for class teaching is to take in class typical sections. Each section can be used to illustrate a different aspects of the book. One will be read in order to look carefully at a particular character; another will be taken as an interesting passage of description which affects the progress of the story in some way; another can be read as an example of exciting narrative; another for its humour or for its dialogue; another for explicit presentation of the theme. The learners are asked to put down or to tabulate the main events of the passage, to trace the connection between them, to consider why one event is important and must be mentioned, why another is less important and may be omitted, and why one point must come before another. For this purpose the group is made to write down in rough the main events of the section. While discussing the summary of the events each learner corrects his/her own rough version and rearranges the details if he/she has them in the wrong order. The learners are taught to consider the actions of the characters and to judge conduct by normal standards. They are taught to realise that circumstances may alter character and that one person may affect the character of others. Later on they are taught how to identify the attitude the author himself takes to the novel and to the characters he creates, the ideas about himself which he reveals, the atmosphere he attempts to create generally or at certain points, the background of a historical novel, the particular skill displayed in the presentation of the story, and the details in the portrayal of character.

The greatest difficulty the teacher has is that of encouraging the learners to discuss the above mentioned topics without his interposing his own more mature or more fixed views between the book and the learner’s own opinion. A good piece of

literature can appeal very powerfully to a mature mind and to a young mind, but to each in very different ways. The former will bring to it a wealth of experience of the world and of literature which will prevent rash conclusions, but the latter may see in it an experience without parallel and be incapable of judging it by any known standard of accuracy or truth. Yet it is only by attempting to assess the value of different experiences, either literary or actual, that we do eventually acquire the wisdom of experience, and in this process what is learnt at second hand is rarely as useful as a first-hand judgement however right or wrong it may turn out to be. The learners should make their own judgements before the teacher allows his personal opinion to be known.

When students are recommended to read for pleasure out of class at an advanced stage the teacher may apply Reading Circles technique. Each student takes a book, reads it, makes notes on it and speaks about it at a meeting of the group. He narrates the plot, analyses the characters, states the theme and forms a summary and an estimate of the book.

Should Dictionaries Be Used in Reading Fiction?

Dictionaries in use should be entirely in the language being learnt; only for subsidiary reference should translating dictionaries be used. The teacher should never be ashamed of using the dictionary himself; he should be to the class an example of someone still learning who is much farther along the way but still makes no claims to complete knowledge. The use of dictionaries in reading and understanding fiction may pursue different aims:

1. If an unknown word hampers his understanding the word should be found in a concise dictionary. Looking up the word in the dictionary will help the reader deeper to interpret the facts of the plot or deeper to penetrate into the characters portrayal and the understanding of the theme.
2. Looking up the words belonging to the figurative language and finding out its neutral equivalents will keep the learners to feel a peculiar style of the author.
3. If the text contains some cultural items which contain certain overtones, implications or connotations which may not be detected by a non-English speaker, the reader should use a dictionary of culture (for ex. Dictionary of English Language and Culture-Longman, or The Dictionary Cultural Literacy by E.D.Hirsh GR; *Ääëëîâðèòàíëÿ: Èëíâîñòðàííâä÷ãñëëë ñëîâàðü*, etc), in fact, any dictionary which reflects the English speaking people's history, values, beliefs, customs, mode of life - in short, the whole of the national cultures and the nations' soul.

4. If there is a notion or concept in the text the reader is not quite aware of, he should use an encyclopedia (for ex. The Wordsworth Encyclopedia in five volumes or the Wordsworth Pocket Encyclopedia).

Theoretical Underpinnings: Interpretation, Story and Structure

I. Theme.

In engaging in text interpretation we use evidence within the text and create a possible context which acts as a purely mental extension of the original text and is full of the theme reverberations.

Theme is the controlling idea of the text or its central insight. It is the unifying generalisation about life stated or implied by the story (text). To derive the theme of a story, we must ask what its central purpose is: what view of life it supports or what insight into life it reveals.

In stating the theme we must pick the central insight, the one which explains the greatest number of elements in the story and relates them to each other. For theme is what gives a good story its unity.

Theme is the central and unifying concept of the story. Therefore, (a) it must account for all the major details of the story. If we cannot explain the bearing of an important incident (of the plot) or character on the theme, it is probable that our interpretation is partial and incomplete, that at best we have got hold only of a sub-theme. Another alternative, though it must be used with caution, is that the story itself is imperfectly constructed and lacks entire unity. (b) The theme must not be contradicted by any detail of the story. (c) The theme must not rely upon supposed facts-facts not actually stated or clearly implied by the story. The theme must exist inside, not outside the story. It must be based on the data of the story itself, not on assumptions supplied from our own experience.

The theme must be stated as a generalisation about life. In stating theme we do not use the names of the characters in the story, for to do so is to make a specific rather than a general statement.

The theme must be expressible in the form of a statement with a subject and a predicate. It is for example insufficient to say that the theme is “motherhood” or “loyalty to country”, or “the futility of envy”. Theme must be a statement about the subject. For example, “Motherhood sometimes has more frustrations than rewards” or “Loyalty to country often inspires heroic self-sacrifice” or “Envy is futile.”

The theme of a story may be stated briefly (in a single sentence) or at a greater length. A rich story will give us many and complex insights into life. For example, though the theme of Othello may be expressed as “Jealousy exacts a terrible cost.” such a statement does not begin to suggest the range and depth of Shakespeare’s play.

In many pieces of literature of interpretation the theme may be equivalent to the revelation of human character. If this is the case our statement of theme may be no more than a concentrated description of the person revealed, with the addition, "Some people are like this." Frequently, however, a story or a novel through its portrayal of specific persons in specific situations will have something to say about the nature of all men or about the relationship of human beings to each other or to the universe. Whatever central generalisation about life arises from the specifics of piece of literature constitutes theme.

Sometimes the theme is explicitly stated somewhere in the text, either by the author or by one of the characters. More often, however, the theme is implied. "The writer, after all, is a writer, not an essayist or a philosopher. His first business is to reveal life, not to comment on it. He may feel that unless the story somehow expresses its own meaning, without his having to point it out, he has not told the story well. Or he may feel that if the story is to have its maximum emotional effects, he must refrain from interrupting it or making remarks about it... The good writer does not write a story to "illustrate" a theme as does the writer of parables or fables. He writes the story to bring alive some segment of human existence. When he does so searchingly and coherently, theme arises naturally out of what he has written". In other words theme arises out of what the characters do, feel, think or say (the plot and the character presentation).

In getting at the theme it is better to ask not "What does the story teach?" but "What does the story reveal?" for the words "moral" and "theme" though sometimes interchangeable but not synonymous. "The person who seeks a moral in every story is likely to oversimplify and conventionalise it - to reduce it to some dusty platitude like "Be kind to animals" or "Look before your leap" or "Crime does not pay". The purpose of the interpretive writer is to give us a greater awareness and a greater understanding of life, not to inculcate a code of moral rules for regulating daily conduct.

Sometimes the title may provide an important clue in inferring the theme from the text.

In stating the theme terms like "every", "all", "always" should be used very cautiously. Terms like "some", "sometimes", "may" are often more accurate.

II. Plot.

Plot is the sequence of incidents or events of which a story (novel) is composed. When recounted by itself, it bears about the same relationship to a story (novel) as a map does to a journey. Just as a map may be drawn on a finer or grosser scale, so a plot may be recounted with lesser or greater detail. It may include what a character says or thinks, as well as what he does or feels. But it leaves out description and analysis, concentrating ordinarily on major happenings.

Because plot is the easiest element in fiction to comprehend and put into word, the beginning reader tends to equate it with the content of the work. When asked what a story (novel) is about, he will say that it is about a person to whom particular events happen, not that it is about a certain kind of person or that it presents a particular insight into life. The immature reader reads chiefly for plot; the mature reader reads for whatever revelations of character or life may be presented by means of plot. The beginning reader may put a high valuation on intricacy of plot or on violent physical action (mixed identities, intrigues, disguises, secret letters, hidden passages, dangerous missions, fights by land and sea, hazardous journeys, hairbreadth escapes, and similar paraphernalia). But physical action by itself, after all is meaningless. In a good story (novel) a minimum of physical action may be used to yield a maximum of insight. Every story (novel) must have action, but for a worthwhile story it must be significant action, revealing the motives why a character behaves this way.

A plot consists of a sequence of related actions which arise out of some sort of conflict - a clash of actions, ideas, desires, or wills. The main character may be in conflict with some person or group of persons (man - against - man); he may be in conflict with some external force - nature, society, fate, system of values etc. (man - against - environment); or he may be in conflict with himself (man - against - himself). The conflict may be physical, mental, emotional, or moral. Sometimes the conflict is single, clear-cut and easily identifiable. Sometimes the conflict is multiple, various, subtle. Sometimes the character may be in all three types of conflict all at the same time. Sometimes he may be involved in conflict without being aware of it.

Excellent interpretative fiction is usually made of all three of the major kinds of conflict. In cheap fiction the conflict (usually physical) is as a rule clearly defined in terms of white vs black; hero vs villain. In interpretative fiction the contrasts are likely to be less marked. Good may be opposed to good, or half-truth against half-truth. There may be difficulty in determining what is the good and internal conflict tends therefore to be more frequent than physical conflict. In the world in which we live, significant moral issues are seldom sharply defined, judgements are difficult, and choices are complex rather than simple. The interpretative writer is aware of this complexity and is more concerned with catching its endless shadings of grey than with presenting glaring contrasts of black and white.

One of the important qualities of a plot is suspense which makes the reader ask "What's going to happen next?", "How will this turn out?", "Who will win?", "Will the main character (the protagonist) achieve his goal or fail to do it", "Will he solve the problem?", "Will his efforts be rewarded?" etc. These questions impel the reader to read on to find answers. In more sophisticated forms of fiction the suspense often involves the question Why "Why does the character behave like this? Why do things

happen as they do?” or “How is the protagonist’s behaviour to be explained in terms of human personality and character?” The forms of suspense range from crude to subtle and may concern not only actions but psychological considerations and moral issues. The final and the most important step forward in analysing a plot is to answer the question: What is the significance of this series of events?”

Artistic unity is essential to a good plot. There must be nothing in the story (novel) which is irrelevant, which does not contribute to the total meaning, nothing which is there for its own sake or its own excitement. A good writer exercises a rigorous selection of episodes: he includes nothing that does not advance the central intention of the story (novel). But he must not only select: he must also arrange. The incidents and episodes should be placed in the most effective order, which is not necessarily the chronological order, and, when rearranged the chronological order, should make a logical progression. In a highly unified story (novel) each event grows out of the preceding one in time and leads logically to the next. The various stages of the story (novel) are linked together in a chain of cause-and-effect, in other words, events have usually causal relationships to one another.

Plot structure contains practically unanimously accepted components: exposition, climax, outcome (denouement [de nu:ma:]).

In the exposition the author introduces the theme, the characters and establishes the setting (time and space). The exposition therefore contains the necessary preliminaries to the events of the plot, casts light on the circumstances influencing the development of characters and supplies some information on either all or some of the following questions: ”Who? What? Where? When?”

The exposition may be concentrated in one paragraph or scattered in the other structural components of the story (novel).

Climax is the highest point in the story (novel), its crucial moment. The characters’ actions, thoughts and feelings become tenser as the plot moves towards the climax (complications).

Denouement (outcome) includes an event (or events) which clarifies the situation and brings the action to an end.

The usual order in which the components of plot structure occur is as follows: exposition, complications, climax and denouement. (novels have also the prologue and the epilogue). Sometimes the author rearranges the components of the plot structure. The story may begin with complications even with the denouement. But any change is meaningful. It may affect the atmosphere and introduce the necessary mood. For example the denouement placed at the beginning of the story “The Apple Tree” (suicide’s grave) gives a melancholy ring to all the events from the very start, creates a cheerless atmosphere, increases suspense and sharpens the reader’s interest.

There is a variety of plot structure techniques:

1. A straight line narrative presentation, when the events are arranged as they occur, in chronological order.
2. A complex narrative structure, when the events are not arranged in chronological order and when there are flashbacks to past events.
3. A circular pattern, when the closing event in the story returns the reader to the introductory part.
4. A frame structure when there is a story within a story. The two stories contrast or parallel.

Plot is important, in interpretative fiction, for what it reveals. Plot is inextricable from character. Plot by itself gives little more indication of the total meaning than a map gives of the quality of a journey.

III. Character

Fictional life begins when an author breathes life into his characters and convinces us of their reality. In some respects we can know fictional characters even better than we know real people. For one thing, we are able to observe them in situations that are always significant and which serve to bring forth their characters as the ordinary situations of life only occasionally do. For another, we can view their inner life in a way that is impossible to us in ordinary life. An author can tell us, if he wishes, exactly what is going on in a character's mind and exactly what the character feels. In real life we can only guess at these inner thoughts and feelings from a person's external behaviour, which may be designed to conceal what is going on inside.

An author may present his characters either directly or indirectly. In direct presentation he tells us straight out, by exposition or analysis, what a character is like, or has someone else in the story tell us what he is like. In indirect presentation the author shows us the character in action: we infer what he is like from what he thinks, or says, or does, or feels.

The method of direct presentation has the advantage of being clear and economical, but it can never be used alone. The characters must act. The direct method, moreover, unless supported by the indirect, will not be emotionally convincing. It will give us not a character but an explanation. The reader must be shown as well as told. He needs to see and hear and overhear. A story (novel) will be successful only when the characters are dramatised - shown speaking and acting, as in a drama. If we are really to believe in the selfishness of a character, we must see him acting selfishly.

To be convincing the characters must be: 1) consistent in their behaviour (they must not behave one way on one occasion and a different way on another unless there is a clearly sufficient reason for the change); 2) clearly motivated in whatever they do

especially when there is any change in their behaviour (we must be able to understand the reasons for what they do); 3) plausible or lifelike (they must be neither paragons of virtue nor monsters of evil nor an impossible combination of contradictory traits).

In proportion to the fullness of their development, the characters are relatively flat (simple) characterised by one or two traits or round (complex and many-sided).

All fictional characters may be classified as static or developing. The static character is the same sort of person at the end of the story (novel) as he was at the beginning. The developing (or dynamic) character undergoes a permanent change in some aspect of his character, personality, or outlook. The change may be a large or a small one, it may be for the better or for the worse; but it is something important and basic: it is more than a change in condition or a minor change in opinion. Cinderella is a static character though she rises from cinder girl to princess. Obviously, we must not expect many developing characters in any piece of fiction. Frequently the change in the protagonist is the result of a crucial situation in his life. When this is done in an interpretative story (novel), the change is to be the surest clue to the story's (novel's) meaning. To state and explain the change will be the best way to get at the point of the story (novel). In escape fiction changes in character are likely to be more superficial, intended merely to ensure a happy ending. Such changes will necessarily be less believable. To be convincing, a change must be a) within the possibilities of the character who makes it; b) sufficiently motivated by the circumstances in which the character finds himself; c) allowed sufficient time for a change. Basic changes in human character seldom occur suddenly. The interpretative writer does not present bad men who suddenly reform at the end of the story (novel) and become good, or drunkards who jump on the wagon (stop drinking) at a moment's notice. He is satisfied with smaller changes that are carefully prepared for.

Creating a character is creating an image (a subjective reflection of reality). An image is on the one hand a generalization and is never a complete identity of a person. There is always something left out by the author and something that is emphasised, or even exaggerated. On the other hand, an image is concrete with its individual peculiarities. Since images reflect the author's subjective attitude to them, they are always emotive. They arouse feelings such as warmth, compassion, affection, delight or dislike, disgust, resentment. The reader's emotional responses are directed by the words with which the author creates his images. This explains why writers are so particular about the choice of words. Of course it is not the words that we actually respond to, it is the images which these words create that arouse the reader's response. "He is a stout man" arouses no negative feeling, but "His features were sunk in fatness. His neck was buried in rolls of fat. His great belly thrust forward" arouses a feeling of antipathy.

In fiction attention is by far centered on Man, human character, human behaviour. That explains why the character image is generally considered to be the main element of a literary work; the images of things and landscape are subordinated to the character-image. As a rule landscape or thing image serve to create mood, atmosphere. Though sometimes it may become the central character (“The Old Man and the Sea”).

Characters in fiction are always imaginary. Even if they are drawn from life and embody the most typical qualities of human nature, even if they are images of historical people, they are not identical with them and are products of the writer’s imagination.

Characters may be described from different aspects: physical, emotional, moral, spiritual, social. The presentation of the different aspects of a character is known as characterisation.

There are different type of characterisation:

1. Presentation of the character through action (deeds).
2. Presentation of the character through speech characteristics. Speech characteristics reveal the social and intellectual standing of the character, his age, education, his state of mind and feelings, his attitude to and his relations with his interlocutors. For example, emphatic inversion, the use of emotionally coloured words or interjections may convey the emotional state of the character; the use of bookish words or rough words, slang or vulgarisms may say a lot about the character’s educational level; the words denoting attitudes are the words of the kind “despise, hate, adore, and also intensifies (very, extremely, absolutely); the use of terms or jargonisms may betray the character’s occupation and so on.
3. Presentation of the character through psychological portrayal and analysis of motives. Writers very often resort to the penetration into the mind of the character, description of his mental process and subtle psychological changes that motivate his actions, the penetration into his thoughts.
4. Presentation of the character through the description of the outward appearance. In fiction there exists some relationship between the character and his appearance. The author often works some specific and suitable quality in the character’s portrait which is suggestive of his nature. Physical portrayal often suggests and reveals moral, mental or spiritual characteristics. For example “hard eyes”, “cruel mouth” create the picture of a man who is capable of mean and wicked action.
5. Presentation of the character through the description of the world of things that surround the character.

The character’s room, clothing and other belongings may also serve as means of characterisation “A man’s house is an extension of himself. Describe it and you

have described him... Those houses express their owners” (Wellek R., Warren A. Theory of Literature).

6. Presentation of the character through the use of a foil (a character that is contrasted with, and thus sets off, the qualities of another character). The foil accentuates the opposed traits of the character he is contrasted to.

7. Presentation of the character through the naming of characters. Sometimes the name is deliberately chosen to fit a certain character. The use of a proper name to express a general idea is called *antonomasia* (Tom Vassal, Patience in “Tribute” by Coppard).

All the means of characterisation, writers resort to, enable the reader to visualise and understand the characters, to think, feel and worry with them as they face their problems, to trace their changes and growth in their personalities.

We have presented three important elements in fiction each of which may be judged by the learning reader independently on his way to proficiency and maturity in understanding stories and novels. Such judgement depends, of course not only on developing reading and comprehension skills, but also on our perceptivity, intelligence and experience. On the way of teaching-learning text interpretation these are many small steps leading to the final goal - the ability to synthesize the analysis of plot, the analysis of characters, the analysis of theme into a profound and sophisticated scale of value.

Perhaps the most frequent mistake made by a poor reader when called upon for a judgement is to judge the elements of the text in isolation, independently of one another. For example, one of my students once said that “The Catcher in the Rye” by Salinger is not a very good novel, because “it is written in bad English”. And certainly the language of the novel is slangy, the sentences are often disjointed and broken. But no high level of discrimination is needed to see that just such a style is essential to the purpose of the novel. “The teenager’s challenging the phony of adult world”. Another example. My students very often complain that the first three chapters of “The Moon and Sixpence” by S. Maugham are very dull. But it is just in these chapters where the author through the narrator (his mouthpiece) expresses his viewpoint and explicitly states the theme. “To my mind the most interesting thing in art is the personality of the artist; and if that is singular, I am willing to excuse a thousand faults.”

So each element in the story (novel) is to be judged by the effectiveness of its contribution to the central purpose. The analysis of each element through its central purpose, its central conflict is likely to be especially fruitful, for it rapidly takes us to what is truly at issue in the story (novel).

The use of the expressive means (stylistic devices) to convey the author’s subjective attitude to what he writes is also subordinated to the message or central

purpose of a story (novel). When reading the text we get the sense of the author's style. In trying to state facts of life, shaping his ideas in words, every writer is expressing himself in a certain style though it may not have very marked features.

Test Yourself. Answer the Questions

1. What question is it better to ask in getting at the theme: a) What is this story (novel) about? b) What does this story (novel) teach? c) What does this story (novel) reveal?
2. Should we use the names of characters in stating the theme? a) Yes b) No.
3. In getting at the theme should we rely upon a) supposed facts or assumptions from our experience b) facts which are actually stated or clearly implied by the story (novel)?
4. Must the theme be expressed in the form of a) a nominal phrase b) a statement with a subject and a predicate?
5. May the title help to understand the theme?
6. May the theme be equivalent to the revelation of a human character?
7. Does the author write a story (novel) to illustrate the theme or to bring alive some segment of human existence and to give the reader a greater understanding of life?
8. In what literary genres is the theme synonymous to moral?
9. Which story (novel) is easier to understand, the one in which the theme is stated explicitly or the one when the theme is implied?
10. Do you think horror stories, adventure stories, murder mysteries have theme?
11. What words should be used cautiously in stating the theme? And what words are more accurate?
12. Will you try and give the definition of the theme?
13. Out of what elements of the story (novel) does the theme arise?
14. Why is it more fruitful to analyse the plot through the theme but not in isolation?
15. Will you try and give the definition of the plot?
16. What does the development of the plot depend on?
17. What is the conflict? What types of conflicts do you know?
18. Is "suspense" an important quality of a plot? Why?
19. What does the effective arrangement of the incidents and episodes in a story (novel) add to it? Is a careful and thorough selection of episodes important to achieve the artistic unity in a story (novel)?
20. What are the main components of the plot structure?
21. How can the events be arranged in a story (novel)?
22. Why do fictional characters allow the reader to know them better than we know real people?

23. How may the author present his characters?
24. How can the reader judge the characters in fiction?
25. What is it that makes a character convincing?
26. What types of character exist in fiction?
27. How can a character be presented in a story (novel)?
28. What is the function of stylistic devices the author resorts to in a story (novel)?

For Your Information

Here is a list of stylistic devices used in fiction.

I. Stylistic Semasiology

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|---|--|
| Metaphor [‘met f] (метафора) | - a figure of speech in which words or phrases denoting one object are transferred to others to indicate a resemblance between them (E.g.: the shadow of your smile) |
| Simile [‘simili] (сравнение) | - a figure of speech which draws a comparison between two different things in one or more aspects using the words as or like (E.g.: white as snow) |
| Metonymy [mi’t nimi] (метонимия) | - a figure of speech, the use of one word for another that it suggests as the effect for the cause, the cause for the effect, the sign for the thing signified, the container for the thing contained, the instrument for the action, etc. (E.g.: "Give every man this <u>ear</u> and few <u>thy</u> voice." or " <u>Blue suit</u> grinned") |
| Synecdoche [si’nekd k] (синекдоха) | - a figure of speech, alike to metonymy, by which a part is put for the whole, or the whole for a part, or an individual for a class, or an indefinite number for a definite one, or singular for plural (E.g.: to be a comrade with the <u>wolf</u> and <u>owl</u> - äèèèå çââðè è äñíûå ïèöü) |
| epithet [‘epi et] (эпитет) | - a figure of speech; a word or phrase expressing some quality of a person, thing, idea or phenomenon; it serves to emphasise a certain property or feature (E.g.: silvery laugh) |
| Personification [p :s nifi’kei n] (олицетворение) | - a figure of speech whereby an inanimate object or idea is given human characteristics (E.g.: <u>Love</u> , free as air, at sight of human ties. <u>Spreads his light wings</u> , and in a moment flies.) |
| allegory [‘ ligori] (аллегория) | - description of one thing under the name of another; characters and actions may represent general truths, good |

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| иносказание) | and bad qualities; animals may portray human being. Actions are symbolic while the characters are often types. |
| Antonomasia [nt n 'meizi] (АНТОНОМАСИЯ) | - a figure of speech close to metonymy, which substitutes an epithet, or descriptive phrase, or official title for a proper name (E.g.: He is the Napoleon of crime). |
| synonyms ['sin nim] (СИНОНИМЫ) | - words or phrases having the same or nearly the same essential meaning, but suitable to different contexts. (E.g.: "He brought home <u>numberless</u> prizes. He told his mother <u>countless</u> stories every night about his school companions." Contextual synonyms: "She <u>told</u> his name to the trees. She <u>whispered</u> it to the flowers. She <u>breathed</u> it to the birds.") |
| Euphemism ['ju: fimizm] (ЭВФЕМИЗМЫ) | - a figure of speech in which an inoffensive word or expressions is substituted for an unpleasant (E.g.:...people put on black to remember people when <u>they're gone</u> (die)) |
| periphrasis [p 'rifr sis] (ПЕРИФРАЗ) | - a figure of speech: the use of a longer phrasing with descriptive epithets, abstract general terms, etc. in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a round about way (E.g.: " a disturber of the piano keys = a pianist) |
| antithesis [n 'ti isis] (АНТИТЕЗА, ПРОТОВОПОСТАВЛЕНИЕ) | - an opposition of ideas expressed by strongly contrasted words placed at the beginning and at the end of a single sentence or clause, or in the corresponding position in two or more sentences or clauses. It is often based on the use of antonyms and is aimed at emphasising contrasting features (E.g.: Too brief for our passion, too long for our peace, were these hours - can their joy or their bitterness cease?") |
| oxymoron [ksi 'm :r n] (ОКСЮМОРОН) | - a figure of speech consisting in the combination of words which seems to contradict each other (E.g.: "cruel kindness; slaved joyfully") |
| irony [ai r ni] (ИРОНИЯ) | - a figure of speech expressing either an attitude or a situation in which words or actions mean the opposite of their customary acceptance for purpose of ridicule. (E.g.: "What charming behaviour!" "When someone has been rude.") |
| climax ['klaim ks] gradation (НАРАСТАНИЕ) | - a figure of speech in which a number of ideas are so arranged that each succeeding one rises above its predecessors in impressiveness or force (E.g.: "Little by |

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| Anticlimax [nti'klaɪm ks] | little, bit by bit, and day by day, and year by year, the baron got the worst of some disputed question”). - a figure of speech in which the ideas fall off in dignity, or become less important at the close. (E.g.: “A woman who could face <u>the very devil himself</u> - or <u>a mouse</u> - loses her grip and goes all to pieces in front of a flash of lighting.”) |
| hyperbole [hai'p :b li] | - a figure of speech which is an exaggerated statement made for effect and not intended to be taken literally (E.g.: “Here’s the smell of the blood still: all the perfumes of Arabia will not sweeten this little hard.”) |
| litotes [‘laitouti:z] understatement (ЛИТОТА или преуменьшение) | - a figure of speech, a type of ironical understatement which represents things as less, or less stronger than may be done truthfully. A variant of litotes is a construction with two negations which makes a positive. (E.g.: “He is not half bad when you know him” or “not unmoved”, “not unimpressed”.) |

II. Stylistic Lexicology

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| archaism [‘a:keiɪzm] | - an ancient or obsolete word, or idiom gone out of current use. (E.g.: “ <u>Nay</u> , we question you not,” said the <u>burgher</u>). |
| literary or learned words | - words used in written speech or formal situations (E.g.: “A young girl home from school was explaining.” “Take an egg,” she said “and make a <u>perforation</u> in the <u>base</u> and a corresponding one in the <u>apex</u> .”) |
| foreign words | - may be introduced into verse or prose with the purpose of creating a more veracious milieu [mi:lj] (social surroundings) of a foreign country, or of adding to the speech characteristics. They are as a rule printed in italics (E.g.: She had been charmed. It was so <i>chic</i> .) |
| colloquial words | - are used in ordinary, informal, or familiar conversation. Very often are used in prose as a means of speech characteristics (E.g.: I’m going nuts; tummy, chap, daddy, jay (áîèòóí), filler, etc.) |
| jargon words (арготизмы) | - words peculiar to a certain profession or known only to the members of a certain group. They are used with the purpose of adding to the speech characteristics (E.g.: dug-out, to swot, prezy, big gun etc.) |

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| slang (slang) | - words and phrases in common colloquial use, in some or in all of their senses being outside of the literary language, but continually forcing their way into it. It is often humorous, witty and adds to the picturesqueness of the language (E.g.: “By George! He is swell.” They are marked “sl” in the dictionaries.) |
| Vulgar words (вульгаризмы) | - coarse phrases or expressions which are used in colloquial, especially in unrefined or low speech. They emphasize the coarseness and lack of education of certain characters. (E.g.: “Your <u>bloody</u> money.”) |
| Technical words (термины) | - certain terms appearing in a literary composition which reveal the profession of a character and are used to secure the necessary exactness in the terminology of a science. (E.g.: “In the microscope field, the tiny imperfections of the revolving metal surface were elongated and magnified into a steel waterfall marked with a fluid pattern.”) |
| dialect words | - local variations of standard English which are used as a means of creating a character who belongs to a certain layer of society or to a certain part of a country. |

III. Stylistic Syntax

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| ellipsis [i'lipɪsɪs] (эллипс) | - a syntactic stylistic figure; omission from a construction of one or more words which are obviously understood, but must be supplied to make the expression grammatically complete. The use of ellipsis in direct speech (dialogues) adds a lot to creating true-to-life surroundings. In narrations it is used with the purpose of making them more tense and emotional (E.g.: “ <u>Don't know</u> ... He had a loud cardiac murmur. <u>Might be anything</u> . That's why I said I'd call anyhow to-night. <u>Couldn't come any sooner</u> . <u>Been on my feet</u> since six o'clock this morning.”) |
| Aposiopesis [ˌpɒsaiou'piːsɪs] (молчание, недосказ) | - the sudden breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in his mind. (E.g.: If the police come - find me here - |
| asyndeton [ˈsɪndɪt ɪn] (асиндетон, бессоюзие) | - the deliberate avoidance of conjunctions. It is used to intensify the emotional tone of the narrative or to create a feeling of suspense. (E.g.: No warmth - no cheerfulness, |

- no healful ease, no comfortable feel in any member; no shade, no shine, no butterflies, no bees, no fruits, no flowers, no leaves, no birds, November!)
- apokoinou [p 'k inu:]
(апокойну) - an asyndetical connection of two clauses where one word has two syntactical functions. In Modern English it represents a hasty, careless colloquial speech. Very often it is used to make the narrative more archaic or poetic or to convey a feeling of haste. (E.g.: Here's a gentleman wants to know you.)
- zeugma ['zju:gm]
(ЗЕВГМА) - use of a word in the grammatical relation to two adjacent words in the context, one metaphorical and the other literal in sense. (E.g.: "At noon Mrs. Turpin would get out of bed and humour...")
- Repetition
(ПОВТОР) - a reiteration of the same word or phrase with a view of expressiveness. (E.g.: "Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights...")
- Anadiplosis
[n di'plousis]
(ПОДХВАТ) - a repetition of the last word or any prominent word in a sentence or clause, at the beginning of the next, with an adjunct idea. (E.g.: "We were ... talking about how bad we were - bad from a medical point of view I mean, of course.")
- Framing
(ОБРАМЛЕНИЕ) - a kind of repetition in which the opening word is repeated at the end of a sense-group or a sentence. (E.g.: "No wonder his father wanted to know what Bosinney meant, no wonder.")
- polysyndeton
[p li'sindit n]
(МНОГОСОЮЗИЕ) - repetition of conjunction in close succession, as of one connection homogeneous parts, or clauses, or sentences. (E.g.: "She was smartly dressed... And her cheeks and lips were rouged a little. And her eyes sparkled. And as usual she gave herself, all the airs of one very well content with herself.")
- synonymical repetition
(СИНОНИМИЧЕСКИЙ
ПОВТОР) - the repetition of the same notion by means of different synonyms. (E.g.: "Should you ask me, whence these stories, whence these legends and traditions...")
- Tautology [t :'t l dzi] - a needless repetition of the meaning in other words.

- (тавтология) (E.g.: “ They all unanimously agreed to go.”) It is used for speech characteristics of a character.
- parenthesis [p ‘renOisis] (водное слово или предложение) - an explanatory or qualifying sentence, phrase, or word, which is inserted in a longer passage without being grammatically connected with it, usually marked off by brackets, dashes or commas. Parenthesis intensifies the significance of the idea to which it refers. (E.g.: “The main entrance (he had never ventured to look beyond that) was a splendiferous combination of a glass and iron awning, coupled with a marble corridor lined with palms.”)
- emphatic [im’f tik] inversion (стилистическая инверсия) - a syntactic stylistic device: placing a word or a phrase at an usual position in a sentence; it is a device of style which gives liveliness and sometimes vigour to the sentence. (E.g.: “Down came the storm and smote again the vessel in its strength.”)
- Parallelism [‘p r l lizm] (параллелизм) - a syntactic stylistic device, specific similarity of construction of adjacent word groups equivalent, complementary, or antithetic in sense, esp. for rhetorical effect or rhythm. (E.g.: “What we anticipate seldom occurs; what we least expect generally happens.”)
- chiasmus [kai’ zm s] (хиазм, обратный параллелизм) - a stylistic figure; inversion in the second phrase of order followed in first. (E.g.: Down dropt the breeze, the sails dropt down.)
- anaphora [‘n f r] (анафора) - the repetition of words or phrases at the beginning of successive clauses, sentences or lines. (E.g.: “She knew of their existence by hundreds and thousands. She knew what results in work a given number of them would produce in a given space of time. She knew them in crowds passing to or from their nests, like ants or beetles...”)
- epiphora [e’pif r] - the repetition of words or phrases in successive clauses or sentences at the end relatively completed fragments of speech. (E.g.: “... and had then strolled to Jerusalem, and got bored there; and then gone yachting about the world, and got bored everywhere.”)
- Detachment [di’t t m nt] (обособление) - a syntactic stylistic figure consisting in separating a secondary part of a sentence with the aim of emphasising it. (E.g.: “She told him of Johnsy’s fancy, and how she

- feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.”
- rhetoric question
(риторический вопрос) - a syntactic stylistic figure; a question not intended to elicit an answer, but inserted for rhetorical effect. It has the force of an emphatic affirmation or denial. (E.g.: “What’s the good of a man behind a bit of glass? I have to work for my living.”)
- represented (reported) speech
(несобственно-прямая речь) - a syntactic stylistic device, representation of the thoughts of a character in the form of an unuttered or uttered by a second person, usually the author, monologue. It helps to portray the character’s innermost feelings not expressed openly in direct speech. (E.g.: “Old Jolion was on the alert at once. Wasn’t the “man of property” going to live in his new house, then? (uttered represented speech). He never alluded to Soames now but under this title (the author’s speech). Unuttered (inner) represented speech is usually introduced by verbs of mental perception as think, meditate, feel, occur (an idea occurred to...), wonder, tell oneself, understand, etc. (E.G.: “Over and over he was asking himself: Would she receive him? Would she recognise him? What should he say to her?”)
- Allusion [‘lu:zn] - is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact, or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader. (E.g.: “To dress - to dine, and if to dine, to sleep - to sleep, to dream. And then what dreams might come.”) The allusion here is to the famous monologue of Hamlet (“To be or not to be.”)

IV. Stylistic Phonetics

- Euphony [‘ju:f ni]
(эвфония, благозвучие) - a phonetic stylistic device; an effective combination of sounds capable of producing a certain artistic effects. (E.g.: m, n, ng suggest the effects of humming, singing, music; b, p - quickness, movement, scorn; k, g, st, ts, ch - harshness, violence, noise, etc.)

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| Alliteration [lit 'rei n] (аллитерация) | - a phonetic stylistic device; a repetition of the same consonant at the beginning of neighbouring words or accented syllables. |
| Onomatopoeia [noum tou'pi:] (звукоподражание) | - a phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated: buzz, bang, hiss. |
| assonance [' s n ns] (ассонанс) | - a phonetic stylistic device; agreement of vowel sounds (sometimes combined with likeness in consonants). (E.g.: Once upon a <u>mid</u> nigh <u>t dre</u> ary, while I pondered <u>w</u> eak and <u>w</u> ear <u>y</u> ...) |

V. Functional Styles

1. Style of scientific prose.
2. Official Style (including documentary and commercialise).
3. Publicistic style (including essay, journalese or newspaper style, and oratorical style).

Helpful Language

1. Evaluating the plot

| Object | Qualities | Functioning |
|------------------------------------|---|--|
| Plot passage(s) paragraph(s) | interesting exciting amusing entertaining enjoyable dull (in the extreme) unforgettable (in)significant of educational value meaningful (insightful) brilliant at its complete maturity tragic comic | to be + Adj (quality) to develop slowly/dynamically to centre (on the events, round smb's visit, etc.) to be based on (real events, a real love story. etc.) to be inextricable from character and theme to cover the time span of to include one/many episodes to have artistic unity/mystery/suspense to be relevant to the total meaning or effect of to contain (violent physical action, |

| | | |
|--|---|---|
| <p>event(s) incident(s) happening(s) occurrence(s) episode(s) the sequence of events</p> | <p>humorous true to life high/low spirited pathetic (sad, pitiful) heart-breaking spell-binding scalp-tingling dragged out drawn out breath-taking thought-provoking banal barren (superficial) disappointing (depressing) (in)artistic talentless un(convincing) boring slow/dynamic well-constructed skilfully developed rather involved easy/difficult to comprehend and put into words intricate well/badly written/ managed/ designed passable unaffectedly moving</p> | <p>intrigues, mixed identities, disguises, secret letters, fights by land, by sea, dangerous missions, hairbreath escapes, significant actions; physical, mental, emotional, moral conflicts; clashes of ideas, desires, wills; combats, challenges; an element of surprise, coincidences; accident, chance, etc.</p> <p>to contribute to central purpose of to advance the central intention of to be rigorously (carefully) selected to be masterfully arranged to be placed in the most effective order/chronologically to make a logical progression to be highly unified to grow out of (the preceding event) to lead logically to (the next episode) to be linked together in a chain of cause- and-effect to be justified to offer a chance to observe human nature; behaviour to be concerned with to lack/to be full of (dramatic possibilities, etc.) to be permeated/filled with to reveal the message to be a remarkable insight into human characters to be a classical/modern interpretation of the theme to be about to tell the story of to form the climax of (the exposition, outcome of) to play a significant role in conveying the total meaning</p> |
|--|---|---|

| | | |
|----------|--|---|
| conflict | physical mental emotional moral single/multiple clear-cut/subtle easily identifiable various internal/external | to add much/little/nothing to the relation of the theme to suggest (the inner life of the character, one's thoughts, feelings, mood etc.) to effect one's understanding of the message to have a happy ending (an unhappy ending) to be + Adj (quality) to be well/badly pronounced to reach its climax to be clearly defined/marked |
|----------|--|---|

2. Evaluating the characters

| | | |
|--|---|--|
| character(s) personage protagonist antagonist hero/villain | main/minor complex/simple variable ambiguous easy to understand | to be + Adj (quality) to be (in)directly presented to be characterised by (one or many traits) to be a mixture of diverse qualities to be an impossible combination of contradictory traits |
| stock character | virtuous daring dashing gallant consistent clearly motivated lifelike (plausible) flat/round many-sided static/dynamic (un)convincing developing, developed well/poorly-drawn | to have many good points and few bad points to be a very controversial person to have a (complicated, definite, integrated, magnetic, powerful, prepossessing, charismatic, striking, buoyant, etc.) personality to be a man/woman of marked individuality to lack individuality to be a man of character/to be a man of no character to be a man of solid character |

| | | |
|--|--|---|
| | <p>superficial true to life drawn with great skill/care/insight noble mean (un)sympathetic disillusioned frustrated magnanimous credulous/gullible insecure defendless meticulous fastidious malicious jealous suspicious selfish stingy courageous/cowardly boisterous impetuous vivacious predatory loud-mouthed uppish snobbish foppish self-assured etc.</p> <p>Use dictionaries.</p> | <p>to have (loyalty, courage, truthfulness, etc.) among one's numerous virtues to have many/few (sympathetic, unsympathetic, admirable, revolting, etc.) qualities to be a model of to be kindness/patience/sincerity, etc. itself to be a real angel, a real saint, a paragon of virtue/a monster of evil to undergo a permanent change to be dramatised to be insufficiently characterised to justify their roles to perform some actions to behave /how?- derisively, offensively, contemptuously, politely, etc.; with dignity, respect, affection etc.; in a(n) well/ill-bred, artistic manner etc.; like a slave, a dog in the manger; as if N were the Queen, the boss etc. to be get/feel depressed/frightened, confused/alarmed/elated, etc. to feel quality/pricks of conscience to be tormented by (visions, reminiscences, a feeling of guilt etc.) to be haunted by (fear, anxiety, etc.) to be torn between conflicting motions to give way to a feeling of to conceal (hide)/suppress a feeling to be in conflict with (people, society, conventions, system of values, Nature, fate, oneself) to be (not) aware of the conflict to be pitted against to be opposed to (contrasted with) to be portrayed/ depicted/ presented/ revealed through action/speech/outward appear once/ the world of things that</p> |
|--|--|---|

| | | |
|--|--|---|
| | | surround smb./psychological portrayal to serve as a foil to to appeal to the reader to arouse a feeling of |
|--|--|---|

3. Evaluating the theme

| Objects | Qualities | Functioning |
|--|---|--|
| theme controlling idea central insight central purpose (the) total meaning message | (in)significant essential of educational value of social importance well-defined obscure lofty ennobling subtle | to exist (in the story/novel) to be explicitly/implicitly stated to be implied to be well/badly pronounced to be left implicit to be commented on (by the author) to be illustrated in the story (novel) to arise out of the plot and characterisation to be supported/ justified by the other element of the story (novel) to illustrate some aspect of human life and behaviour to give the reader a keener awareness of what is it to be a human being to confirm one's already-held opinions of the world to give the reader false notions of reality to provide the reader with new experience, ideas to present a particular/new insight into life/ to refresh, deepen, sharpen, soften, harden an old notion of life to be inextricable from character and plot to be equivalent to the revelation of human character to be reflected in the title to account for all major details (not) to be contradicted by any detail to be based not on the data of the story (novel) to permeate/to penetrate the whole story |

| | | |
|--|--|---|
| | | (novel) to be primarily conveyed by (the protagonist) to be intensified/reinforced by (the contrast) to reinforce/to oppose popular notions of life to evoke a definite emotional response to have an impact on the reader |
|--|--|---|

4. Evaluating the style

| Objects | Qualities | Functioning |
|--|--|---|
| style (See: A Graded English Course 5 th year p.p.342) | clear simple direct/obscure plain/involved terse compact rapid, abrupt concise picturesque, ornate life-like forcible intense | to be + Adj. (quality) to be typical of to be characteristic of to be peculiar to to be notable/remarkable for to serve for (character drawing, speech characterisation) |
| Stylistic devices See: p.p.23-33 | nervous arresting graceful descriptive matter-of-fact colloquial satiric grave/lively high-flown vivid (un)emotional unpretentious flowing | to be marked by to be characterised by to lack to abound in to suit exactly (the theme revelation, characterisation) to create (a local/social/historical/professional/realistic background) to help to convey the author's central purpose/ to bring out the controlling idea/to reveal the author's attitude to/ to emphasise the message to help to express the character's feeling/ to portray the character to add to the artistic mastery of to be employed to characterise/ to stress/ to strengthen/ to arouse a feeling of to be applied (to give a vivid colourful description of/ to create a comic |

| | | |
|---|--|---|
| <p>Representational forms (composition) narration description reasoning direct speech (dialogue, monologue) represented speech quotations the author's speech digressions discourse</p> | <p>heavy wordy allusive metaphorical</p> | <p>(humorous) effect/ to make the narration more exact and concrete/ to establish a(n) emotional tragic, dramatic tone, etc.) to communicate (the mood of) to help the reader to gain the atmosphere of, a sense of to be appropriate to (the total meaning) to be the underlying stylistic device to lend expressivity/ force etc. to the text to increase the tension of to gain the reader's attention to suggest that to be interwoven with to help the author to convey.../ the reader to understand to contribute much/ little to the effect to be functionally related to create a unity to work together to accomplish the author's attention</p> |
|---|--|---|

5. Evaluating the author

| Objects | Qualities | Functioning |
|------------|--|---|
| the author | <p>Talented, gifted Highly thought of Leading (in)consistent resourceful (ingenious) controversial profound genuine authentic singular incomparable unsurpassable</p> | <p>to aim at certain effect to raise the problem/ dwell upon to treat the theme of (profoundly) to entertain, amuse the reader to discover the world to offer food for thought to explore (the complexity of human character, smb's inner world etc.) to create a broad panorama of to idealise/ glorify/ immortalise to ridicule/ mock smb (at) satirise to make the reader feel... to represent/ render/ convey (one's</p> |

| | | |
|--|---|--|
| | <p>unrivalled</p> <p>commonplace mediocre superficial</p> | <p>passion, love for, of one's inner vision of, one's mental condition)</p> <p>to resort to/ to use/ the narrative/ descriptive/ cycling, chronological, frame pattern</p> <p>to give many concrete details</p> <p>to accumulate detail in order to create the background of/ the atmosphere of</p> <p>to describe smth with impact and precision</p> <p>to alternate between narration/ description/ dialogue/ digressions etc.</p> <p>to employ stylistic devices</p> <p>to meditate on/ ponder over/ think etc.</p> <p>to compare ... to/ with</p> <p>to liken ... to</p> <p>to draw a parallel between</p> <p>to contrast</p> <p>to lay a special emphasis on</p> <p>to enumerate</p> <p>to arrange (events) in a sequence</p> |
|--|---|--|

General Questions for Analysis and Evaluation

Plot.

1. Who is the protagonist of the story (novel)? What are the conflicts? Are they physical, intellectual, moral or emotional? Is the main conflict between sharply differentiated good and evil, or is it more subtle and complex? What type of conflict is the plot based on?
2. What time span does the story (novel) cover? Where is the scene laid? When does the action take place? Does the text make reference to time and duration?
3. Does the plot comprise a variety of events? Are all the events logically related to the theme of the story (novel)? Are all the episodes relevant to the total meaning or effect of the story (novel)? Does each incident grow logically out of the preceding incident and lead naturally to the next? Does the plot have unity? Is the plot effectively arranged? What advantage, if any, does the story (novel) gain by its plot structure? Are the events arranged chronologically? Are there any flashbacks to past

events? Does the closing event return the reader to the introductory part? Is the plot arranged in a frame structure (there is a story within a story)? Do the events catch and hold the reader's interest?

4. What is the role of the exposition? What is the effect of the setting? Is it a suitable setting? What is the climax? What events serves to be the climax? Is there a denouement in the story (novel)? Does the author leave out the denouncement? Is the ending happy, unhappy, or indeterminate? Is it fairly achieved? What is the basic narrative pattern?

5. Is the turn of events unexpected in the story? What use does the story (novel) make of chance (1) and coincidence (2)? Are these occurrences used to initiate, to complicate, or to resolve the story (novel)? How improbable are they? Does coincidence make the story (novel) sound less credible? What effect does the series of coincidences serve? Does it suggest the irony of circumstance? Does it increase the unexpectedness of the climax?

6. How is suspense created in the story (novel)? Is the interest confined to "What happens next? or are large concerns involved? Can you find examples of mystery?

7. What does the author gain by the detailed description of...? Does the episode affect your understanding of the message? Do the author's digressions affect in anyway your attitude to the events?

8. Is the story (novel, text) a combination of the author's narration and the characters dialogue; the description and represented speech? etc.? Can you identify the narrator and the author? Is the narrator the author's mouthpiece? What atmosphere is conveyed by the plot? Does the plot develop slowly or quickly? Why do you think the author give so many details? Is it done deliberately?

9. What can you say about the language in which the plot is written (simple, emotional or unemotional, matter of fact, clear, picturesque, concise, descriptive, metaphorical, high flown, involved, etc.? What do you think makes the author use this or that style? What stylistic devices does the author use to make the plot quick-moving (slow-moving), vivid, forceful, lyrical thought provoking, emotional, nervous, involved, refined, unaffectedly moving, captivatingly vivid, true to life, etc.?

1. **chance** is the occurrence of an event which has no apparent cause in the preceding events. E.g.: In an automobile accident in which a drunk, coming home from a party, crashes into a sober driver, we say that the accident was a chance event in the life of the sober driver, but it is a logical consequence in the life of the drunk.

2. **coincidence** is the chance concurrence of two events. E.g.: If the two drivers involved in the above accident had been brothers, and were coming from different places, it would be coincidence.

Character

1. Who is the major character (the protagonist)? Who are the main/minor character? What is the character's background? What are the circumstances of the character's life? Can you predict the character's past? Does it contribute to the character's present psychological condition? How can you characterise the relationship between the characters? What kind of person is the character?
2. What happened to the character? How did the character behave? What did the character do/ say? What were the character's thoughts about? What feelings did the character experience? How can you account for the character's feeling like that? What reason did the character have for feeling angry/ annoyed/ frightened, depressed, elated, etc.? What is the character's attitude to the other characters? Can the character's behaviour be explained by his/ her attitude to another character? How does the character's behaviour characterise him/ her? Is there any suggestion as to the origin of the character's behaviour? What are the character's main qualities? What traits of character is suggested by his/ her mental, verbal, emotional or physical actions? What do the details reveal about the character? Is the character's appearance suggestive? What do we learn about the character from the author's direct/ indirect presentation? What are the chief motivations of the character?
3. In which way are the characters alike? What differences can you see between the characters? In what respect are the characters foils? Are the characters recognizable? Are they easily identifiable? Are they clearly labeled as good or bad? What sympathetic or unsympathetic qualities do they have? What qualities prevail in the character? What testifies to the character's being (Adj.-quality)?
4. Do the characters find what they seek? Is there anything the character wants to break free from? Is the character in conflict with other people? With convention? With fate? With Nature? With circumstances of life? With himself/ herself? What does the character do to achieve his/ her aim? Can you justify the character's behaviour? Have you ever met such people? Have you ever "been in his/ her shoes"?
5. Are the characters consistent in their actions? Are they adequately motivated? Are they true to life? Does the author successfully avoid stock characters? Is each character fully enough developed to justify his role in the story (novel)? Are the main characters round or flat? Are they static or dynamic? Is any of characters a developing character? If so, is his/ her change a large or a small one? Is it a plausible charge for the character? Is it sufficiently motivated? Is it given sufficient time?
6. What means does the author use to reveal the character? Are the characters sufficiently dramatised? What use is made of character contrasts? How do details serve the purpose of establishing a character? What feelings do the characters arouse in you? What are the underlying stylistic devices employed by the author to portray the main characters?

7. With what character can you identify yourself? Would you mind having vices the main character has? How would you act if you were in the character's place? What human values does the character embody? Would you like to change anything in your character? Is the main character a memorable figure? What is your idea of a "hero" and a "villain"? Do you believe that bad men can suddenly reform at the end of the story (novel) and become good?

Theme

1. What values are revealed in the story (novel)? Are these values implied or stated directly? Which of the values are the most worthy?
2. What themes are emerging as you read the story (novel)? What question should you ask to derive the theme? What view of life does the theme support? What insight into life does the theme reveal? Does the story have a theme? What concept or theory of life does the author use as a unifying element in a piece of fiction? Is the theme equivalent to the revelation of a human character? In what case may the statement of the theme be no more than a concentrated description of the person revealed, with the addition, "Some people are like this". Can you state the theme of the story (novel) in a single sentence or in a set of sentences? Is the theme addressed to your intellect or to your emotions? Does the theme give you a greater understanding of life or does it confirm your knowledge of life? Does the theme expand your horizons or does it make you feel again some truth of which you have long been merely intellectually aware? Does the theme reinforce or oppose popular notions of life? Does it furnish a new insight or refresh or deepen an old one?
3. What light is thrown on the story (novel) by its title? Do all elements of the story (novel) work together to support a central purpose? Is any part irrelevant or inappropriate? What do you conceive to be the story's (novel's) central purpose? How fully has that purpose been achieved? How significant is the story's (novel's) purpose? Does the story (novel) offer chiefly escape, entertainment or interpretation? Is the primary interest of the story (novel) in plot, character, theme or some other element? Does the story (novel) gain or lose on a second reading?

Style

1. What are the characteristics of the author's style? Are they appropriate to the nature of the story (novel)? What is the underlying stylistic device in the story (novel)? What can you say about the syntax of the text? Are the sentences short or long, simple or complex? Do you think the use of contextual synonyms, antonyms, colloquial words, bookish words, in fact, the choice of words is deliberate and lends expressivity to the text? Is the use of stylistic device (See: Stylistic devices) effective? What does it convey or emphasise? What is the style of the story (novel)

like? Is it colloquial and plain? Is it allusive and metaphorical? Is it flowing or abrupt? Is it heavy, involved or lively and animated? Is it picturesque, high flown, dramatic or unemotional and matter of fact? Is it satiric, humorous or tragic? Is it wordy or condensed?

Example of Text Interpretation

W.S.Maugham “The Alien Corn”

(Graded English Course. Third Year. p.p.200-203)

The story is about a young man, George by name, whose ambitious hopes to become a pianist in the first rank were blasted as he turned out to be “an alien corn” to Art.

The plot of the story goes like this.

One day it was arranged that George, who had studied music in Munich for some years, should play to Lea Makart, a brilliant pianist and a connoisseur of art. He played some pieces of Chopin, two waltzes, a polonaise and an etude.

Besides Lea Makart among his listeners there were his parents and the narrator.

The narrator had a feeling that George’s playing had strength, was full of youthful excitement and cheerful life, but lacked the peculiar charm of Chopin, its tenderness, nervous melancholy and wistful gaiety. He also felt that George’s two hands did not quite synchronise.

George’s playing fell short of the expectations of his parents who all their lives had heard the greatest pianists in the world.

When George finished playing he asked Lea Makart if he had any chance of becoming in time a pianist in the first rank.

After a short pause Lea Makart declared that George’s ear was not perfect and his hands were short and fat for a professional pianist though she appreciated his efforts. She added that George could be a very competent amateur able to distinguish between bad playing and great playing.

George got pale but did not betray his great pain and suffering.

Then Lea Makart suggested her playing Bach. She executed Bach irreproachably making everybody experience wonderful exaltation.

When the guests went away George’s father tried to calm his son. He suggested that George should go back to Munich for another year or should go round the world.

George refused point-blank and asked his father to leave him alone. Then he went to the gun-room. Suddenly the servants were startled by a report. They entered the gun-room to see George lying on the floor shot through the heart.

George’s death was supposed to be an accident.

In my opinion the plot is well-constructed and leads logically to the last episode. It offers a chance to observe the behaviour of an ambitious young man in the

situation when his strong desires and hopeful plans for becoming a professional pianist are mercilessly destroyed. Through the events of the story cover the time span of few hours, they present a remarkable insight into human character. In the setting episode George is shown as a calm well-balanced and self-confident man who “gave no sign of nervousness,” when the listeners “were quietly settling themselves down.”

He seems to take Lea Makart’s verdict courageously in silence. But the author’s repetition of the word “silence” with the epithets attached to it “dead” and “awful” makes us feel anxiety. The narrator being an observant man and a good psychologist is the first to notice what is going on in George’s mind and soul - “the blasting of all his hopes.” He notices how pale George is. He understands that George’s “little chuckle” is the result of his nervousness and his “anguish.” George’s self-control is gradually wearing off after Lea Makart and the narrator left. In the conversation with his father George tries “hard to be brave,” “smiles wanly” (weakly), wants to be left alone and finally takes his last step.

The author’s choice of words “pallor,” “blasting of hopes,” “anguish”, “broke his heart”, “disappointment” in the narration, the layout of the dialogue in which George’s responses get shorter and shorter as if he wanted to finish the conversation as soon as possible, George’s phrases “Let’s call it a day!” “There’s nothing doing” suggestive of a certain predestination in the context of the dialogue foreshadow the culminating events.

The reader clearly understands that what happened to George is not an accident, but suicide. The narrator who expresses the author’s point of view is also rather doubtful about the accident and his doubts are rendered by two modal words “perhaps” and “apparently” in the closing episode.

The development of the plot in the story is based on the conflict of George and Lea Makart on the one hand and George against himself on the other hand.

The central conflict is multiple, various and rather subtle. It is a clash of two rather sympathetic characters: a daring inexperienced and extremely vulnerable character of George is pitted against an intolerant, straightforward, self-assured if not snobbish character of Lea Makart. Her categorical statement might have worked if George had been thick-skinned or if life had hardened him to failures. But George lacks life experience. He is not prepared yet to take the rough with the smooth. He must have always been surrounded with creature comforts and parental love. He must have been shielded from disappointments of life. That’s why the honest and in fact just words about the highest value of art in comparison with which “wealth and rank and power are not worth a straw” pronounced in an uncompromising tone cut the ground from under George’s feet. I think if Lea Makart had said the same more mildly, the tragedy would not have happened.

Though George's death cannot but arouse a feeling of pity for him I can't blame Lea Makart for his death either.

The central conflict is, in my opinion, aesthetic and emotional rather than mental or moral and it can be defined as one between the world of genuine art and the world of amateur art."

The conflict of George with himself logically arises out of the central conflict. He prefers dying to being an alien corn in the world of genuine art. Of course death is a human tragedy, the tragedy of an individual. Strange as it may sound but dying, George wins a victory over himself, a spiritual victory. He does not want to betray his own cherished hope. Nor does he want to betray his parents' expectations ("Music was in the blood of all of them").

By killing "the alien corn" the author asserts the controlling idea, the theme which is explicitly stated in the story by Lea Makart "Art is the only thing that matters. In comparison with art, wealth and rank and power are not worth a straw... In art difference between the amateur and the professional is immeasurable." The author supposes that only gifted professionals have the right to live in the world of art, that art is not business, that the world of art should be pure, free from "alien corns", to whom the author refers not only mediocrities but even "very competent amateurs."

The theme well pronounced by the author in the story is very significant, and the story is extremely up-to-date nowadays. "He who pays the piper calls the tune" has become at present the main principle in art. And it results in a great number of commonplace, non-qualified or incompetent people in other words "alien corns" appearing practically in all spheres of art. They exist in art because they have money or have wealthy sponsors. They do not create they make their careers through influence, favouritism, nepotism. Genuine art is independent of "wealth, rank, power" or money.

Taking into account constantly growing commercialisation of art these days Maugham's story is of great social importance and of enormous ethical vigour.

The plot and the characters are inextricable from the theme.

There are two important episodes in the story which are vigorously (carefully) selected by the author and effectively contribute to the central purpose. The first episode presents George's playing Chopin and the listeners' reaction to it. The second episode is Lea Makart's playing Bach and listeners' response. The comparison pattern of the text structure which helps us to see the differences in the two musicians' executions immediately make us define "who is who". George's playing "missed the peculiar charm of Chopin... his two hands did not quite synchronise... Muriel's eyes were fixed on the pianist, but presently she dropped them and for the rest of the time stared at the floor. His father looked at him too, and his eyes were steadfast... he went pale and his face betrayed something like dismay."

- Lea Makart “played beautifully, with a soft brilliance that made you think of the full moon shining at dusk in the summer sky... I watched the others and I saw how intensely they were rapt. I wished with all my heart that I could get from music the wonderful exaltation (a very strong feeling of happiness - L.Z.) that possessed them. The plain, matter-of-fact and life-like style of the first episode and the high-flown, emotional style of the second episode add a lot of to our understanding of an “immeasurable difference between the amateur and the professional.”

The choice of characters is also appropriate to the total meaning. All the characters (main and minor) are cultured, educated people capable of appreciating music. Lea Makart is a professional musician. “Music was in the blood” of George’s parents, all their lives they had heard the greatest pianist in the world. The narrator wished he could know music better but he recognised the music and could judge how well it is performed. These qualities unite them into a demanding responsive and appreciative audience with a refined artistic and aesthetic taste. In their heart of hearts they realise that George does not have in him the makings of an artist.” But they are different as human beings. They have different temperaments, different manners of behaviour and in the long run different relationships. Lea Makart is a sharp-tempered and direct woman, an uncompromising and unprejudiced expert. She behaves resolutely and firmly without thinking about the consequences. The narrator is a prudent man having common sense, self-critical and sensitive. He is not able to hurt other people’s feeling. That’s why he is not very severe in judgement, a lenient listener. George’s parents are doting parents, solicitous of their son, ready to stand by him in the time of distress.

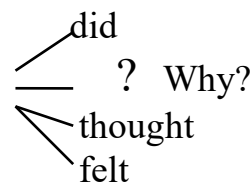
All the episodes of the text are arranged in chronological order. The author’s use of different representational forms (descriptive narration and narrative description, dialogue) makes the story rather dynamic. Though the story has an unhappy ending it does not sound low-spirited and offers food for thought.

Guided Reading for Plot

(texts are taken from Graded English Course Third Year)

E x e r c i s e s

The main component of the plot are

Who? Where? When? What the character(s) said 

J.Baldwin. Sonny's Blues. (p.p. 11-13)

Read the text.

1. Find the words indicating the place where the scene is laid?
2. Consult the dictionaries and reference books containing the names of the places and broaden your knowledge about them. (Some of the dictionaries are mentioned in the Foreword).
3. Pay attention to the way how the place-names (toponymy) are pronounced and what articles are used with them.
4. Find the sentences in the text informing the reader of the two brothers' age, profession, family or social status.
5. Introduce the main characters to the listeners in your own words.
6. Pick out the verbs and verbal phrases conveying the physical actions of the characters.
7. Render the dialogues between the brothers in the Indirect Speech. Use various verbs to introduce questions, requests, statements, e.g.: wondered, was interested to know, expressed his doubt that, etc.).
8. What do very laconic sentences in the dialogue suggest?
9. Make a graphic organiser to show the thoughts of the narrator (Sonny's brother)
 - a) before he met his brother;
 - b) after they met

E.g.: Before - how he got to know about Sonny's arrest
 how Sonny had been arrested
 what Sonny had he looked like when he was a boy... etc.

After how he had heard Sonny's first words, etc.
10. What does the author imply by stating in the text the narrator's reminiscences? Do they throw light on the character of the brothers' relations? Do they play a significant role in revealing the narrator's character?
11. What is the main idea of the text?
12. Do the words and phrases "to go down," "to come to nothing," "trap," "to escape the trap," "trouble," "hidden menace," "dread" help to convey the main idea?
13. What role does the description of the environment (Harlem) in which the brothers grew up play for understanding the main idea of the text?
14. Is the style of the description matter-of-fact or emotional?
15. What objects are described? Group the described objects with their qualities. Explain in your own words the meaning of the words used in the text and make your own inferences. Present the information you've searched through a chart or a table (diagram, graph etc.).

E.g.:

| Object | Qualities and Functioning | | Inferring meaning |
|---|--|---|--|
| | as stated in the text | as you understand it | |
| hotels apartment buildings | the stony lifeless elegance | | The place lacked warm human feelings |
| housing projects | jutted up like rocks out of a boiling sea | became higher (multi-storeyed) frightening | The place aroused a feeling of danger and anxiety |
| houses | in which we had grown up | | |
| stores | from which we had stolen | | The boys spent time in the same way, rough, violent and rowdy, as once those of the narrator's age had done |
| roof-tops | from which we had hurled tin cans and bricks | threw with force | |
| houses | exactly like the houses of our past | | |
| streets | vivid killing badly-kept narrow | (here)splendid | The place did not give a pleasant aesthetic delight but stirred an acute feeling of nostalgia |
| boys exactly like the boys we once had been | found themselves smothering in the houses | lacked air was difficult to breathe freely | The boys could not develop their personalities |
| some | found themselves encircled by disaster escaped the trap | it was extremely dangerous to live in the place got into bad | The boys could easily get involved into criminal business. |

| | | | |
|-------------------|---|---|---|
| most | didn't | company | Most of the boys living in the place became criminals. |
| those who got out | always left something of themselves behind, as some animals amputate a leg and leave it in the trap | they always would be tortured by the reminiscences of the past. Their conscience would never be clear | The narrator supposed that Sonny's future was still uncertain that he was bringing him back into the danger he had tried to escape. |

16. Arrange in the same way the information you have learned from the description of the place the narrator lived at present?

17. What is the underlying message of these two descriptions? Generalise from the facts to form a conclusion.

18. How do these descriptive episodes characterise the narrator? What qualities does the narrator's represented speech (discourse) reveal?

19. By what means is Jonny's character created?

20. Which is the prevailing type of characterisation in the text? Through actions? Through psychological portrayal and analysis of motives? Through speech characteristics? Through the description of the things that surround the characters?

21. How many events does the plot comprise? Enumerate them?

22. Is the flashback to the past events at the beginning of the extract justified? Can it be looked upon as a setting scene (exposition)? What do we learn from it?

23. Restate the events in the chronological order. Begin with the following sentence "Jonny and his brother grew up in Harlem."

24. Isabel serves as a foil to the narrator, doesn't she? In what way is she different from her husband?

25. Think over the motives which might explain the following actions of the characters (to express your suppositions use the structure must+Perfect Infinitive, or the modal words "apparently", "obviously", "evidently.")

Why do you think Sonny had started using and peddling drugs?

E.g.: 1. He must have got into bad company...

2. Evidently he had got into bad company.

Why do you think it was difficult for the brothers to mix?

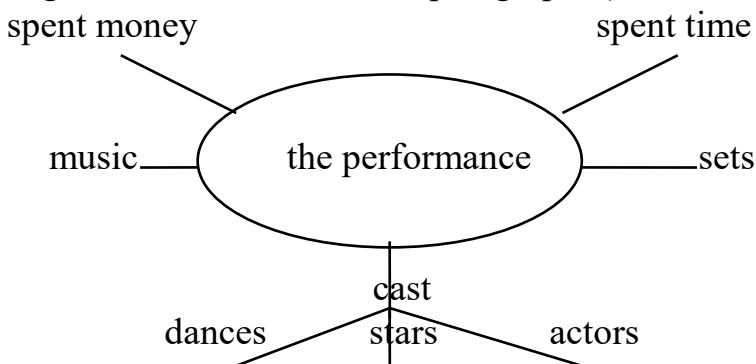
Why do you think Sonny asked his brother to drive alongside the place where he was born?

26. Does the extract have suspense?
27. Do the events catch and hold your interest as a reader?
28. What part of the text affects your understanding of the message?
29. What atmosphere is conveyed by the plot?
30. What light is thrown on the extract by the title? Can you anticipate what the book is about?
31. What can you say about the language of the extract? (its syntax, the choice of words, stylistic devices, for e.g.: similes).
32. The development of the plot is primarily based on the conflict of the narrator with himself (his conscience, his suspicions) isn't it?
33. Interpret and evaluate the extract from "Sonny's Blues" by J.Baldwin.

Irwin Shaw. Evening in Byzantium (p.p. 103-106)

Read the text.

1. Look for the words and phrases with the help of which the author describes the atmosphere of the theatre and the relations of the professional people in it.
2. What do you associate the metaphorical phrase "cannibalistic riots" with? (Consult "The dictionary of English Language and Culture." What does the phrase suggest?)
3. The author gives a very detailed description of the performance, doesn't he? (paragraph 3). Why do you think the author describes the performance with impact and precision? To make the description precise and forcible (strong and effective) the author resorts mainly to syntactic stylistic devices (anadiplosis "He watched the performance with pity. Pity for...", enumeration, parallelism and framing - See "For your information). What idea is conveyed and intensified by the author's using the devices?
4. Make the description matter-of-fact using a neutral language. Use the following semantic map to organise the information of paragraph 3).



5. Does the description help to understand Craig's state of mind during the performance? Is the idea of Craig's feeling ill at ease logically developed in the next paragraph? What words render it? What does the beginning of paragraph 4 "Craig writhed in his seat, breathing the air of failure" add to the expressivity of the narration?

6. Look for the words and phrases that denote the failure of the performance? Who is guilty of the failure?

. The relations between Craig and the people involved in the staging of the musical comedy may be defined like this: They were openly scornful with Craig. Craig had no loyalty to them. Find the supporting statements explaining the reasons for such strained relations. On whose side lie the author's sympathies. Give your arguments.

8. Pay attention to the description of the producers' appearances. Does it reflect the author's subjective attitude to them?

9. What feelings does Lawton's character arouse in you? By what are the reader's emotional responses directed? Why do you think the author uses some medical details?

10. Organise the information about Craig's/Lawton's behaviour on the following lines. (See the example on p.43).

| | | |
|---------------|-------|----------|
| Craig | ————— | Lawton |
| what he | | what he |
| did-felt-said | | did-said |

11. How do the verbs the author uses serve the purpose in establishing their characters and characterising their relations? What conflict exists between them?

12. Is the dialogue between Craig and Lawton important in the text-structure? In what way is it appropriate in showing their relations?

13. How can you characterise the style of the dialogue?

14. What is the message of the dialogue? What fragments of the dialogue define the motives of the two interlocutors?

15. Are the sentences "You're flogging a dead horse" and "This is the only thing I know how to do/ The only thing I want to do. Even a dead piece of nothing like this silly show tonight" emotional or matter-of-fact? What stylistic devices are used to make them strong and forcible? How do they characterise the personages?

16. What do two adverbs "defensively" and "petulantly" add to our understanding of the tone of the dialogue and of Lawton's character?

17. What can you infer from the last paragraph? What makes it emotional?

18. Summarise the information you have learnt from the extract and give an integrated interpretation of it (Use "Helpful Language").

Muriel Spark. *The Public Image* (en extract p.p. 140-142)

Read the text.

1. Consult “The Wordsworth Encyclopedia” and find the information about August Strindberg (1849-1912), a Swedish playwright and novelist. It will help you to understand Frederik’s attitude to his wife.
2. Look for the language that denotes the factors of time and say what time span the plot covers.
3. Who are the characters? What did you find out about them, their occupation, their appearances, their age, and their careers? (Use ex. 46 p. 143. Graded English Course. Third Year).
4. Explain in your own words what each paragraph of the extract is about.
5. Recount the plot in a few sentences (10-15). Imagine that your listeners have not read the extract. Use the words and your own text-structure to ensure the listeners’ full understanding of your story.
6. The extract is the author’s descriptive narrative, isn’t it? The author compares and contrasts two types of people, doesn’t he?
7. What feelings does the description of Annabel’s appearance arouse in you? Do the epithets peaky (nose) and mousey (hair) intensify your impression of Annabel’s being commonplace and insignificant in appearance? Is your impression confirmed after you have finished reading the whole extract?
8. Who is interested in creating the image of a “puny little thing” out of Annabel?
9. What other synonymous phrases in the text help to create the image of an insignificant woman? Was she really an insignificant little woman?
10. Who of the three characters has made the most successful career? Find the sentences supporting your opinion?
11. How can you account for Annabel and Frederik’s strained if not hostile relations? Who do you think is to blame? What is the conflict based upon?
12. What does the sentence “Her husband, when she was in his company with his men friends, and especially with Billy O’Brein, tolerantly and quite affectionately insinuated the fact of her stupidity...” imply? Was she really a stupid woman?
13. What testifies to the fact that the Christophers lived in easy circumstances? Find some additional information about Kensington area. Who promoted their solid material foundation?
14. Do you justify Annabel’s behaviour when she used to say in public “I’m the worker of the family”?
15. Frederik did not think highly of Annabel as an actress. What do you think of Annabel as an actress? Give reasons for your opinion.

16. Don't you think that the author resorts to irony to create the image of Frederick? Find the sentences in the text which sound ironic.
17. What can you infer from the sentence "In reality Frederik was an untrained intellectual." What is Frederik like? Is he a sympathetic character? Give your grounds.
18. The second paragraph is one long sentence. Does the length of the sentence imply anything? What?
19. Which paragraph is most suggestive of lack of understanding between the spouses? How is it constructed? What does the repetition of the words "she agreed" emphasise in Annabel's character?
20. The last paragraph looks like a duel between two characters. "He" against "She" (the author doesn't use proper names). Who wins in the duel? How is it expressed in the structure of the paragraph?
21. Don't you think that the theme of the text is the revelation of two types of characters who can't live together?
22. Do the proverbs "Great cry and little wool" and "Little pigeons can carry great messages" reflect the differences between the main characters?
23. Interpret the extract from "The Public Image."

J.B.Priestley. Angel Pavement (an extract p.p.173-180)

Read the text.

1. Do exercises (3.3-3.10).
2. Write out the verbs which will help you to narrate what Mr.Smeeth did/thought/felt.
3. Render the dialogues between Mr.Smeeth and his neighbour in the Indirect Speech. Convey with the help of verbs the emotions which the interlocutors experienced when talking about the London concert halls and the musical pieces performed by the orchestra. Some of the verbs may be taken from the text, for example, replied fiercely, said amiably, others - from your speaking experience, for example, Mr.Smeeth's neighbour began swearing at the Albert hall, calling it a ridiculous place.
4. Analyse the language of the interlocutors (lexical and syntactical characteristics) and say how it characterises Mr.Smeeth and his neighbour (state of mind, qualities).
5. What do you learn about Mr.Smeeth from the episode where the orchestra players' getting ready for the concert is narrated? The paragraph contains the author's narration and Mr.Smeeth's represented speech, doesn't it? Does the structure of the paragraph help the reader penetrate deeper into Mr.Smeeth's inner world? Do you

wish you had been in the concert hall together with Mr.Smeeth? Were you expecting something good from the concert while you were reading the paragraph?

6. Read once more that part of the text which presents the execution of the first item of the concert programme and the main characters' reaction to it. What is the composition of it like (What representational forms does it consist of?)

7. Pick out the words which convey a very unpleasant impression the first item produced on Mr.Smeeth/ on his neighbour? By what stylistic devices is the effect of an unpleasant mixture of loud sounds (the cacophony) achieved by the author in the narrative description? Change the emotional language of the description into a neutral one. The two characters are challenging the tastes of the audience, aren't they? How is it rendered in the language of the episode?

8. How does the author render Mr.Smeeth's feelings when the latter was listening to the next item? What makes the passage expressive? Reproduce the passage in a matter-of-fact style.

9. How will you prove the fact that the fierce-looking man in the conversation with Mr.Smeeth sounded rather authoritative, didactic, maybe, lacking in tact but convincing, enthusiastic and rapturous.

10. Analyse each paragraph of the last part of the text dealing with "the Brahms Number One" on your own.

11. Summarise the information you got through detailed analysis to use it for text interpretation.

R.Goldberg. Art For Heart's Sake (p.p.236-240)

Read the text.

1. State what the story is about with the utmost brevity.

2. Enumerate its major parts in their order and relation and outline these parts.

3. Analyse each part and organise the information you have learnt for retelling the plot.

4. Say how the events are arranged in the story.

5. Is the turn of the events unexpected in the story?

6. What events do you think make the climax of the story?

7. What kind of person is the main character - Collis P.Ellsworth?

8. How is character created?

9. What are the relations between the characters?

10. What role do the dialogues play in revealing the main character's qualities? How do the details serve the purpose of establishing the character?

11. Is Mr. Collis P.Ellsworth consistent in his actions?

12. Is his character true to life?

13. What is your attitude to Mr. Collis P. Ellsworth? What feelings does the character arouse in you?
14. Does the story have a theme?
15. Does the story belong to literature of escape or literature of interpretation?
16. What is unusual in the title of the story?
17. What is the compositional structure of the story like?
18. What are the characteristics of the author's style?
19. Tell the story to listeners who have not read it.

Mark Hager. Good Morning

(Сохраним природу – сохраним себя. Н.Новгород, 1994. р.р. 15-19)

Read the story.

1. Classify the story according to kind and subject matter.

For example:

It is a story of everyday life or a story of manners.

The story depicts things as they really are.

The story is about a schoolboy who has to make the choice between material and spiritual values.

It also possesses the qualities of a psychological story because much attention is paid not only to the life of the main character but to his complicated mental state.

2. Do exercises (2.2-2.5; 2.12).

3. Arrange the events of the story and present them in the way which will keep you to narrate the plot to the listeners who haven't read it. (Use some graphic organiser).

4. Think of the layout of the events you are going to mention and think of the syntax and the vocabulary so that the listener could easily follow your retelling the plot.

5. What can you infer about the characters by analysing what they say and how they behave. Write out words and phrases that are associated with Joe/ Mr. and Mrs. Epperly and their children/ the community members.

6. Consult "The List of Adjectives" to find the adjectives with the help of which you may define the above mentioned characters.

7. Practise the discussion of the characters with your group-mates. Use the pattern X is shown/ portrayed/ depicted/ presented in the story as being Adj. (quality).

8. Make your hypothetical suppositions or wishful statements concerning the events and the characters with the help of Oblique Mood structures.

E.g.: It's unbelievable that Joe should have agreed to kill Old Ranger.

If Joe had been cruel and merciless by nature he would have killed the dog for one dollar.

I wish Mr. Epperly hadn't tempted the boy by offering him one dollar bill.

9. Look through "General Questions for Analysis and Evaluation". Apply those which are suitable to the story "Good Morning".

10. What do you think is the underlying theme of this story? The triumph of the good in Man? Courage in the face of "the mob"? Victory over oneself.

The List of Adjectives and Nouns to Characterise People

I. Intellectual abilities. Education. Culture.

| | |
|--|---------------------------|
| literate | - грамотный |
| illiterate | - неграмотный |
| broad-minded | - с широким кругозором |
| narrow-minded | - ограниченный |
| self-taught | - самоучка |
| well-educated | - хорошо образованный |
| cultured | - культурный |
| versatile (a person of wide interests) | - разносторонний |
| erudite | - эрудированный |
| knowledgeable | - умный |
| clever, intelligent | - умный |
| smart | - толковый |
| bright | - смысленный |
| talented/ gifted | - талантливый, одаренный |
| commonplace | - посредственный |
| mediocre | - заурядный |
| philistine (N) | - обыватель |
| shallow/ superficial/ dilettantish | - поверхностный, дилетант |
| connoisseur of (art, music etc.) | - знаток |
| shrewd/ discerning | - проницательный |
| deep-thinking | - мыслитель |
| observant | - наблюдательный |
| witty | - остроумный |
| inquisitive | - любознательный |
| absent-minded | - рассеянный |
| intellectual | - мыслящий |

studious - любящий науку
 knowledge-thirsty - жаждущий знаний

II. Professional abilities. Attitude to work

experienced - опытный
 inexperienced - неопытный
 qualified - квалифицированный
 non-qualified - неквалифицированный
 competent - компетентный
 incompetent - некомпетентный
 Jack of all trades - человек, который берется за все
 skilled - умелый
 unskilled - неумелый
 easy/ an idler/ a loafer - ленивый, бездельник, лодырь
 neglectful of duty - нерадивый
 negligent in work - халатно относящийся к работе
 hard-working - трудолюбивый
 (un)cooperative - (не)кооперативный, (не)умеющий сотрудничать
 well-disciplined - дисциплинированный
 industrious/ diligent - усердный, прилежный
 painstaking - старательный
 business-like - деловой
 adequately (well) trained - хорошо подготовленный
 inadequately (badly) trained - слабо подготовленный
 a highly regarded specialist - специалист, которого высоко оценивают
 punctual - пунктуальный (He's never punctual for appointments)
 innovator (in one's work) - новатор
 creative and artistic - творческий и артистичный
 (un)imaginative - (не)одаренный богатым воображением
 inspiring to others - вселяющий веру в других
 resourceful - находчивый
 inventive/ ingenious - изобретательный/ искусный
 dexterous - ловкий
 (ir)responsible - (без)ответственный

| | |
|---|--|
| (un)reliable | - (не)надежный |
| achiever | - человек, умеющий достигать цель |
| problem-solver | - человек, умеющий решать проблемы |
| fast/slow learner | - обучаемый/ плохо обучаемый |
| self-started (fig) | - человек, способный начать деятельность без помощи других |
| sore loser | - человек, не умеющий проигрывать |
| team-player (fig) | - человек, способный работать в команде |
| lacking initiative | - безинициативный |
| efficient | - знающий свое дело |
| enthusiastic, high-spirited, optimistic | - полный энтузиазма |
| demon for work | - черт в работе |
| a man of action | - человек действия |
| lazy | - ленивый |
| dutiful | - человек долга |
| obliging | - обязательный |

III. Attitude to people

| | |
|---------------------------------|--|
| kind-hearted/ kindly | - добросердечный/ добродушный |
| friendly/ amiable | - дружелюбный/ приветливый |
| loving/ doting/ affectionate | - любящий/ слеполюбящий/ нежный |
| (in)considerate, | - (не)внимательный к людям |
| (in)thoughtful | |
| (in)hospitable | - (не)гостеприимный |
| (un)grateful | - (не)благодарный |
| well/ ill-wishing | - доброжелательный/ недоброжелательный |
| ill-tongued | - злоязычный |
| hypocritical (double- faced) | - лицемерный; false-hearted |
| hostile | - враждебный |
| (un)sociable | - (не)общительный; outgoing |
| forgiving | - умеющий прощать; quick to forgive |
| loyal/ devoted/ faithful | - лояльный, преданный, верный |
| (un)scrupulous/ (dis)honest | - (не)порядочный, честный |

| | | |
|--|--------|---|
| self-denying/ sacrificing | self- | - жертвующий своими интересами |
| authoritarian/ domineering | bossy, | - авторитарный, любящий командовать |
| (in)patient | | - (не)терпеливый |
| (in)tolerant | | - (не)терпимый |
| merciful/ merciless | | - жалостливый (милосердный)/ безжалостный |
| solicitous (of about) | | - проявляющий заботу |
| severe (strict)/ lenient | | - суровый, строгий, мягкий |
| generous, giving | | - щедрый |
| economical, thrifty, | | - бережливый |
| tight (close), fisted, | | - прижимистый |
| greedy, a miser | | - жадный |
| disinterested/ mercenary | | - бескорыстный/корыстный |
| (un)just | | - (не)справедливый |
| stubborn, obstinate | | - упрямый |
| yielding, compliant, | | - уступчивый |
| submissive, malleable | | |
| adaptable | | - легко адаптирующийся |
| treacherous | | - коварный |
| malicious | | - злобный |
| indifferent, callous | | - безразличный, бессердечный |
| (dis)respectful, | | - (не) почтительный |
| deferential | | |
| good conversationalist | | - хороший собеседник |
| supportive, protective, a protector | | - готовый поддержать, защитить |
| easy/ difficult to deal with | | - с кем легко/трудно иметь дело |
| trouble-maker | | - возмутитель спокойствия |
| tactful/ tactless | | - тактичный, бестактный |
| cold, distant, unfeeling, | | - неприветливый |
| standoffish | | |
| (un)prejudiced | | - (не)предубежденный |

IV. Manner of behaviour

| | | |
|---|--|----------------------------|
| communicative/secretive, buttoned up | | коммуникативный / скрытный |
| (un)predictable | | (не) предсказуемый |

| | |
|---|--|
| (in) sensitive | (бес) чувственный |
| vulnerable | ранимый |
| touchy, susceptible, | обидчивый |
| quick to take offence | |
| thick/thin-skinned | толсто / тонкокожий |
| (in)sincere | (не) искренний |
| frank, straightforward | прямолинейный |
| ambitious/vain | честолюбивый, тщеславный |
| hot-tempered, impulsive | вспыльчивый, импульсивный |
| cunning | хитрый |
| flattering | льстивый |
| evasive/elusive | уклончивый |
| light-minded, frivolous | легкомысленный |
| jealous | ревнивый |
| envious | завистливый |
| suspicious, mistrustful, | подозрительный |
| distrustful | |
| brave, courageous | мужественный |
| cowardly | трусливый |
| rude/impudent/insolent/ presumptuous/ shameless | грубый, наглый, дерзкий, бесцеремонный, |
| impertinent, daring, | дерзкий |
| challenging | |
| irritable | раздражительный |
| easily excitable | легковозбудимый |
| quarrelsome | скандальный |
| arrogant, haughty, | высокомерный |
| supercilious | |
| conceited, full of oneself, self-confident | самодовольный |
| uppish | чванливый |
| self-assured | самоуверенный |
| quiet, tranquil, a man of peace | спокойный |
| foppish | пижонистый |
| snobish | сноб |
| merry | веселый |
| full of vitality | полный жизнерадостности (жизнерадостности) |

| | |
|-------------------------------|---------------------------------------|
| vivacious, cheerful, lively | жизнерадостный |
| wild, violent, turbulent | буйный |
| moody, easily-upset | человек настроения |
| dreamy, dreamer | мечтательный |
| boisterous, loud-mouthed | шумливый |
| dopey | вялый |
| overtalkative | слишком разговорчивый |
| sit-by-the fire, stay-at-home | домосед |
| consistent | последовательный |
| (ir)resolute, | решительный |
| (un)decisive | |
| afraid of taking risks/ | боящийся рисковать, |
| risk loving | любящий риск |
| fussy | суетливый |
| hasty | торпливый |
| impetuous | стремительный |
| implacable | неумолимый |
| unbalanced, hysterical | неуравновешенный, истеричный |
| cold-blooded, self- | хладнокровный |
| possessed | |
| unmanageable, unruly | неуправляемый |
| self-willed | своевольный |
| wayward | своенравный |
| capricious | капризный |
| taciturn | молчаливый |
| intrusive/interfering | навязчивый |
| balanced, steady, | уравновешенный |
| emotionally stable | |
| self-contained, | сдержанный |
| reserved, man of iron | |
| nerves | |
| nagging | сварливый |
| nibbler | человек, который все время огрызается |
| sneak | подхалим |
| tease | задира |

| | |
|--|---------------------------------------|
| time-server, a weathercock | приспособленец |
| shy | застенчивый |
| timid, bashful | робкий |
| awkward | неуклюжий |
| predatory | хищный |
| proud, independent, not easily influenced | гордый |
| having dignity | с чувством достоинства |
| noble | благородный |
| trustworthy, (un)trustful | заслуживающий доверия, (не)правдивый |
| gullible, credulous | доверчивый |
| eloquent | красноречивый |
| selfish, egoistic | эгоистичный |
| prudent, reasonable, sensible | благоразумный |
| cautious, descreet | осторожный |
| vindictive, vengeful, revengeful | мстительный |
| spiteful | ехидный |
| belligerent | воинствующий |
| militant | воинственный |
| boastful | хвастливый |
| modest | скромный |
| humble | смиранный |
| vigilent, watchful | бдительный |
| companionable | компанейский |
| grumpy, grumbler | ворчун |
| squeamish, fastidious | привередливый |
| meticulous | дотошный |
| magnanimous | великодушный |
| self-seeking | свокорыстный |
| adventurous | авантюрист |
| petty | мелочный |
| tenacious | цепкий |
| cynical | циничный |
| mean | подлый |
| rebellious | бунтарь |
| calculating | расчетливый |

| | |
|---|--|
| a man of principle, high-principled, high- minded | принципиальный |
| deeply committed to, a man of great commitment | преданный (делу) |
| ostentatious | нарочитый, показной |
| adaptable, | гибкий |
| accommodating kind, flexible | |
| (dis)honest | (не) честный |
| deceitful, a deceiver, a liar, a cheat, a swindler | лгун, мошенник |
| V. Evaluation | |
| paragon of virtue | образец добродетели |
| monster of evil | воплощение зла |
| irreproachable | безупречный |
| impeccable | безупречный |
| a real angel, a real saint | настоящий святой, ангел |
| a model of (patience, modesty) | образец терпения, скромности |
| disgusting, revolting, abominable, repulsive | отвратительный |
| null, nonentity, a mere nobody | никчемный, нуль |
| a born clown | прирожденный клоун |
| a practical joker | шутник |
| a gambler | азартный игрок |
| manipulative | умеющий манипулировать людьми |
| seductive, charming, loyable | соблазнительный, очаровательный, милый |
| a perfect philistine | настоящий обыватель |
| a worthy member of society | достойный член общества |
| a disgrace to society/family | позор общества/семьи |
| a real blackguard, a scoundrel | настоящий мерзавец |

| | |
|-----------------|-----------------------------|
| captivating | пленительный |
| loutish | неотесанный |
| brazen | наглый |
| a nuisance | действующий на нервы |
| magnanimous | великодушный |
| quixotic | дон-кихот |
| virtuous | добродетельный |
| selfless | беззащитный |
| wicked | злой |
| criminal minded | с преступными наклонностями |
| totally corrupt | падший |

Words and Phrases to Describe a Character's State of Mind.

to feel / to be / to look / to sound / to seem / to grow / to turn / to get + Adj./Past Participle (quality)

| | |
|--|---|
| to experience a sense of | испытывать чувство |
| to be overcome with/by (E.g.: was overcome with pity, fear; by a feeling of panic) | быть охваченным |
| to give way to (grief, self-pity, etc.) | дать волю (чувству) |
| to nurse (resentment, anger, a grievance, a grudge) | вынашивать чувство |
| to conceal (hide) n (feeling) E.g.: to conceal irritation, anger, etc. | скрыть (чувство) |
| to take oneself in hand / to control oneself / to check oneself | взять себя в руки |
| to suppress one's feeling | подавить чувство |
| to be filled (overwhelmed) with | быть переполненным (чувством) |
| to be Adj / Past Participle (feeling) beyond endurance | быть охваченным чувством сверх меры |
| to let (a feeling) get the better of smb. | позволить чувству овладеть |
| to forget oneself in (N-feeling) | забыться (в гневе) |
| to feel like crying, laughing etc. | быть в состоянии, когда хочется плакать, смеяться |
| to be torn between conflicting emotions / by indecision | быть разрываемым чувством |
| to be haunted by (fear, suspicion) | быть преследуемым |

| | |
|---|---|
| to be tormented by (visions) | чувством |
| to feel pricks of conscience | испытывать мучения от чувствовать угрызения совести |
| to feel guilty | чувствовать виноватым |
| to be uneasy in mind, to be mentally disturbed | испытывать беспокойство |
| to go out of one's way (E.g.: to satisfy one's spite) | выйти из себя |
| (to like) to keep in the background | держаться в стороне |
| to see the world through rose-coloured spectacles | видеть мир через розовые очки |
| to be almost in suicidal condition | быть в состоянии близком к самоубийству |
| to suffer from acute depression | страдать депрессией |
| to give the impression of being mentally disturbed | производить впечатление душевно обеспокоенного |
| (to like) to paint everything in dark colours | воспринимать в мрачном цвете |
| to feel gloomy about the future | пессимистически |
| to view the future with great anxiety | относиться к будущему с беспокойством |
| to increase tensions about oneself | относиться к будущему нагнетать напряженность |
| to bluff, to bluff one's way out | блефовать |
| to remain calm; to remain in complete control | сохранять спокойствие |
| to raise one's voice | повысить голос |
| to get (fly) into a passion | впасть в ярость |
| to be ruled by one's head rather than by one's heart | руководствоваться рассудком, а не эмоциями |
| to avoid people, public life, etc. | избегать людей, общественную жизнь |
| to be calm and steady in emergencies | оставаться спокойным в чрезвычайных ситуациях |
| to feel alien | чувствовать себя чужим |
| to be at odds with oneself | быть не в ладу с самим собой |
| to yield to sorrow | предаться скорби |
| to be sore at heart | глубоко страдать |
| to like to live in solitude | любить жить в уединении |
| to like a solitary life | чуждаться общества |

| | |
|---|--|
| to repent (of) smth (bitterly) | горько раскаиваться |
| to prey to (fear, passion etc.) | стать жертвой (страха, страсти) |
| to suffer from (neurotic fears, claustrophobia, schizophrenia) | страдать от |
| to have a misgiving (that smth will happen) | иметь дурное предчувствие |
| to be / feel / look weary, exhausted, overwrought | быть очень усталым |
| to be at one's wits end / to run off one's feet / to be on one's last legs | быть на последнем издыхании |
| to be / get / surprised / perplexed / puzzled / bewildered / confused / shocked / taken aback / at a loss / ill at ease | быть удивленным/сбитым с толку/озадаченным/смущенным/шокированным/захваченным врасплох/ в замешательстве/ в неловком положении |
| to be irritated / angry / annoyed / infuriated / indignant / furious / outraged | быть раздраженным/сердитым/расдосадованным/разъяренным/возмущенным/ в ярости/ в бешенстве |
| to be alarmed / frightened / terrified / dismayed / panic-stricken / horrified / scared to death | быть встревоженным/испуганным/затерроризированным/ в смятении/ в панике/ в ужасе/ в смертельном страхе |
| to have a hair-raising / spine-chilling feeling | волосы встали дыбом/ по спине прошел холод |
| to be disappointed / upset / distressed / depressed / subdued / in despair / exasperated / discontented | быть разочарованным/расстроеным/ в горе/ в депрессии/ подавленным/ в отчаянии/ выведенным из себя/ недовольным |
| to lose all hope | потерять всю надежду |
| to be in flood of tears / to burst out crying / to cry one's eyes out | быть в слезах/расплакаться/ выплакать все глаза |

| | |
|--|--|
| to be happy / elated / in high spirits | БЫТЬ счастливЫМ/ в восторге/ в приподнятом настроении |
| to be delighted / exalted / exhilarated / enraptured / fascinated | БЫТЬ восхищенным/ восторженным/ оживленным/ в упоении/ очарованным |
| to be in anguish (at smth) / to suffer anguish | терзаться/ терпеть муки |
| to have a fit of (N-feeling, E.g.: depression, fear, elation, melancholy etc.) | иметь приступ |
| to feel resentful | чувствовать негодование |
| to be embarrassed | БЫТЬ в замешательстве |
| to withdraw into oneself | замыкаться в себе |
| to feel diffident | чувствовать застенчиво |

A Few Guidelines on How to Read a Set Book

Suppose you have chosen "Theatre" by W.Somerset Maugham for your individual reading. Keep entries in your work - book on individual reading.

1. Find out some information about the author of the book.

2. While reading the book for the first time make the list of the names of the characters on the left side of the page and gather the information concerning their age / nationality / marital status / profession, occupation / social rank or position / appearance / qualities of character directly stated by the author / facts of their life - stories.

E.g.:

| | |
|---------------|--|
| Julia Lambert | <p>eyes - large, dark brown, starry (p.15) voice - rather low, slightly hoarse (p.17) rich (25) velvet look (p.23) nose - slightly thick (p.23) lovely figure; tall for a woman; long legs (p. 25) roguishness; sense of comedy (humour) (p.25) distinct articulation (p.25) was born in Jersey; her father - a veterinary surgeon (p. 29); her career had been smooth (lacking in hardship) p. 29 a born actress (p. 29) her aunt's friend (an actress) gave Julia her first lessons; taught her to articulate with extreme distinctness; how to walk and to hold herself ; taught her not to be afraid of her own voice; taught her a sense of timing</p> |
|---------------|--|

| | |
|--|---|
| | <p>at 16 went to the Royal Academy of Dramatic Art after finishing it played some small parts (p. 30) worked with Jimmie Langton who made her the greatest actress in England (p. 32) quick - witted (p. 44) jealous (p. 61) kindly (p. 75) ran the house extravagantly (p. 75) was not a brilliant conversationalist, learnt the language of society and passed for a very amusing woman (p. 87) had a great gift of mimicry (p.87) and used it acquired the reputation of a wit (p. 87) was always beautifully dressed was a pattern of conjugal fidelity ...</p> |
|--|---|

3. After reading a chapter give the gist of it concentrating on the most significant events.

E.g.: (Chapter 4)

Julia got an invitation from Michael's mother to spend Easter in their place. Her heart beat with delight. Michael warned her not to say to his parents that her father was a vet. Julia guessed that Michael had brought her down for his parents to inspect her. Michael wanted her to produce a good impression on his parents. And she decided to play the part of a simple, modest, ingenuous girl who had lived a quiet country life, for Michael's parents were old-fashioned people. She walked round the garden with Michael's father, listened intelligently while he talked of peas and asparagus; she helped Mrs. Gosselyn with the flowers, dusted the furniture, praised her son, trying to convince her that Michael was a popular and talented actor.

She managed to give a perfect performance of the village maiden.

Finally her plan worked and Michael proposed to her.

Michael's parents blessed them.

4. After reading a chapter analyse the way the characters behave, what they say, what they feel, what they think. Draw conclusions concerning the character's physical, mental, verbal or emotional behaviour. Make notes of what qualities of their characters their behaviour suggests in your work - books.

E. g.: (Chapter 4)

Julia: a perfect tactician (gained a desired result by having used her theatrical experience)

Michael: dependant on his conservative parents, easily swayed by a stronger personality

The central conflict on which the plot of "Theatre" is based is the conflict of Julia against herself. Julia the best actress on the British stage with her rich make-believe world is pitted against Julia, a passionate, impulsive woman, who needs love, physical love. She falls in love with an insignificant accountant. Her carnal desires nearly ruin her as an actress. She suffers painfully. But in the long run Julia - the actress wins a victory and gets "a wonderful sense of freedom from all earthly ties."

5. While reading the book pay special attention to the pages on which the conflict is vividly expressed.

6. The book is called "Theatre." The title is suggestive of the theme. Wade through the book once again to find out the statements in which the theme is explicitly stated. Write out the statements.

7. Use "General Questions for Analysis and Evaluation" (p.p. 33-36) and make a 20-minute report on the book.

Использованная литература

1. Laurence Perrine, Story and Structure, Southern Methodist University.
2. The Teaching of English, Cambridge University Press. (The Appreciation and Comprehension of Prose).
3. F.L. Billows, The Techniques of Language Teaching, Longmans (Reading and the study of Prose Literature).
4. R.W. Jepson, Exercises in Interpretation, Longmans.
5. R.W. Moore, Idea and Expression, Bell.
6. R.W. Moore, Prose at Present, Bell.
7. F. Mosty and J.K. Thomas, Advanced Prose Interpretation, Blackie.
8. I.A. Richards, Practical Criticism, Kegan Paul.
9. A.F. Scott, Meaning and Style, Macmillan.
10. A.D.H. Thompson, Reading and Discrimination.
11. A.T. Wood, Exercises in Literary Appreciation, Macmillan.
12. A.T. Quiller-Couch, The Art of Reading, Cambridge University Press.
13. English Literary Terms, Просвещение, Ленинград, 1967ю
14. М.Д. Кузнец, Ю.М. Скребнев, Стилистика английского языка, Учпедгиз, 1960.
15. L.V. Borisova, Interpreting Fiction, Высшая школа, 1987.
16. L.V. Карпова, Reading Comprehension with Critical Thinking, N.Novgorod, 1999.
17. Л.В. Карпова, лингвистическая интерпретация текста (смысловой и стилистический анализ)
18. A Graded English Course Fifth Year, N.N., 1996.
19. A graded English Course Third Year, N.N., 1997.

Обучение смысловому анализу художественного произведения

Учебно-методические материалы для студентов III курса
заочного отделения факультета английского языка

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Редакторы: Л.П. Шахрова
Н.И. Морозова

Лицензия ПД № 18-0062 от 20.12.2000

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| Подписано к печати | | | Формат 60 x 90 1/16. |
| Печ. л. | Тираж | экз. | Заказ |
| Цена договорная | | | |

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