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**Использование комплексного анализа текстового
материала для интерпретации**

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Предлагаемое пособие предназначено для студентов 4 курса с целью ознакомления студентов со стилистической терминологией, оказания помощи студентам в применении теоретических знаний по стилистике на практике, а также для самостоятельного изучения теоретического материала и формирования необходимых практических умений по интерпретации иноязычного художественного текста. Пособие также снабжено рядом заданий для самостоятельной работы обучающихся.

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Preface

This manual reflects a number of the main provisions of the republican program "Ruhani zhangyru", which is aimed at modernizing the public consciousness of the people of Kazakhstan. According to the first provision of the program, competitiveness is a feature of our future and becomes a factor in the success of the nation. Therefore, any Kazakh, as well as the nation as a whole, needs to have a set of qualities worthy of the 21st century. And among the express conditions for this are factors such as computer literacy, knowledge of foreign languages, cultural openness. The next provision of the program, implemented in this manual, is the cult of knowledge. The desire for education is one of the main characteristics of the developing state and the most fundamental factor of success in the future. In the system of youth priorities, education should be the first number. The openness of consciousness is manifested in a person's ability to perceive and adopt the values and experience of representatives of other nations and countries. In this regard, this manual contains material borrowed from authentic sources of English and American writers and contributes to the intellectual potential of students.

This training manual is a logically continued working out designed for 15 hours of classroom and 15 hours of self-study. The first part was called 'Lectures in Stylistics' published in 2015 by Podavets O.D. and the video course of some lectures in stylistics suggested to the students for self study. Along with the preliminary work was done in the opened interactive lesson conducted by the authors. The aim of the presented manual is to provide students of the English language with the samples of stylistic analysis of literary works done by the students.

The manual is based on several theoretical sources, which were selected with regards to the needs of increasing the competitiveness of students in the global world.

Also it is aimed to help students develop skills in a particular stylistic analysis of linguistic material, teach them to correctly interpret language phenomena of different levels, presenting significant notions of Stylistics as a subject; develop skills for stylistic analysis of a text, develop critical thinking. Besides, it involves the analysis of different extracts done by the students of the pedagogical institute by suggested modules of analysis, which the other students may take as samples for stylistic analysis and evaluate some of them doing the critical assessment.

Interpretation of literary text describes the implementation of the system of language in specific speech areas, i.e. the entire detailed texts in English. The interpretation of the text is drawn primarily to the interpretation of the overall meaning of a work through the analysis of its phonetic, grammatical, lexical and stylistic features.

The content of this manual is represented by one module, consisting of three parts (theoretical, theoretical-practical and practical). The purpose of this module is the formation of skills of independent interpretation of a literary text, as well as improving the cultural and information level of students.

This manual is an essential tool for home study and revision, providing practice in analysis, understanding and evaluation which will boost exam performance.

1 THEORETICAL PART

1.1 Functional styles

There is a problem solving task closely connected with the terminology and understanding of Stylistics as a science. Let's consider the term notions of Stylistics.

What is stylistics?

The term "stylistics" originated from the Greek "*stylos*" which means "a pen".

According to I.V. Arnold, "stylistics is *a branch of linguistics*, which studies the principles and results of the *choice and usage* of lexical, grammatical, phonetic and other language means with the aim of transmitting of ideas and emotions in different *communication settings*. [8]

In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech. It is no news that any propositional content - any "idea" - can be verbalized in several different ways - so, "*May I offer you a chair*". "*Take a seat, please*". "*Sit down*" - have the same proposition but differ in manner of expression. This in its turn depends upon the situational conditions of the communication act. 70 per cent of over lifetime is spent in various forms of communication activities.

Stylistics can be defined as a *branch of modern linguistics* devoted to the detailed analysis of literary style, or of the linguistic *choices* made by speakers and writers in *non-literary contexts*. [1]

According to I.R. Galperin, stylistics is a *branch of general linguistics*, which deals with the investigation of two independent tasks:

1. Stylistics studies the special media of language which are called stylistic devices and expressive means.

Expressive means and stylistic devices form three large groups of phonetic, lexical, syntactical means and devices. Each group is further subdivided according to the principle, purpose and function of a mean or a device in an utterance. [2]

2. Stylistics studies the types of texts which are distinguished by the pragmatic aspect of the communication and are called functional styles of language.

Expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. [2]

These intensifying forms have special functions in making the utterances emphatic.

A stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. A stylistic device is an abstract pattern, a mould into which any content can be poured. [2]

Knowing the definitions of this science we should try to consider the subject of stylistics.

The second problem for solving is the term notion "the style".

What is a style? Different scholars find style to be a different thing.

The word style is derived from the Latin word `s t y l o s` which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word `style` is used in so many senses that it has become a breeding

ground for ambiguity. The word is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, “Style is the man himself” (Buffon), “Style is depth” (Derbyshire); “Style is deviations” (Enkvist); “Style is choice” and the like.

We suggest our students to get acquaintance with definitions and interpretations of the word ‘style’ given by different scholars.

Style is a complex of lexical, grammatical, etc. peculiarities by which a certain type of speech is characterized. [2]

Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author”. (J Middleton Murry) “... a true idiosyncrasy of style is the result of an author’s success in compelling language to conform to his mode of experience”. (J. Middleton Murry).

“Style is a contextually restricted linguistic variation”. (Enkvist).

“Style is a selection of non-distinctive features of language”. (L. Bloomfield).

“Style is simple synonymous with form or expression and hence a superfluous term”. (Benedetto Croce). [1]

“Style is essentially a situational process, a body of formulae, a memory (almost in the cybernetic sense of the word). A cultural and not an expressive inheritance”. [1]

Some linguists consider that the word `style` and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus, Michael Riffaterre writes that “Stylistics will be linguistics of the effects of the message, of the output of the act of communication, of its attention – compelling function”. This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language being one of the means of communication or, to be exact, the most important way of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication. [1]. That’s why, we expect the students to find the appropriate term-notion personally to them taking into consideration all the material mentioned.

The next point for consideration should be the functional style. Let’s get down to business!

What is a functional style?

A functional style is a socially accepted stereotype of speech behaviour closely connected with the human social activity. [6, 65]

A functional style is a system of expressive means and vocabulary answering the needs of a certain sphere of human activity. [5, 60]

A functional style can be defined as a system of coordinated, interrelated language means intended to fulfill a specific function of communication and aiming at a definite effect. [2,253]

Functional Style is a system of interrelated language means serving a definite aim in communication. [4]

Judging by I R Galperin there are five functional styles.

1. The Belles-Lettres Style
2. Publicistic Style
3. Newspapers
4. Scientific Prose
5. The Official Documents Functional Style.

There is also a problem of Colloquial Style. Galperin I R thinks that functional style can be singled out in the written variety of language. He defines the style as the result of a deliberate careful selection of language means which in their correlation constitute this style. [2]

Maltzev V.A. thinks that this style is a choice but this choice is very often done unconsciously, spontaneously He thinks that the main aim of functional style is to facilitate a communication in a certain sphere of discourse

Each style can be recognized by one or more leading features, which are especially conspicuous. For instance, the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized. [3]

We hope our students will follow the classification of the greatest scholar in the world because of the variety of different typologies. Nevertheless, the authors hope that the students will get the ideas of different classifications studied by linguists.

The English language has evolved a number of functional styles easily distinguishable one from another. They are not homogeneous and fall into several variants all having some central point of resemblance. Thus, I. R. Galperin distinguishes five classes:

1. The Belles-Lettres Style
 - Poetry;*
 - Emotive Prose;*
 - The Drama.*
2. Publicistic Style
 - Oratory and Speeches;*
 - The Essay;*
 - Articles.*
3. Newspapers
 - Brief News Items;*
 - Headlines;*
 - Advertisements and Announcements;*
 - The Editorial.*
4. Scientific Prose
5. Official Documents.

Among the problems of functional styles is the so-called neutral style that is stylistically non-marked and reflects the norms of the language. It serves as a kind of universal background for the expression of stylistically marked elements in the texts of any functional type. It can be rarely observed in the individual use of the language and as Skrebnev Y.M. remarked, perhaps, only handbooks for foreigners and primers could be qualified as stylistically neutral. [1]

Now, we suggest students to consider the types of the functional style suggested by I.R.Galperin.

The Belles-Lettres Style has the following substyles:

- Poetry
- Emotive Prose
- The Drama

Try to take into consideration that each of these substyles has certain common features which are typical of the general belles-lettres style.

The belles-lettres style has a cognitive function as well as an aesthetic one.

It is based on certain indispensable linguistic characteristics, which are as following:

- Genuine, not trite, imagery achieved by purely linguistic devices.
- The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.
- Lexis which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.
- A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.
- The introduction of the typical features of colloquial language to a full degree or a lesser one or a slight degree, if any.

The Belles-lettres style has its own specific function which is double -phoned. That`s why, informing the reader, this type impresses the reader aesthetically.

Consequently, we should see its function, which is aesthetico - cognitive, cognitive on the one hand and receiving pleasure on the other. [4]

The first type is Poetry. What are the peculiar features of this style?

Poetry

The first differentiating property of poetry is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. Take into account that both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in Inversion, Asyndeton and other syntactical stylistic devices.

Rhythm and Rhyme are distinguishable properties of the poetic substyle. They are typical only of this one variety of the belles-lettres style.

- Peculiarities are Rhythm and Rhyme.
- As a stylistic device, Rhythm is a combination of the ideal metrical scheme and its variations governed by the standard. [3]

Emotive Prose

The next type is Emotive Prose. What is considered under this subtype?

Emotive Prose has the same features as have been stated for the Belles-Lettres style in general; but all these characteristics are correlated differently in emotive prose. The imagery is not as rich as it is in Poetry. It would perhaps be more exact to

define emotive prose as a combination of the spoken and written varieties of the language.

Nowadays this style is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods.

Emotive Prose is a combination of literary variant of the language and colloquial, which is presented by the speech of the characters which is stylized that means it has been made "literature like" and some elements of conversational English were made use of stylistic devices. The typical stylistic devices used in Emotive Prose style are: Represented Speech, Detached Constructions and a Gap - sentence link. [1]

Drama is the next subtype.

What should we know about the third subdivision of the Belles-Lettres style? That it is the language of plays. It should be entirely a dialogue. All of us are aware of the fact that author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

If Drama is the language of plays it should mainly consist of dialogues. The author's speech is in the form of stage remarks. And in its turn any presentation of a play is an aesthetic procedure.

The language of a play has the following peculiarities:

- it is stylized (retains the modus of literary English);
- it presents the variety of spoken language;
- it has redundancy of information caused by necessity to amplify the utterance;
- monologue is never interrupted;
- character's utterances are much longer than in ordinary conversation. [2]

Publicistic Style

This type of writing is the most popular throughout the world nowadays.

Publicistic style also falls into three varieties, each having its own distinctive features. Unlike other styles, the Publicistic Style has spoken varieties, in particular, *Oratory*. The development of radio and television has brought into being a new spoken variety, namely, the *radio commentary*. The other two are *the essay* (moral, philosophical, literary) and *articles* (political, social, economic) in newspapers, journals and magazines. [1]

The general aim of the Publicistic Style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one

Publicistic style is also characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic. [2]

Oratory and Speeches

Oratorical style is the oral subdivision of the publicist style. Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience (ladies and gentlemen, honorable members), the use of pronoun in the 2nd person singular form, sometimes contractions (*I'll, won't, haven't, isn't*) and the use of colloquial words. [1]

We shouldn't forget that this style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law or in diplomacy.

We should come to the conclusion that it makes use of a great number of expressive means to arouse and keep the public's interest:

- Repetition
- Gradation (three types)
- Antithesis
- Rhetorical questions
- Emotive words
- elements of colloquial speech
- the use of the 2nd person pronoun «you»
- sometimes contractions (*I'll, won't, haven't, isn't*)
- the use of colloquial words. [2]

The Essay

Speaking about this subtype we mean the essay in general or in common sense without subdividing it into academic or general forms. However, don't forget that the essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristic points of the essay.

Taking into account everything mentioned above we concluded that the most characteristic language features of the essay are:

- Brevity of expression, reaching in a good writer a degree of epigrammaticalness. [1]
- The use of the first person singular.
- A rather expanded use of connectives, which facilitate the
- Process of grasping the correlation of ideas.
- The abundant use of emotive words.
- The use of similes and metaphors as one of media for the cognitive process. [6]

Articles

Briefly speaking all the already mentioned features of the publicist style are to be found in any article. On the other hand the character of the magazine as well as the subject chosen affects the choice and use of stylistic devices.

Try not to confuse that literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they more often resort to emotional language and less frequently to traditional set expressions.

Radio and TV commentary should be less impersonal and more expressive and emotional. Speaking about popularity of these types we can't but mention that there are a lot of people preferring listening to the radio while driving. And it has its own peculiarities.

The journalistic articles are impersonal.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they more often resort to emotional language and less frequently to traditional set expressions. [5]

Newspaper Style

On the one hand the English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader. [16]

The main function of this style is to understand the language peculiarities of the English newspaper style.

Briefly speaking it will be sufficient to analyze the following basic newspaper features:

- Brief news items;
- Advertisements and Announcements;
- Headlines.

Since the primary function of the newspaper style is to impart information the four basic newspaper features are:

1. Brief news items and Communiqués
2. Advertisements and Announcement
3. The Headline
4. The Editorial. [2]

Brief News Items

What's about this style? Frankly speaking, the function of a Brief News is to inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of an expression and the almost complete lack of emotional coloring. It is essentially matter-of-fact, and stereotyped forms of expression prevail.

The Newspaper Style has its specific features and is characterized by an extensive use of:

- Special political and economic terms
- Non-term political vocabulary
- Newspapers clichés
- Abbreviations
- Neologisms

In addition, the following grammatical peculiarities may characterize the style:

- Complex sentences with a developed system of clauses.
- Verbal constructions
- Syntactical complexes
- Attributive noun groups
- Specific word order. [7]

Brief New Items are specified by the use of the following vocabulary:

- Special political and economic terms involve the following words as: Socialism, Constitution, President, Apartheid, by-election, General Assembly, gross output, per capita production.
- Non-term political vocabulary includes such sample words as: public, people, progressive, nation-wide, unity, peace. A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both: terms and non-terms, e. g. nation, crisis, agreement, member, representative, leader. [8]
- Newspaper clichés are frequently stereotyped expressions, commonplace phrases familiar to the reader for example such words as : a vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause.
- Abbreviations. News items, press reports and headlines abound in abbreviations of various kinds. All of us should have the ideas of the following abbreviations such as: UNO (United Nations Organization), TUC (Trades Union Congress), NATO (North Atlantic Treaty Organization), AFL-CIO (Federation of Labour-Congress of Industrial Organizations), EEC (European Economic Community), TGWU (Transport and General Workers Union), FO (Foreign Office), PIB (Prices and Incomes Board).
- Neologisms. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. e.g. lunik, a splash-down (the act of bringing a spacecraft to a water surface. [9]

In conclusion we recommend students to memorise these words.

The Headline

What's about heading? Sincerely speaking, it should attract readers' attention

Let's consider it closely! The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. Syntactically headlines are very short sentences, interrogative sentences, nominative sentences, elliptical sentences,

sentences with articles omitted, headlines including direct speech. There are 3 criteria for good headline writing: *simplicity, informality and impact*. [6]

It should be a clear signal, swiftly readable, economic in time and space.

Newspaper headlines have a familiar and conventional linguistic structure like telegrams in their brevity. [1]

And vocabulary also should be of great interest. Namely:

- emotionally coloured words and phrases, as the italicized word in the following: End this *Bloodbath* (Morning Star).
- a deliberate breaking-up of set expressions: *Cakes and Bitter Ale* (The Sunday Times).
- deformation of special terms: *Commander – in – chief Still at Large* (The Guardian).
- use of some SD: *Miller in Maniac Mood* (The Observer) – alliteration.

That's why we recommend everybody to memorize all the details. It means that the basic language peculiarities of headlines are in their structures. Syntactically headlines are very short sentences or phrases of a variety of patterns:

- Full declarative sentences: They Threw on Gipsy Sites (Morning Star)
- Interrogative sentences: Do you love war? (Daily World)
- Nominative sentences: Gloomy Sunday (The Guardian)
- Elliptical sentences:
 - an auxiliary verb omitted: Initial *report not expected* until June!
 - the subject and part of the predicative omitted: Off the sun (Morning Star)
 - the subject omitted: Will win (Morning Star)
- Sentences with articles omitted: Step to Overall Settlement Cited in Text of Agreement (International Herald Tribune)
- Phrases with verbals- infinitive, participial, gerundial: To get US aid (Morning Star)
- Questions in the form of statements: The worse the better? (The Observer)
- Complex sentences: Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder (The New York Times)
- Headlines including direct speech. [18]

Closely studying the information about heading given by different scholars we stated that Initials are used in headlines to describe companies: U.M.B. = United Builders Merchants. M.E.P.C. = Metropolitan Estate and Property Co.

Besides, don't forget about the fact that the use of passive clauses with no agent:

- Imports influx feared as Post Office profits are creamed off
- Use of words with emotive associations (connotations of important lexical items):
- Mounting anger at silence.
- Tight-lipped. [1]

Advertisements and Announcements

These types are of great interest because advertisements and announcements are around of us and we face them even every day. On the one hand, the function of advertisements and announcements, like that of brief news, is to inform the reader. We now that there are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

Considering this point we should take into consideration that in classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. [2]

All announcements in the 'Birth' section are built on exactly the same elliptical pattern. Don't forget that the elliptic sentence structure has no stylistic function; it is purely technical – to economize space. *TRAINED NURSE with child 2 years seeks post London preferred.* By this fact it fulfills its function.

In the non-classified advertisements and announcements the reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. [6]

The Editorial

Editorials are intermediate phenomenon bearing the stamp of both the newspaper style and the publicist style. The writer expresses his or her opinion, using some facts for supporting it.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Like any publicist writing, editorials appeal not only to the reader's mind but to his feelings as well. [3]

Scientific Prose

This style is of great interest for students because they should deal with the writing some scientific reports, course papers and even the diploma paper. The language of science is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between phenomena, etc. The language means used, therefore, tend to be objective, precise, and unemotional, devoid of any individuality; there is a striving for the most generalized form of expression. [1]

Scientific Prose style rests on certain linguistic characteristics such as:

- Logical sequence of utterances.
 - The use of terms.
 - Sentence pattern of three types: postulatory, argumentative, and formulative.
 - The frequent use of foot-notes of digressive character.
- It's necessary to keep all of them into our minds.

The characteristic features enumerated above do not cover all the peculiarities of scientific prose, but they are the most essential ones.

The style of scientific prose has 3 subdivisions:

- 1) the style of humanitarian sciences;
- 2) the style of "exact" sciences;
- 3) the style of popular scientific prose.

The main function of them is to work out and ground theoretically objective knowledge about reality. The aim of communication is to create new concepts, disclose the international laws of existence. The peculiarities are: objectiveness; logical coherence, impersonality, unemotional character, exactness. [15]

From the vocabulary point of view the terms and words are used to express a specialized concept in a given branch of science. However, dealing with this style everybody knows that terms are not necessarily. That's why all the terms may be borrowed from ordinary language but are given a new meaning.

The Scientific Prose style consists mostly of *ordinary* words which tend to be used in their primary logical meaning. [2]

Emotiveness depends on the subject of investigation but mostly scientific prose style is *unemotional*.

What's about Grammar? The main point is that the logical presentation and cohesion of thought manifests itself in a developed feature of scientific syntax is the use of established patterns.

- postulatory
- formulative
- argumentative

The impersonal and objective character of scientific prose style is revealed in the frequent use of passive constructions, impersonal sentences. Personal sentences are more frequently used in exact sciences. In humanities we may come across constructions but few. The parallel arrangement of sentences contributes to emphasizing certain points in the utterance. [14]

Some features of the style in the text are:

- use of *quotations and references*;
- use of foot-notes helps to preserve the logical coherence of ideas.

Humanities in comparison with "exact" sciences employ *more emotionally coloured words, fewer passive constructions*. Scientific popular style has the following peculiarities: emotive words, elements of colloquial style. [1]

Official Documents

The style of official documents, like other styles, is not homogeneous and is represented by the following substyles or variants:

- The language of business document
- The language of legal documents
- That of diplomacy
- That of military documents.

This style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. In other words the aim of communication in this style of language is to reach agreement between two contracting parties.

This style also has some peculiarities. They are the following ones:

- The use of abbreviations, conventional symbols, contractions;
- The use of words in their logical dictionary meaning;
- Compositional patterns of the variants of this style.
- Absence of any emotiveness.

Each substyle of official documents makes use of special terms.

Legal documents: military documents, diplomatic documents.

As a rule the documents use set expressions inherited from early Victorian period. That's why this vocabulary is conservative. Besides, Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents many words have Latin and French origin.

There are a lot of abbreviations and conventional symbols. The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells us what kind of letter we deal with. [11]

The main function is to state conditions binding two parties in an undertaking and reaching agreement between them. Thus these parties may be:

- the state and the citizen, or citizen and citizen (jurisdiction);
- a society and its members (statute or ordinance);
- two or more enterprises or bodies (business correspondence or contracts);
- two or more governments (pacts, treaties);
- a person in authority and a subordinate (orders, regulations, authoritative directions);
- the board or presidium and the assembly or general meeting (procedures acts, minutes), etc.

The most general function of official documents predetermines the details of the style; a special system of clichés, terms and set expressions by which each sub-style can easily be recognized. Pay much attention to the examples.

For example:

- *I beg to inform you;*
- *I beg to move;*
- *I second the motion;*
- *provisional agenda;*
- *the above-mentioned;*
- *hereinafter named;*
- *on behalf of;*
- *private advisory;*
- *Dear sir;*

- *We remain, your obedient servants.* [12]

Other examples for memorization are as follows: 1. the use of abbreviations, conventional symbols and contractions. *M.P.* (Member of Parliament); *Gvt.* (government); *H.M. S.* (Her Majesty's Steamship); *\$* (dollar); *Ltd* (Limited). *POTUS*, *VPOTUS* and *FLOTUS* accordingly President/Vice President/First Lady of the United States. 2. the use of abbreviations in military documents. *DAO* (Divisional Ammunition Officer); *adv.* (advance); *atk.* (attack); *obj.* (object); *A/T* (anti-tank); *ATAS* (Air Transport Auxiliary Service). [13]

We suggest some special terms for consideration and determination because the vocabulary used is characterized not only by the use of special terminology but the choice of lofty (bookish) words and phrases:

- *plausible* (=possible);
- *to inform* (=to tell);
- *to assist* (=to help);
- *to cooperate* (=to work together);
- *to promote* (=to help something develop);
- *to secure* (=to make certain) *social progress*;
- *with the following objectives/ends* (=for these purposes);
- *to be determined/resolved* (=to wish);
- *to endeavour* (=to try);
- *to proceed* (=to go);
- *inquire* (to ask). [17]

Writing the Business letters, keep into your memory that they should contain:

- heading,
- addressing,
- salutation,
- the opening,
- the body,
- the closing,
- complimentary clause,
- the signature.

Speaking about syntactical features of business letters remember of the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members. While the morphological peculiarities are passive constructions, that make the letters impersonal. Besides, there is a tendency to avoid pronoun reference. It's typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity of the wrong interpretation. [11]

Let's think of all parts of the business letters!

1. Heading. The heading, which includes the sender's name, postal and telegraphic addresses, telephone number as well as reference titles of the sender and recipient, is printed at the top of the notepaper. Note: in the United Kingdom all companies registered after 23rd November, 1916, must give the names of the directors, and if any of them are not British by origin, their nationality must be also printed.

2. Date. The date should always be printed in the top right-hand corner in the order: day, month, year, e.g. 21st May, 2004 (21/5/04). Another order is usually employed in the United States: May 21st, 2004 (5/21/04). [14]

3. Name and address, i.e. the inside address or the direction. The inside address is typed in three, four or more lines whichever is necessary, either at the beginning of the letter, or at the end, e.g., *Messrs. Adams and Wilkinson, / 4, Finsbury Square, / London, E.C.2., England.*

4. Salutation. The salutation may be:

- *Sir, Sirs, Gentlemen* (never ~Gentleman),
- *Dear Sirs* (never Dear Gentlemen),
- *Madam, Dear Madam* (for both married and unmarried ladies),
- *Mesdames* (plural).
- Dear Mr., or Dear Mister should never be used!
- *Dear Mr. Jones, (Mrs. Brown / Miss Smith)* may only be used when the sender is fairly intimate with the person receiving the letter.

5. Reference. Underlined heading should look as follows: *Re: Your Order No 12345.* *Re* is not an abbreviation of “regarding”, but a Latin word meaning “*in the matter*”.

6. Opening. If you are hesitating for a phrase with which to commence your letter, one of the following will suit your purpose: *In reply / with reference / referring to your letter of; in accordance with / compliance with / pursuance of your order No.; we greatly appreciate your letter of.* [18]

7. Body. The body is the subject matter that should be concise but not laconic. The sentences should not be too long, the whole matter should be broken into reasonably short paragraphs which should be properly spaced.

8. Closing or the complimentary close. It usually looks something like this: *Yours faithfully / truly / sincerely / cordially* (not *respectfully* as it is too servile).

• *Your obedient servant* is used by the British civil service, i.e. by all non-warlike branches of the British state administration.

• The most appropriate closing is: *Awaiting your early reply with interest / Hoping there will be no further complaints of this nature / Thanking you in advance for any information you can offer.* [18]

9. Stamp (if any) and signatures. The closing, with the signature following it, is made to slope off gradually so that the end of the signature just reaches the right hand margin of the letter.

10. Enclosures. The Word “Enclosure” should be written either in full or in its abbreviated form “Enc.” Usually at the bottom left-hand corner of the letter. [11]

The following activities are recommended for checking comprehension.

We suggest everybody:

1. discuss the following questions:

2. What types of language communication do you know?
3. What are the main characteristics of oral type of speech?
4. Enumerate functional styles of contemporary English.

5. What do you know about the scientific style?
6. Characterize the official style.
7. Discuss the peculiarities of newspaper style.
8. What are the main features of the publicist style?
9. What is the status of belles-lettres style among other functional styles?
10. What dichotomies between the types and the forms of language communication do you know? Do they correlate? [2]

Having discussed the above questions the authors suggest everybody make the test with multiple choices of answers.

2. test comprehension on the topic “Functional Styles”:

1. Function is defined as.....of one element to another.

- A. an opposition
- B. a system
- C a relation
- D. a subdivision
- E. a subgroup

2.....functions does any language have in relation to reality.

- A.2
- B.1
- C.3
- D.5
- E. 12

3.style doesn't refer to the style of official documents.

- A. The language of business document
- B. The language of legal documents
- C. The language of diplomacy
- D. The language of military documents
- E. The language of everyday speech

4. At the very early stages of its development a language was divided into..... related subsystems.

- A.2
- B. 3
- C. 4
- D. 5
- E. 6

5. The main unit of the oral type of speech is...

- A. The noun
- B. The word- combination

- C. The utterance
- D. The word
- E. The text

6. The main unit of the written type of the language is ...

- A. the text
- B. the word-combination
- C. the word
- D. the utterance
- E. the book

7. Belles-letters style implies..... sub styles.

- A. 3
- B. 2
- C. 4
- D. 5
- E. 6

8. Three sub styles of the belles-letters style are...

- A. Conversational, publicist, newspaper.
- B. Language of poetry, drama, official.
- C. Newspaper, conversational, scientific.
- D. Language of poetry, emotive prose, language of drama.
- E. Publicistic, oratorical, official.

9. The common function of three sub styles of the belles-letters style can be called...

- A. Refutable
- B. Imaginary
- C. Aesthetic-cognitive
- D. Aesthetic
- E. Cognitive

10. Emotive prose is ...

- A. A combination of monologue (the author's speech) and dialogue
- B. Narration
- C. A combination of narration and monologue
- D. Questions
- E. Remarks

11. The language of drama is ...

- A. Quotation
- B. Entirely dialogue
- C. Monologue
- D. Narration

E. Combination of the dialogue and narration

12. ... style was the last of all the styles of written literary English.

A. Official

B. Scientific

C. Newspaper

D. Conversational

E. Belles-letters style. [16]

1.2 Stratification of English vocabulary

Having studied the functional styles of the English language we come to the typology of English vocabulary. As we found out in the previous chapter all the functional styles are characterized by specific vocabulary. We consider three levels of stratification of the English vocabulary. It goes without saying that we recommend

Classification of English vocabulary:

- Positive/elevated
- Poetic
- Official
- Professional
- Neutral
- Negative/degraded
- Colloquial
- Neologisms
- Jargon
- Slang
- Nonce-words
- Vulgar words
- Dialectal words. [1]

Besides we can't ignore the fact that *Paradigmatic lexicology* subdivides English vocabulary into stylistic layers. [3, 61]

And *Syntagmatic lexicology* presents a number of stylistic problems connected with co-occurrence of words of various stylistic colourings. There are practically no rules to diagnose whether the recurrence of a word is a stylistic fault or an intentional stylistic device. Our judgement can be facilitated if we have sufficient data concerning the personality of the writer [7].

Making an attempt to study everything we faced the with the problem. In most works of such scholars as I.R. Galperin, I. A. Arnold, and Vinogradov all words of the English language are usually described in terms of neutral, literary and colloquial with further subdivision into poetic, archaic, foreign, jargonisms, slang, etc. [2]

As for J.M. Skrebnev, he uses different terms for practically the same purposes. His terminology includes correspondingly neutral, positive (elevated) and negative (degraded) layers.

Stylistic differentiation suggested by Skrebnev J.M. includes the following stratification. If we learn it we`ll find out some differences.

Positive/elevated

- Poetic
- Official
- Professional

Galperin I.R. suggested the more different layers of the English Vocabulary that`s why the authors of this manual expect everybody to study it closer.

As *Bookish* and *archaic* words occupy a peculiar place among the other positive words due to the fact so they can be found in any other group (poetic, official, professional).

Poetic and highly literary words

Everybody knows that poetic and highly literary words belong to special literary vocabulary. As they are mostly archaic so they are aimed at producing an elevated effect or giving the work of a lofty poetic colouring.

That`s why we recommend to study the following material. Poetic tradition has kept alive such archaic words and forms as follows:

<i>poetic</i>	<i>neutral</i>
woe	sorrow
quouth	speak
harken	hear
speaketh	speaks
cometh	comes
brethren	brothers
wilt	2-nd person singular [2]

Another detail is that poetic words are not freely built. Very often they are built by compounding:

e.g. *young-eyed*, *rosy-fingered*. Poetic words are said to evoke emotive meanings. They colour the utterance with a certain air of loftiness. But very often they become too hackneyed, too stale for this purpose.

Poetic words in an ordinary environment may also have a satirical function. [3]

Special attention is made of *terms*. The authors maintain that the stylistic function of terms varies in different types of speech. Pay attention that in non-professional spheres, such as literary prose, newspaper texts, and everyday speech special terms are associated with socially prestigious occupations and therefore are marked as elevated. On the other hand, the use of non-popular terms shows lack of taste or tact.

So, we mean that these are words denoting scientific concepts or objects, processes, phenomena of science, humanities, technique. One of the most

characteristics of a term is its direct relevance to the system of terms used in a particular science, discipline or art.

e.g. power
transmission
circumference

However in other styles a term may acquire a stylistic function to create the environment, the true-to-life atmosphere of the narration, or to make some reference to the occupation of the character thus creating a particular professional background. [11]

Positive/elevated stratification

Among *elevated words* we can easily find those which are used in official documents, diplomatic and commercial correspondence, legislation, etc. Such words have a tinge of pomposity about them. Their colouring is that of solemnity, and the words are termed «solemn words». The other variety of words is the poetic diction — words used in poetry and lyrical prose. They are «*poetic words*». True, it is hardly possible to delaminate strictly solemn words from poetic words. The stylistic colouring of elevation also occurs in archaisms, bookish words and foreign words. [3]

Archaisms

The term “archaism“ denotes words which are practically out of use in modern language and are felt as obsolete. Archaic words may be subdivided into two groups. The first group is represented by «material archaisms», or *historical archaisms* — words whose referents have disappeared. The second group is formed by *archaisms proper* — those words which have been ousted by their synonyms.

In the works of fiction the use of archaic words serves to characterize the speech of the bygone epoch, to reproduce its atmosphere. It should be noted that archaization does not mean complete reproduction of the speech of past epochs; it is effected by the use of separate archaic words. In other cases, occurring in the speech of a person, archaic words show his attachment to antiquity. In poetry archaisms are used to create romantic atmosphere, the general colouring of elevation. The coloring may be described as poetic and solemn at the same time.

In official form of speech the function of archaisms is the same as in poetry (to rise above the ordinary matters of everyday life), however the colouring produced different. It is the colouring of solemnity. [17]

Bookish words

Studying classification of Galperin I.R. we know that these words belong to that stratum of the vocabulary which is used in cultivated speech only — in books or in such special types of oral communication as public speeches, official negotiations, etc. They are mostly borrowings from Latin and Greek. They are either high-flown synonyms of neutral words, or popular terms of science. It's obvious if we consider the following example:

A great crowd came to see — A vast concourse was assembled to witness.
Began his answer — commenced his rejoinder.

A special stratum of bookish words is constituted by the words traditionally used in poetry («spouse» — husband or wife, «woe» — sorrow, «foe» — enemy). Some of them are archaic: «aught» — anything, «naught» — nothing, others are morphological variants of neutral words: «oft» — often, «list» — listen, «morn» — morning. [2] The authors highly recommend to memorize these words, if you are going to read the literary works in origin.

Foreign words

We'd like to draw the readers' attention to the fact that it's necessary to differentiate borrowings from foreign words.

Foreign words should not be confused with borrowed words. Foreign words in English are for the most part late borrowings from French — those words which have preserved their French pronunciation and spelling. For example, the French formula «Au revoir» used in English by those ignorant of French has something exquisite. In the French word «chic» the same tinge of elegance is felt.

Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. Most of them have corresponding English synonyms. [3]

e.g. *chic* (stylish)

bon mot (a clever witty saying)

tête-a tête (face to face)

Barbarisms have already become facts of the English language: they are given in dictionaries.

Very often foreign words fulfill a terminological function. They have no synonyms.

e.g. *Duma*

Kandidat

blitzkrieg

perestroika

taiga

Both barbarisms and foreign words are used in various styles with various aims. One of their functions is to supply local colour, that is to depict local conditions of life, customs and habits, concrete facts and events and other specific cultural peculiarities. [4]

Neutral stratification

Neutral words form the bulk of the English vocabulary. They are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy.

Negative/degraded stratification

- Colloquial
- Neologisms
- Jargon
- Slang

- Nonce-words
- Vulgar words
- Dialectal words. [7]

Colloquial words are very close to neutral words. They are words with a tinge of familiarity or inofficiality about them. It goes without any saying that there is nothing ethically improper in their stylistic coloring, except that colloquial words cannot be used in official forms of speech.

To colloquialisms may be referred:

- *colloquial words proper* (colloquial substitutes of neutral words), e. g., chap;
- *phonetic variants of neutral words*: baccy (tobacco), fella (fellow);
- *diminutives of neutral words*: daddy, piggy, as well as di
- *minutives of proper names* — Bobby, Becky, Johny;
- words the primary meaning of which refer them to neutral sphere while the figurative meaning places them outside the neutral sphere, making them lightly colloquial. E. g., spoon as a colloquial word means «a man with a low mentality»).
- *most interjections* belong to the colloquial sphere: gee! Er? Well, etc. [8]

We recommend all the students to learn these words in order not to confuse them with the other types of words.

Neologism is a newly coined word, or an established word used in a new meaning. Sometimes they are called nonce words. Lexical neologisms denote new objects: (“neutron bomb”, “teach-in”, “push-button war”). Stylistic nonce words denote already existing objects and notions (“see saw” – “battle”; “know-how”-“skill”). They appear to give more expressive names to the old objects that’s why they are of great attention to stylistics.

Jargon words appear in professional or social groups for the purpose of replacing those words which already exist in the language. We should consider both types of them. They can be subdivided into two groups: *professional jargon words* and *social jargons*. The first group consists of denominations of things, phenomena and process characteristic of the given profession opposed to the official terms of this professional sphere. Thus, professional jargons are unofficial substitutes of professional terms. They are used by representatives of the profession to facilitate the communication. [14]

The group of *social jargonisms* is made up of words used to denote non-professional thing relevant for representatives of the given social group with common interests (e. g., music fans, drug-addicts and the like). Such words are used by representatives of the given group to show that the speaker also belongs to it (I-also-belong-to-the-group function). Very often they are used for the purpose of producing speech incoherent to outsiders. When used outside the group in which they were created, these words impart expressiveness to speech. In literary works the use of jargons indicates to the fact that the speaker belongs to a certain professional or social group. [2]

Words which are called slang words are the part of the vocabulary made by commonly understood and widely used words and expressions of humorous type: — intentional substitutes of neutral and elevated words and expressions. The psychological source of its appearance and existence is striving for novelty in expression. Many words and expressions now referred to slang originally appeared in narrow professional groups; since they have gained wide currency, they must be considered as belonging to slang.

Various figures of speech take part in creation of slang:

the upper storey (head) — metaphor;

skirt (girl) — metonymy;

killing (astonishing) — hyperbole;

whistle (flute) — understatement;

clear as mud— irony.

Expressions borrowed from written speech be found in slang (e. g., «yours truly» used instead of the pronoun «I»). Some slang words are just distortions of literary words: *cripes* (instead of Christ). Slang words are just invented; *shinanigan* (trifles, nonsense). [8]

Some common British slang terms that would be recognized across the country include:

Bobby - police officer

Dosh, Ackers - money

Good Egg/ Bad Egg - moral person/immoral person

Bloke, Chap - man

Mad - insane

Chuffed - pleased, happy

Bags - claiming something because you are first to say so

Whinge - to complain or whine

Pissed - drunk

Spud - potato

Fag - cigarette

Quid- pound money

Bird - girl. [18]

Neologisms are often confused with the nonce words. Try to recognize the difference between them.

Nonce-words are defined as chance words, occasional words, words created for the given occasion by analogy with the existing words by means of affixation, composition, conversion, etc. E. g., «There was a balconyful of gentlemen...») (the word balconyful was coined by analogy with the words «mouthful», ((spoonful)), «handful»). Being non-existent, unknown, yet comprehensible in the given situation, such words produce humorous effect. Being used just once, they disappear completely.

E.g. a *freegan* is an anticonsumerist who eats only what others throw away. Unlike a *dumpster diver*, a *freegan* (hard *g*) limits his scrounging to edibles. This term is too close to euphemisms for copulation to be more than a nonce word". [3]
This is a great difference.

Vulgar words

These words make a stylistically lowest group of words which are considered offensive for polite usage. Vulgar words may be subdivided into two groups: *lexical vulgarisms* and *stylistic vulgarisms*.

Besides, to the first group belong words expressing ideas considered unmentionable in a civilized society. It is, so to speak, the very lexical meaning of such words which is vulgar. The second group — *stylistic vulgarisms* — are words the lexical meanings of which have nothing indecent or improper about them. Their impropriety in civilized life is due solely to their stylistic value — to stylistic connotation expressing derogatory attitude of the speaker towards the object of speech.

In real life vulgar words help to express emotions, emotive and expressive assessment of the object spoken about. When used in works of literature they perform the function of characterization. [7]

Dialectal words are those which remained beyond its literary boundaries, and their use is generally confined to a definite locality in the process of integration of the English national language.

Discuss the questions:

1. What subdivisions of the English vocabulary do you know?
2. What terms are used to describe them?
3. Speak about general literary words illustrating your elaboration with examples.
4. What are the main subgroups of special literary words?
5. What do we mean by neutral words?
6. What subgroups do we refer degraded stratification? Give examples.
7. What are the fields of application of archaic words and forms?
8. What are the main characteristics of slang?
9. What do you know of professional and social jargon words?
10. What is the place and the role of dialectal words in the national language? In the literary texts? [6]

1.3 Patterns of stylistic analysis

Making the assessment of the works produced and analyzed by students we state the following items which should be taken into consideration while analyzing the abstracts from English literature. Before analyzing the texts it is necessary to study the following tips for the whole interpretation.

The complex stylistic analysis of a literary text should cover the following issues:

- The main events in the in the author's life that influenced his artist career, his way of thinking and his style.
- The content of the text being analyzed.
- The main idea of the text, i.e. the author's "message" to the reader.
- Stylistic devices which help to express the main idea (i.e., to characterize the personages, to depict precisely the setting for the event, to express the author's attitude towards the narrated events and the characters, etc.)
- Other stylistic devices (those which do not obligatory help to render the author's message, but build up the style of the narration). [15, 54]

Analyzing the excerpts follow this pattern:

1. Name the book the fragment is taken from and its author.
2. Identify the general character of the text (narration, description, expository speech) and its topic.
3. Identify the manner of presentation (objective, subjective), form of presentation (direct speech, reported speech, first person narration, etc.). In case of description – its plane (close up, middle, panoramic view).
4. Speak on the general slant of the text and its message (ironic, sarcastic, humoristic, etc.).
5. Describe the stylistic effect achieved and identify the means (phonetic, morphological, lexical, syntactical, semasiological EM and SD) used to achieve it, their interaction and stylistic functions. [19, 18]

Besides, we expect our students study the following models of stylistic analysis and choose their own.

Version 1

Procedure of analysis

I. Author

Say what you know about the author, his/her method, about the book from which the analyzed extract is taken.

- The author of this story is...
- This is the first time I've read his/her story (extract), but I think that he/she is a real master for understanding of human nature (a faithful interpreter of the thoughts and feeling of people, a master of narrative and dialogue).
 - The author is very famous as a short stories (novels, etc) writer.
 - The author had a great talent for writing clear and logical prose.
 - The author possessed a warm sympathy for the common man.
 - His/her books combine serious thoughts with a masterful representation of reality.
- He/she is in his/her best in the description of nature.

II. Title

- As for the title of this story (extract) it is an unpredictable one... and only after reading the whole story (extract) it is possible to understand why the author chose such a title.

- The title... shows the main idea of the story (extract).
- The title...is connected with a proverb...(people believes, a legend, etc).

III. Genre

- This story (extract) belongs to a genre of a detective story (autobiography, realistic novel, fairy story, romance, spy story, science fiction, historical novel, tale, sketch, essay, a domestic novel, a novel of manners) with some elements of psychological plot.

- It's proved by presence of...
- Presence of the deep psychological reflections proved it.

IV. Text

1. Scene

- The scene takes place in a (big, small) city (village) in the 19... (at the beginning of the 20th century).
- The scene is laid in London in the 19-th century.

2. Time

- The story covers the period 1 year (day, month, week, some days, months, weeks).
- And in such short period of time the author discovers for us many features of the main characters of this story.

3. Retelling

- The story is about...
- The plot of the story is centred around ... (a murder).

4. Characters

- The central figure of the story is...
- As you can see the main characters of this story are...
- The author treats the main characters with compassion (respect disgust, love, coldness, cruelty, hypocrisy).
- The author doesn't get emotionally involved with his characters.
- The characters are so naturally portrayed hat the reader gets the impressions that are drawn from true life.
- So, the fist main character of this story... is shown as...
- ...' inner qualities are in full harmony with her/his appearance.
- The character of ...is a brilliant example of...
- Writer describes...as...

5. Composition

- I must confess that the plot of this story is as bright (interesting) as the main characters.
- Analyzing the structural components of the plot, there is exposition

- Where the author introduces the main characters, shows the place where the story develops.
- The plot of the story develops gradually.
- Complication represents the development of events and the events are logically arranged. It includes...
 - The highest point of the action is the movement when... it is a climax of the story.
 - And in conclusion in denouement we see...
 - As the author speaks in his own voice, it imposes his personal perception of the events from the beginning till the end.
 - The story is told in the first person, which makes it very convincing.

V. Language

- The speech of the characters is devoided of high-flown words, which adds more realism to the fragment.
- The story is built in descriptive manner with using some dialogues.
- A special attention is paid to interior monologues, which render thoughts and feeling of the main characters.
- The story is told in simple colloquial language and the whole text doesn't seem to be difficult.
- But the story is especially marked by colourful descriptions.

VI. Stylistic devices and expressive means

- All SD and EM employed by author are keyed to the purpose of revealing... (personage).
 - The writer reveals his attitude towards the main character through the following similar...
 - The author employs a few vivid epithets to underline the brightest traits of personage, such as...
 - The SDs add some ironical (humorous) effect, for example...
 - The choice of epithets reveals his/her (ironic) attitude to her (him).
 - Their behaviour is revealed through the metaphor.
 - The story does not abound in tropes, among them...

VII. Personal attitude.

Version 2

Procedures of the interpretation of the poems by Robert Frost”.

1. The interpretation of metrical arrangement.

- Write out the graphical representation of the poem.
- Define the type of the system of versification.
- Define the type of the metrical feet used.
- Note the use of rhythmical modifications, define their stylistic function.

2. The interpretation of rhyme.

- Define the rhythmic pattern of the poem and its function; describe the structure of the stanza.
- Speak on the general character of the rhymes used. Do they carry out any independent function?
- Note the use of the instrumentational devices (alliteration, assonance, consonance). Describe the effect achieved with their help.

3. Summarize the results of the interpretation of metre and rhyme. Speak on the unity of form and content of the poem.

The suggested plan of the interpretation of the poetic form should be treated as the basic one. Each poem is a unique phenomenon, a result of an individual approach of the author towards the material of the language. Thus, the interpretation of each poem requires an individual approach. While interpreting a poem a student must transform the given plan in accordance with the peculiarities of its poetic form and content. [16]

Version 3

I. Speak of the author in brief.

- the facts of his biography relevant for his creative activities;
- the epoch (historical and social background);
- the literary trend he belongs to;
- the main literary pieces (works);

II. Give a summary of the extract (or the story) under consideration (the gist, the content of the story in a nutshell).

III. State the problem raised (tackled) by the author.

IV. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

V. Give a general definition of the text under study: *Types of narration:*

- a 3d person narration / the 1st-person narration (an I-story) / entrusted narration;
- narration interlaced with descriptive passages and dialogues of the personages;
- narration broken by digressions (philosophical, psychological, lyrical, etc.);
- an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.

Compositional Forms: narration, description, argumentation.

VI. Define the prevailing mood (tone, slant,) of the extract (lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.).

VII. The plot structure of the extract (or the story).

Divide the text into logically completed parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- exposition (introduction)

- development of the plot (an account of events)
- 3 climax (the culminating point)
- denouement (the outcome of the story).

VIII. Plot structure techniques (a straight line narrative presentation, a complex narrative structure, a circular pattern, a frame structure).

IX. Presentational sequencing (retardation, presupposition, flashbacks, foreshadowing)

X. Give a detailed analysis of each logically completed part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, secondly, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

XI. Types of text information (content-factual, content-conceptual, content-implied);

XII. Author's message, means of its presentation (artistic details, symbols).

XIII. Title interpretation. [19]

Version 4

Pattern of extended stylistic analysis:

1. Start by responding to the text. Do not comment on features that are missing unless there is a significant comment to make. Do not try to include everything, comment on the most significant aspects of the text. Read the text carefully, think, brainstorm and decide on the best order for your points. You are aiming for an essay that is well ordered and clear. Is there a sense of your own voice, originality or a personal response? Your essay should not be vague, but firmly rooted in close textual examination. Always include concise quotations as evidence. Show your specialist linguistic and literary terms. Do not be repetitive.

2. Define the genre of an analyzed text. Are there recognizable genre conventions, or does the writer break such conventions? What effect is produced by these means? This might be a significant point to make early in your analysis.

3. What is the text about? Analyze the content, the topic, the material.

4. Find out the author's intention, the purpose of the text: to entertain, persuade, instruct, advise, inform. This might affect the language. For example, if it seeks to persuade the text may use emotive, connotative language, and make value judgements. If it is informative, concrete nouns and factual adjectives might dominate the text. If it is instructive, imperative verbs are very likely. A story may have intensifiers and the nouns may be heavily modified. An argumentative text may have tentative modals. Remember that a text may have more than one intention.

5. In connection with the previous point, regard the authorial voice. How conscious are you of the author? What is the perspective - first, second or third person? Is the tone conversational or confessional? Does the writer create a persona? Is s/he subjective or objective? What does the author foreground?

6. What is the audience the text is aimed at? Age, sex, level of education, specialist market? How does the intended audience affect the language and how

much knowledge is assumed? What other values/attitudes of the reader are assumed? What is the language register used and why this one?

7. Form and structure. Analyze the headlines, fonts, italics, bold, punctuation and deviations from the orthodox. But don't spend too long on this, more attention should be paid to the inner structure and logical architecture of the text. How is the content organized? Is it chronological? Does it have flashbacks? Is there a logical development of argument (if, so, therefore, thus, because)? Is there a juxtaposition of ideas? How is the text introduced and concluded?

8. Style, stylistic devices and inner form. Formal, colloquial, use of dialect, standard, non-standard. What characterizes the lexis (Latinate, verbose, taciturn, field specific, laconic)? What about the syntax, are the sentences simple or complex, or is there an unusual word order? Is there dialogue, monologue or reported speech? Are nouns pre/post modified? Is the tone ironic, humorous, sad angry, patronizing? Is the tone consistent or does it shift? Does the text make use of shocking, taboo language? Are there any rhetorical devices? Active or passive voice? Metaphors and other literary techniques? More stylistic devices (alliteration, assonance, imagery, simile, rhyme, pararhyme, personification) and the purpose of their use? Does the textual structure include textual cohesion, reiteration, ellipsis, substitution, collocation or deviant collocation?

9. Techniques of argumentation in the text: Persuasion, political tract, sermon, advertisement. Is there evidence of bias, or does the writer make concessions to the other side of the argument? Does the writer anticipate the other side of the argument? Is there a plea to or sense of camaraderie with the audience? Are there balanced two part sentences and use of semi-colons? Is there a more sophisticated lexis?

10. Your own opinion on the subject and the text, other additional comments. [20]

We simplified the stylistic analysis for the students studied two credit discipline

Version 5

1. Identify the functional style.
2. Give the aim of this functional style.
3. Consider the textual material from vocabulary point of view.
4. Consider the textual material from grammar point of view.
5. Emotional or none - emotional. [16]

Stylistic analysis of English poetry

To annotate the poem:

1. Identify the rhyme scheme.
2. Identify the meter.
3. Define the stylistic devices and expressive means.
4. Write down the questions/ write down the insights. [16]

Useful expressions and words

The suggested extract represents a 3rd Person Narration (the 1st Person Narration) interlaced (interwoven, intermingled) with a dialogue, character drawings, a description, a satirical portrayal of society, a historical event, the inner monologue of the leading character, with the author's digression where he speculates upon the problem of...

The author's digression reveals his vision of life...

The writer digresses from the plot of the story to reveal (convey) his attitude to... (his view on...)

The narration is done in the 1st (the 3rd) person.

The main character is the narrator with his own feelings, thoughts and intentions.

The story-teller portrays his characters by means of a convergence of SDs, such as.

The portrayal of literary personages is done skillfully (masterfully, with great skill).

The description (portray-' narration) may be vivid, convincing, powerful, meaningful. Highly emotional, unemotional, suggestive etc.

The 4th part is focused on John Smith,...

The author focuses (his attention) on the character's inner world.

The author depicts the life of...

The subject of depiction in the 2nd part is...

The passage opens with the atmosphere of growing suspense (excitement, nervousness, fright etc.)

The paragraph abounds in (is abundant in) slang set-phrases

The writer makes an abundant use of ...

The compositional structure of the extract fragment) is based on parallelism.

Parallelism (parallel constructions are) is accompanied by anaphora (framing etc.)

These paragraphs stand in sharp contrast to each other.

The paragraph is built in sharp contrast to the following one. The contrast is reflected (manifested) in the language, both in syntactical and lexical means.

The paragraph is in full accord (accordance) with the preceding one as far as its idea goes.

The author (story-teller) draws a gloomy (majestic, miserable etc.) picture.

The writer uses (makes use of, employs, resorts to) common colloquial vocabulary, juridical terminology (law terms)

to give the narration (to lend) more authenticity and objectivity

to lend the story a humorous ring

to make the story sound melodramatic (sentimental etc.)

It testifies to the writer's mastery (skill).

This detail (fact, expression, device) is suggestive of ... is highly informative.

It suggests that...

It helps the reader guess (realize, come to the conclusion etc.)

It leaves much for the reader's guesswork.

The syntactical pattern of the sentence (paragraph) is suggestive (informative, meaningful).

The syntactical pattern (structure, design) is peculiar (is broken, is violated...) He resorts to high-flown (elevated) words to convey the inner tragedy of his personage.

There is a discrepancy between the bookish, elevated vocabulary and the trivial (banal) situation with ordinary men doing everyday things (or the daily routine of ordinary men).

It usually produces a humorous (ironical) effect. It reveals the writer's ironical attitude to... It is used as a means of irony. The writer makes use of various language means to depict (portray, convey, reveal etc.)

To pursue his aim the author employs (resorts to, adheres to, uses).

The author converses with the reader as if he has an interlocutor before him. (The reader is involved into the events of the text.)

The author lays bare (exposes, unmasks, condemns, touches upon, dwells on, delineates, highlights, stresses, underlines, ridicules, mocks at, accentuates)...

The author lays (puts, places) emphasis (stress) on...

The writer carries the idea to the mind of the reader through...

The SD is the indicator (signal) of the character's emotions (emotional tension, mixed feelings).

The SD stresses (underlines, discloses, accentuates, emphasizes, is meant to point out, throws light on, highlights, adds to, contributes to, (lightens, enhances, intensifies, gives an insight into, explains and clarifies, serves to provide the text with additional emphases).

The satirical (humorous, ironical) effect is heightened (enhanced, intensified, augmented) by a convergence of SD and EM in the paragraph.

The SD contributes (adds) to the same effect (the effect desired by the author, the effect the author strives for, a more colorful and emotional presentation of the scene).

The SD adds importance to the indication of the place (time, manner) of action is suggestive (illustrative, expressive) (it indicates where and when the scene is laid).

The SD is suggestive (illustrative, expressive, explicit, implicit) of...

The SD and EM are linked and interwoven to produce a joint impression (are aimed at achieving the desired effect).

The SD wants (needs) interpreting, decoding. It prepares the ground for the next sentence (paragraph).

The SD makes explicit what has been implied before (lends an additional expressiveness). It is implicit in nature, makes the utterance arresting, enables the author to convey the feelings and emotions of the character, reveals the character's low (high) social position, indicates the step the character occupies in the social ladder, serves best to specify the author's (character's) attitude to. There is no direct indication of that. It is understood indirectly through (perceived through)...

The title (SD) is highly informative (symbolic, emotive, emotionally coloured, emphatic).

The SD suggests a definite kind of informational design. It is to the word "... " that prominence must be given. If we analyze the intonation of the sentence we understand that to the word "... " is given a strong (heavy) stress. Looking deeper into the arrangement of the utterance we come to the conclusion that... The reader traces the marked partiality of the writer for his personage. In order to impose (impress) on the reader his attitude towards the character the author employs...

Leading gradually up to the hidden idea that he is pursuing the writer makes the reader feel... The most convincing proof of the idea is... We'll discuss the implication the following sentence suggests...

Hints and suggestive remarks (implications and suggestions) are scattered all over the text.

It is worthwhile going a little deeper in (to) the language texture.

The idea is hidden between the lines in order to grasp the author's idea.

The word (sentence) is charged (loaded, burdened) with implication (connotation).

The SD suggests a touch of authenticity (plausibility) to the narrated events (it makes the reader believe that the narrated events have actually taken place in real life). The episode is presented through the perception of the character (this type of presenting a picture of life as if perceived by a character that creates the so-called effect of immediate presence). The SD serves as a clue to the further development of the action. The plot unfolds (itself) dynamically (slowly) [14].

1.4 Poetic communication

We should define poetic communication into the separate part. This part is an overview of central concepts for a systematic analysis of poetry, which relates form and content. In particular situation the choice of a speaker is closely connected to the nature and treatment of the topic. Generally speaking, the meanings of a poem result from the interplay between the speaker's situation, the sequence of statements, the rhetorical and poetic forms. Patterns of sound, metre and rhythm create a poetic order that can support or qualify the content. [22]

Though these differences in subjectivity, topic and style, poetry can be primarily defined as language cast in verse, frequently revealing these additional features:

- a subjective first-person speaker or voice;
- brevity, concentration and reduction;
- an unusual use of words and phrases;
- suggestive imagery;
- rhythm and metre;
- repetition of sounds;
- lines grouped in stanzas.

Speaking about poetry it can be related either to *epic*, a story in verse, or *lyric*, a short, subjective, melodious poem. Differences in poetic modes and forms are related to changing cultural functions of poets and poetry. [25]

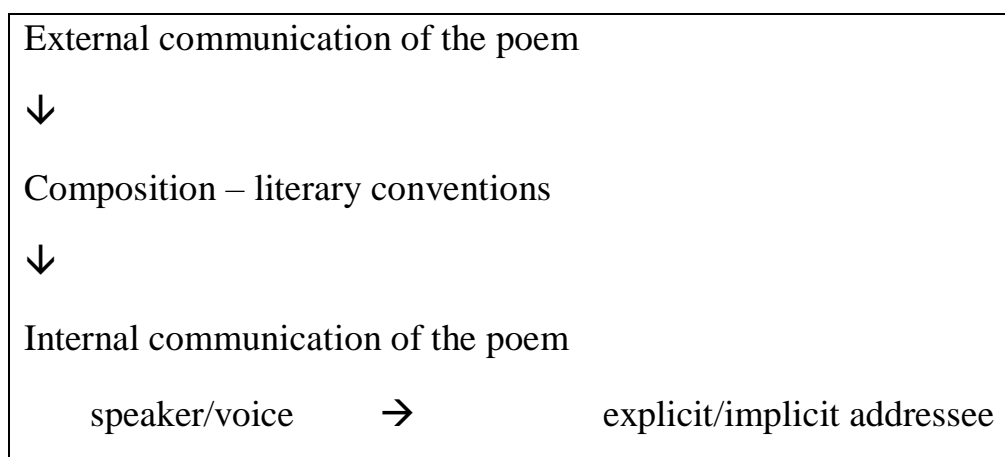
The American modernist Ezra Pound (1885-1972) wanted poetry to show new and challenging views at the beginning of the 20th century: In a Station of the Metro

The apparition of these faces in the crowd;
Petals on a wet, black bough. [19;23]

Judging by the title of the poem it refers to the underground railway in Paris. There is no explicit speaker but rather an anonymous one. This imagist poem presents two sights but leaves the insight up to a reader: it is a kind of riddle. Regular commuters on the underground railway tend to ignore the familiar hustle and bustle and look inward rather than outward. Here, a vague phenomenon suddenly sparks off an association and acquires beauty in the eye of the beholder: faces set off from the background of the crowd parallel with light petals on a dark bough. The analogy between the images and the fact that the background is essential to the appearance of visual figures is stressed by the similarity of the dark vowels in ‘crowd’ and ‘bough’. In a unique way, the poem combines two images related by visual parallels and divided by the difference between culture and nature. The speaker is implicit as a voice, a site of observation and association in order to stress the significance of the images themselves. The special impact of the poem is less based on the reference to a real underground station or on the subjective expression of innermost feelings but on its own self-referential value due to its particular juxtaposition of two images. This poem generates a new aesthetic experience of beauty and defamiliarises our perception of ordinary sights. The form of free verse is given by the author in his poem, in which rather short lines correspond to syntactical units. [22]

The author’s composition of imagery, verse, rhythm, sound and stanza can clearly support or counteract the persona’s utterance to various degrees. Names and pronouns tell us who speaks to whom. The question is in which way the speaker, who assumes the self-reflexive pronoun ‘I’, characterizes him/herself directly and indirectly via his/her relationship to the content and the addressee. The way how the speaker addresses a listener or him/herself, the time and place of the situation, the presentation and unfolding of the topic are of great importance. (see Scheme ‘Poetic communication’). [23]

Scheme ‘Poetic communication’



real author



real reader

The English author **Michael Drayton** (1563-1631) explores the love between ‘I’ and ‘you’ from the perspective of the first person:

Since there’s no help, come, let us kiss and part,
Nay, I have done, you get no more of me,
And I am glad, yea, glad with all my heart
That thus so cleanly I myself can free.
Shake hands for ever, cancel all our vows,
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of love’s latest breath,
When, his pulse failing, passion speechless lies,
When faith is kneeling by his bed of death,
And innocence is closing up his eyes;
Now if thou wouldst, when all have given him over,
From death to life thou mightst him yet recover.[19;27]

The speaker vaguely wavers between attraction and separation, expressed in the appeal to ‘kiss and part’, and the use of the pronouns ‘we’ and ‘us’ versus ‘I’ and ‘you’. The speaker already apprehends what it will be like after they have broken up but, after having detailed the dying of love, suddenly turns to ask the partner to revive their love. Evidently, the author’s composition of the English sonnet (*abab cdcd efef gg*) establishes a framework for the development of the argument. In the first quatrain of four lines, the excited speaker expresses relief about the end of the relationship, stressed by short phrases, emphatic expressions (‘nay’, ‘yea’) and repetitions of ‘no’ and ‘glad’. The second quartet anticipates the future after their separation but ambiguously suggests that the speaker is not as free from love as claimed before by ruling out the possibility of betraying and sign of love in the future. The author’s rhymes belie the speaker’s denial of love: ‘vows’ – ‘again’ - ‘brows’ – ‘retain’. This tension between the persona and the author is confirmed in the next quartet because the persona delineates the slow death of ‘love’, which the author wraps in an allegory of personifications that is clearly at some remove from the direct expression of emotions. In the end, the couplet offers a sudden turn, which is neatly captured in the semantic reversal of the eye rhyme ‘over’ – ‘recover’ (similar spelling but different pronunciation). The speaker, who proposed to break up the relationship, asks his/her partner to save it in the end. After all, the basic opposition between life and death parallels that between being together and apart and undermines the initial happiness about the separation. Drayton seems to explore subjective emotions that characterize difficult love-relationships in general. [23]

The Romantic **William Wordsworth** takes care to express unique subjective emotions:

She dwelt among the untrodden ways
Beside the springs of Dove,
A Maid whom there were none to praise
And very few to love:
A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky.
She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me! [19;28]

The poem does not praise the girl's individual nature as an attractive feature. On the contrary: the speaker undermines his comparison of the girl to a star in an almost ironic way because she is considered beautiful only when no rival is around. The speaker distinguishes himself from others by the particular way he sees and loves Lucy, whom he seems to commemorate less for her sake than for his own. The poem displays an egocentric self because it begins like an epitaph to the unknown girl, putting her down rather than praising her in the middle, and ends with his own elegiac feelings. The poem moves from 'She' to 'me', and the speaker talks to himself. [24]

Even in poems with an explicit addressee, the 'I' and 'you' need not take turns as in a real dialogue if the other is addressed in the mind of the persona. In most cases, the reader overhears the persona talking to him/herself rather than listening to a conversation. A dramatic monologue implies the presence of a listener and insists on the difference between author and persona, who is given a name that defines the pronoun 'I'. In **T. S. Eliot's** (1888-1965) dramatic monologue 'The Love Song of J. Alfred Prufrock', the persona asks an addressee to come along:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask 'What is it?'

Let us go and make our visit. [...] [19;29]

Throughout the whole extract it becomes obvious that we learn less about the party to be visited than about the melancholy of a shy and introspective character: the author's title 'Love Song' is ironic and creates a distance towards the persona. The rhyme alludes to the fact that 'our visit' contains the answer to 'What is it?' because the company of others triggers his tortured self-reflections and sets off his uncertainty and isolation. The author's poetry transfers between metric patterns and free verse, a form that corresponds to his belief that a good knowledge of poetic tradition as the basis of innovation. In the lines: 'Let us go then, you and I / when the evening is spread out against the sky / like a patient etherised upon a table' the initial harmony in content, rhythm and sound evokes a romantic mood, which is undermined by the strange simile of an anaesthetized patient. The benighted consciousness compares to the dusky sky and comments unfavourably on sentimentality. [19]

1.5 Rhetorical form

The term '**figurative language**' refers to *tropes* and *schemes* or *figures of speech*.

The common tropes are: the simile, the metaphor, the pun, the metonymy, the synecdoche, the allegory, the personification, the symbol, the emphasis, the euphemism, the hyperbole, the litotes, and the irony.

Schemes deviate from ordinary syntax by the special arrangement of words or phrases. They are: the inversion, figures of repetition - anaphora, epiphora, parallelism, chiasmus, the asyndeton, the polysyndeton, the paradox, and the oxymoron. [25]

The *symbol* evokes a concrete phenomenon which points to abstract, often more general and ambiguous meanings. The American poet **Edgar Allan Poe** (1809-49) expands the traditional meaning of the bird of ill omen, 'The Raven'. A young man, who fell asleep while reading a strange old book around midnight, envisions a raven, which responds with the single answer 'Nevermore' to all of his questions. The young man asks the raven whether he would relieve him of his painful memory of the dead Lenore or he would meet her again after death, but then he becomes annoyed with the obscure bird:

'Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken! – quit the bust above my door!
Take thy beak from my heart, and take thy form from off my door!'

Quoth the Raven 'Nevermore.'

And the Raven, never flitting, still is sitting, still is sitting

[...]

And the lamp-light o'er him streaming throws his shadow on the floor;

And my soul from out that shadow that lies floating on the floor

Shall be lifted – nevermore! [19;35]

This raven symbolizes the powers of frustration, meaninglessness, melancholy, despair and darkness, which haunt the young man.

The Irish poet **William Butler Yeats** (1865-1939) creates the symbol of the ‘gyre’ in ‘The Second Coming’:

Turning and Turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity. [...] [19;36]

In the given extract the widening circulation, which is calm and graceful to observe in the flight of birds of prey, assumes a general significance as it is connected to a growing spiral of disruption and chaos in an apocalyptic world.

The detection of irony depends upon the frame of reference and the underlying values. In *verbal irony*, the opposite of what is said is meant. In *situational irony*, the opposite of what is expected occurs. In the following text, the ex-slave and first African American poet **Phillis Wheatley** (1753-84) shows no evidence that denies her embracing of Christianity as a liberating force in spite of its discriminating colour symbolism:

‘Twas mercy brought me from my pagan land,
Taught my benighted soul to understand
That there’s a God, that there’s a Saviour too:
Once I redemption neither sought nor knew.
Some view our sable race with scornful eye,
‘Their colour is a diabolic die.’
Remember, Christians, Negroes, black as Cain,
May be refin’d, and join th’angelic train. [19;37]

The word ‘mercy’ might have been used ironically because the gain of faith could hardly outweigh the loss of freedom by slavery. However, instead of verbal irony we can find situational irony in the fact that temporal slavery initiates the captive into Christianity and therefore helps her to acquire eternal spiritual liberation.

Virtually, the poem parallels the following binary oppositions: Africa/America, past/present, (justice)/mercy, heathen/Christian, night/day, ignorance/knowledge, black/white, (damnation)/redemption, devil/God, Negroes/Christians, Cain/Abel, devil/angel, (uneducated)/refined. The poem shows a very symmetric and regular structure in terms of metre and rhyme. The iambic pentameter is only inverted thrice,

marking ‘taught’ in the second line (in alliteration with ‘Twas), and the chiasmic equivalence of the rhymes ‘I’ / ‘eye’, ‘knew’/ ‘view’ in the two central lines of the poem. The opposition between ‘I’ and ‘Some’, past and present, simple ignorance and discriminating ‘knowledge’, and the equivalent alliteration of ‘sought’ / ‘scornful’ suggest an analogy between the speakers past blindness and the white American’s present ignorance. This doubling of opposition and equivalence disturbs the prevalent binary opposition between black and white, as does that between her past and the present, and her past conversion and the possible future of Africans. This doubling suggests that ‘Some’, who discriminate Africans, could change their views of Africans as these could change their views of God. The individual movement from Africa to America and the conversion from paganism to Christianity can be read as a general model for enslaved African-Americans. The poem uses the regular conventions of English poetry. [27]

The English poet **John Donne** (1572-1631) uses *chiasmus* (repetition in inverted order) in his poem 'The Sun Rising' in order to present love as the perfect conjunction of opposites in the chauvinist *metaphors* of female states that need male rulers. In *parallelism*, he neatly captures the statement that, in comparison to love, honour is just as inferior as money:

She is all states, and all princes I,
Nothing else is.
Princes do but play us; compar'd to this,
All honor's mimic, all wealth alchemy. [...][19;38]

Matthew Arnold (1822-88), an English poet, uses *polysyndeton* to emphasise despair about the world in ‘Dover Beach’:

[...]
Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain [...][19;40]

1.6 Poetic form

Metre and rhythm

There are definite characteristic features of metre and rhythm:

◀ Convention determines stressing words. The ‘record’ (/ x) takes a stress on the first syllable, ‘to record’ (x /) on the second.

◀ The *metre* is defined by the kind and number of feet, a particular sequence of stressed and unstressed syllables:

- ✧ iamb: unstressed – stressed (x /, ‘above’),
- ✧ trochee: stressed – unstressed (/ x, ‘falling’),

- ✧ spondee: two stressed (//, 'artwork'),
- ✧ dactyl: stressed – two unstressed (/ x x, 'damnable'),
- ✧ anapaest: two unstressed – stressed (x x /, 'marguerite').

The most frequent numbers of feet are called:

- ✧ trimeter: 'That I did always love' (Emily Dickinson)
- ✧ tetrameter: 'Goe, and catche a falling starre' (John Donne)
- ✧ pentameter: 'When I do count the clock that tells the time' (William Shakespeare)

◀ We usually emphasise adjectives, verbs and nouns but not articles, prepositions and conjunctions. Stress makes a difference. The question 'You did that to him?' (/ x / x /) can make various points: a special emphasis on 'You' expresses surprise about the character of the agent (/ x x x x), on 'that' implies that the action is unusual or incredible (x x / x x), and on the last word that 'he' is a person who would not accept anything of the sort (x x x x /).

◀ The boundaries of lines and syntactic units influence the tempo and breaks of the rhythm. The *end-stopped line* requires a little pause at the end of the line that agrees with a syntactic unit. The *run-on line* demands that the reader passes over the end of the line because the sentence moves on into the next verse. A comma, colon or full stop within a line of verse indicates a pause – *caesura*. The rhythmic dynamics of a poem is determined by the tension between the line of verse and the syntactical order. [26]

Example of the analysis

Task: Read and scan (mark the stresses) the first stanza of William Wordsworth's 'Daffodils', and analyse in which way it supports or qualifies the content.

I wandered lonely as a cloud
 That floats on high o'er vales and hills,
 When all at once I saw a crowd,
 A host, of golden daffodils;
 Beside the lake, beneath the trees,
 Fluttering and dancing in the breeze. [...] [19; 34-35]

Metric reading of the iambic tetrameter would stress 'as' in the first line, '-ils' in the fourth and 'in' in the sixth. However, the sense of rhythm according to meaning and the conventional stress of 'daffodils' (/ x x) allows for minor stresses only. The beginning of the sixth line inverts the iamb and adds one syllable: 'Fluttering' (/ x x). The first line runs on into the second, whereas lines four and five are marked by caesuras. The regular metre creates an underlying harmony. The drifting movement is mirrored by the run-on line. The caesuras suggest that the speaker struggles to come to terms with the sudden overwhelming impressions of nature. The rhythmic deviation of 'fluttering' performs the irregular movement expressed by this word in contrast with the regular 'dancing'. [25]

As for *free verse* in verse paragraphs, it is even more akin to ordinary speech or prose. Metric poetry can be compared to the regular figures of classical ballet, free verse to the variable movements of modern dance, whose patterns are very flexible but nevertheless follow choreography. The American poet **Walt Whitman** (1819-92) celebrated the ordinary man and liberty in democracy in a poetic language liberated from the chains of rhyme, metre and traditional stanza. His form of free verse creates rhythm on top of the stress on meaningful words by the repetition of sounds, words and phrases in rather long lines:

Walt Whitman, a kosmos, of Manhattan the son,
Turbulent, fleshy, eating, drinking and breeding,
No sentimentalist, no stander above men and women or apart from them.
No more modest than immodest.

Unscrew the locks from the doors!
Unscrew the doors themselves from their jambs!
Whoever degrades another degrades me,
And whatever is done or said returns at last to me. [...] [19; 44]

Poems of another American poet, **William Carlos Williams** (1893-1963) cut down the lines considerably, fragment the syntax, stress the individual word and the visual structure of verse paragraphs. For example, 'The Locust Tree in Flowers' evokes how the branch of an old tree, which seems to be almost dead, sprouts new flowers in spring:

Among
of
green

stiff
old
bright

broken
branch
come

white
sweet
May

again. [19; 44-45]

Phonological forms, stanzas and types of poems

Speech sounds create harmony, support memory, connect lines and mark *stanzas*. Poetry is traditionally associated with the use of *rhyme*, the identity of the

last stressed vowel and its subsequent letters in two or more words, in its diverse forms and variations. [22]

Rhyme patterns:

↳ *masculine rhyme*, the similarity of the last syllables stressed in two lines ('man – fan'),

↳ *feminine rhyme*, or double rhyme, a stressed syllable followed by an unstressed one ('gender – bender'),

↳ *triple rhyme* parallels three syllables ('treacherous – lecherous'),

↳ *identical rhyme* includes the consonants before the vowel ('know – no'),

↳ *eye-rhyme* looks similar but sounds different ('move – dove'),

↳ *half-rhymes (impure/ slant/ oblique)* are less 'perfect' than pure or true rhymes because they connect two words by identical consonants (*consonance*, 'loads – lids') or identical vowels only (*assonance*, 'foam- moan'),

↳ *alliteration* links words by the initial letter and is a favourite feature of proverbs ('He who laughs last, laughs longest'),

↳ *internal rhyme* ('East, West, home's best'),

↳ *end rhyme* in the shape of the

◇ couplet: aabb

◇ alternate rhyme: abab

◇ envelope pattern: abba

◇ tail rhyme: abcabc.[19]

English *stanzas* are often defined by the number of syllables, the rhyme scheme and the metre. Couplets are two lines linked by an end rhyme, called *heroic couplets* if written in iambic pentameter, which was frequently used in 17th century drama. The three lines of a tercet (triplet) form a *terza rima* if the middle line of one tercet is turned into the envelope pattern of the following (aba bcb cdc, etc.). The quatrain often comes with an alternate rhyme or in the shape of the ballad stanza, which rhymes abcb dbcb or defe, etc., and alternates tetrameter and trimeter, providing a very flexible form. [24]

Written literary ballads have found favour since the 18th century. Edgar Allan Poe's ballad 'Annabel Lee' embodies his rather morbid idea that the melancholy death 'of a beautiful woman is, unquestionably, the post poetic topic in the world – and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover': [19]

It was many and many a year ago,

In a kingdom by the sea,

That a maiden there lived whom you may know

By the name of ANNABEL LEE;

And this maiden she lived with no other thought

Than to love and be loved by me.

I was a child and she was a child,

In this kingdom by the sea;

But we loved with a love that was more than love –

I and my ANNABEL LEE –
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful ANNABEL LEE;
So that her high-born kinsman came
And bore her away from me,
To shut her up in a sepulcher
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me –
Yes! – that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my ANNABEL LEE.

But our love it was stronger by far than the love
Of those who were older than we –
Of many far wiser than we –
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful ANNABEL LEE:

For the moon never beams, without bringing me dreams
Of the beautiful ANNABEL LEE;
And the stars never rise, but I feel the bright eyes
Of the beautiful ANNABEL LEE;
And so, all the night-tide, I lie down by the side
Of my darling – my darling – my life and my bride,
In the sepulcher there by the sea –
In her tomb by the sounding sea.[19; 47-48]

The **ottava** rima is a stanza of eight lines rhyming abababcc. Wordsworth shortens the pattern to ababcc in the ‘Daffodils’.

Two quatrains and two tercets form the *Italian sonnet*. The quatrains (abab or abba abba) form the **octett**, which precedes the tercets (cde cde or cdc dcd) of the **sestett**. The English poets Sir **Thomas Wyatt** (1503-42) and **Henry Howard**, Earl of Surrey (1517-47) translated Italian sonnets and transformed their structure into the *English sonnet* with **three quartets** and a **couplet**. The English version motivates a variation of one thesis or an alternation of positions in three steps, concluding with a

summary or a surprising turn (M. Drayton's sonnet 'Since there's no help...'). The English Renaissance poets changed the idealizing Petrarchan sonnet from the 14th century into poems on friendship and passionate love that did not exclude physical aspects. The metaphysical poets of the 17th century dared to combine bodily desire and spiritual needs in witty poems. At the end of the 18th century, the English Romantic poets no longer indulged in the great rhetorical show of their predecessors but varied its form and widened the range of topics to include subjective reflections on private situations as well as on history, contemporary society and politics. [28]

Percy Bysshe Shelley (1792-1822) reflected on the relationship between art and politics in his sonnet about Ozymandias, the Egyptian ruler also known as Ramses II.

I met a traveler from an antique land,
Who said – 'Two vast and trunkless legs of stone
Stand in the desert... Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal, these words appear:
My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.' [19; 49]

In his sonnet 'The White House', the Jamaican **Claude McKay** (1889-1948) appropriated the European tradition for political purposes and gave vent to his frustration with racism and segregation in the United States, where he had moved in 1912.

Your door is shut against my tightened face,
And I am sharp as steel with discontent;
But I possess the courage and the grace
To bear my anger proudly and unbent.
The pavement slabs burn loose beneath my feet,
A chafing savage, down the decent street;
And passion rends my vitals as I pass,
Where boldly shines your shuttered door of glass.
Oh, I must search for wisdom every hour,
Deep in my wrathful bosom sore and raw,
And find in it the superhuman power
To hold me to the letter of your law!
Oh, I must keep my heart inviolate
Against the potent poison of your hate. [19; 49]

The *ode* is defined by its solemn and often exalted mood and can take the shape of regular or irregular stanzas of various length and number. **John Keats** (1795-1821), who suffered from the death of his parents as a boy and from the loss of his brother as a young man, expressed his delight in sensuous experience and his melancholy awareness of the brevity of life in his poem 'To Autumn':

1

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.

2

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last ooziings hours by hours.

3

Where are the songs of spring? Ay, where are they?
Think not of them, thou hast thy music too, -
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies. [19; 50-51]

Beginning in the 1960s and 1970s, postmodern poets have strongly expressed their skepticism about the possibility to find order and meaning in reality, about language as representation of reality and poetry as the expression of subjectivity. They have claimed that traditional forms of poetry could not appropriately render the sense of the indeterminacy and arbitrariness of experience. An approach that tries to find a composition that integrates form and content into a coherent and meaningful whole would be inadequate. Instead, it is interesting to see how postmodern poetry invites a rethinking of traditional expectations. In his poem 'Our Youth', **John Lawrence Ashbery** (1927 -) refuses to give an accessible retrospect, which would explain how the present self builds on the past. Instead, he compiles fragments and associations that sometimes verge on surrealism:

Our Youth

Of bricks ... Who built it? Like some crazy balloon
When love leans on us
Its nights ... The velvety pavement sticks to our feet.
The dead puppies turn us back on love. [...]

Do you know it? Hasn't she
Observed you too? Haven't you been observed to her?
My, haven't the flowers been? Is the evil
In't? What window? What did you say there?

He? Eh? Our youth is dead.
From the minute we discover it with eyes closed
Advancing into the mountain light.
Ouch... You will never have that young boy,

That boy with the monocle
Could have been your father
He is passing by. No, that other one,
Upstairs. He is the one who wanted to see you. [...]

Blue hampers ... Explosions,
Ice ... The ridiculous
Vases of porphyry. All that our youth
Can't use, that it was created for.
It's true we have not avoided our destiny
By weeding out the old people.
Our faces have filled with smoke. We escape
Down the cloud ladder, but the problem has not been solved. [19; 51-52]

In the poem some phrases begin but remain incomplete like fragments of memory. As a matter of fact, the poem hardly gives any answers. The questions about the heterosexual gaze take an ironic view of adolescence, the question about

the flowers ridicules the adult's nostalgia. Instead, the boyhood of the past seems to be as fleeting as the impression of the boy passing by in the present. Present and past seem to merge. The poem takes the paradoxical perspective that we can neither grasp our past nor free ourselves from the traditions that shape our lives.

1.7 Narrative communication

A **narrative** combines **discourse**, the form of how something is told by whom to whom, and **story**, the content of what is told.

Oral storytelling is the origin of narrative texts. Oral stories distinctly reveal central narrative features. In order to be interesting and meaningful to a listener, a good story needs to be wrapped and presented like a gift. Mark how the narrator presents her experience in **Alice Childress's** (1920-1994) short story 'Health-Card', which imitates oral storytelling:

Well, Marge, I started an extra job today. ... Just wait, girl. Don't laugh yet. Just wait till I tell you. ... The woman seems real nice. ... Well, you know what I mean. [...] Comes the afternoon, I was busy waxin' woodwork when I notice her hoverin' over me kind of timid-like. She passed me once and smiled and then she turned and blushed a little. I put down the wax can and gave her an inquirin' look. The lady takes a deep breath and comes up with, "Do you live in Harlem, Mildred?" [...] she backed away and retired to the living room and I could hear her and the husband just a-buzzin'. A little later on I was in the kitchen washin' glasses. I looks up and there she was in the doorway, lookin' kind of strained around the gills. First she stuttered and then she stammered and after beatin' all around the bush she comes out with, "Do you have a health card, Mildred?"

That let the cat out of the bag. I thought real fast. Honey, my brain was runnin' on wheels. "Yes, Mrs. Jones," I says, "I have a health card." Now Marge, this is a lie. I do not have a health card. "I'll bring it tomorrow," I add real sweet-like. [...] "Mildred," she said, "I don't mean any offense, but one must be careful, mustn't one?"

Well, all she got from me was solid agreement. "Sure," I said, "indeed one must, and I am glad you are so understandin' 'cause I was just worrying and studyin' on how I was goin' to ask you for yours, and of course you'll let me see one from your husband and one for each of the three children." [...] "Mildred, you don't have to bring a health card. I am sure it will be all right."

I looked up real casual kind-of and said, "On second thought, you folks look real clean, too, so ..." And then she smiled and I smiled and then she smiled again. ... Oh, stop laughin' so loud, Marge, everybody on this bus is starin'. [19; 61]

This narrative reveals typical features of oral storytelling: the teller (1) introduces the story by mentioning what it is about, (2) specifies who takes part in it at which place and time, (3) talks about the development of a conflict, (4) its evaluation, (5) its resolution, and (6) finally marks that the story has come to an end and takes the listener back to the here and now. In most oral stories, the narrator's explanations and evaluations are prominent at the turning point between the complication and the resolution of the problem, but they occur throughout the story in order to repeatedly convey its significance to the listener. In this case, Mildred

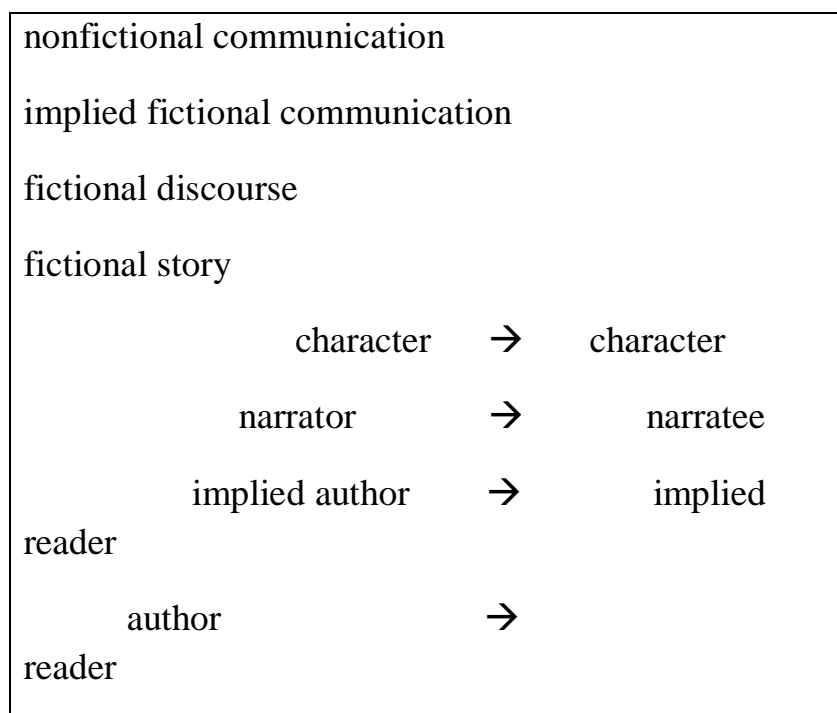
explains to her listener that her lie is the key problem before she introduces her clever resolution with implicit irony: “Well, all she got from me was solid agreement.”

Her story reverses the stereotype of the inferior poor black woman on the level of the story and the discourse. She turns the tables on her employer, who displays prejudice and anxiety. Mildred presents herself as a self-reliant actor and as a clever storyteller with a voice of her own. She not only informs and entertains her friend but creates a black female bond against discrimination. [29]

In everyday life, the actual teller of the story is identical with its first-person narrator, and the real listener with the *addressee* in the story. In Alice Childress’s simulated first-person narrative, the real author is as different from the narrator as the addressee from the real listener. Regardless of the question whether the real reader of this story is black or white, the story implies a reader, who would be able to understand and appreciate that the story is critical about conflicts of class and race and gender: the employer worries about Mildred’s residence in Harlem, consults her husband before she acts, uses ‘white’ language, and is outwitted in the end. In turn, real readers construct an image of the implied author from the whole text, someone who would be responsible for the values and the structure of the story. Here, the implied author would question the racist and patriarchal white culture and promote a resourceful black culture and identity. [30]

Eventually, **model of narrative communication** would distinguish between the real author (Alice Childress) and her readers (you and me), the implied author and reader, the narrator and the narratee (Mildred and Marge) and the figures who talk to each other on the level of the story (Mildred and the white lady).

Model of narrative communication [30]



Short stories resemble oral stories in small size, flexible subject matter, style and form. They often concentrate on one character, action, place and time, and select a particular moment of crisis, reversal and insight. Short stories tend to be less explicit than oral stories and therefore demand great attention to details, images, beginnings and endings. They compensate for brevity by being ambiguous, allusive and suggestive.

Due to their sheer size, **novels** have the option to present a great number of characters and strands of action as well as comprehensive descriptions of both external settings and ‘internal experientiality’, such as scenes of consciousness. They can probe the depth of characters, discuss a range of different perspectives and give a large panorama of society. [30]

Discourse

The basic strategies of narrative analysis are useful to explore how short stories and novels construct fictional worlds. You can analyse a narrative by beginning with the story or the discourse. Discourse determines the quantity and quality of information about the story.

1.8 Narrative situations

The **first-person narrator** shares the characters’ world. The **authorial narrator** is beyond the characters’ world and looks at it from the outside but also has the ability to look into characters. The **figural narrative situation** has no visible narrator and presents events through a character’s perspective.[31]

The first-person narrator is involved in the world of the story. The extent and variation of the temporal and cognitive distance between the **narrating I** and the **experiencing I** determines the quality of the narrative. For example, in the beginning of **Daniel Defoe**’s (1660-1731) *Robinson Crusoe*, the narrator looks back with regret at the former disobedience of his parents, who did not want him to go to sea:

I consulted neither father or mother any more, nor so much as sent them word of it; but leaving them to hear of it as they might, without asking God’s blessing, or my father’s, without any consideration of circumstances or consequences, and in an ill hour, God knows, on the first of September 1651 I went on board a ship bound for London. Never any young adventurer’s misfortunes, I believe, began sooner, or continued longer, than mine. [19; 64]

The narrator also reveals his past perspective, for example by quoting from his diary, which vividly conveys the immediate emotional impact of his recent experience on the island:

September 30, 1659. I, poor miserable Robinson Crusoe, being shipwreck’d, during a dreadful Storm, in the offing, came on shore on this dismal unfortunate island, which I called the Island of Despair, all the rest of the ship’s company being drowned, and my self almost dead.

All the rest of that day I spent in afflicting my self at the dismal circumstances I was brought to, viz. I had neither food, house, clothes, weapon, or place to fly to, and in despair of any relief, saw nothing but death before me [...] [19; 64].

Robinson forms the centre of his own story (**I-as-protagonist**), whereas the first major female English author Aphra Behn (1640-89) uses the first person as a minor character and observer (**I-as-witness**) in her exotic narrative *Oroonoko, or the Royal Slave*. She comments on the natural limits of awareness without direct access to others' feelings and thoughts: "I was myself an eye-witness to a great part of what you will find here set down; and what I could not be witness of, I receiv'd from the mouth of the chief actor in this history, the hero himself". [22]

The narrator as witness often juxtaposes his/her own point-of-view with that of the protagonist and of society, revealing interesting contradictions and conflicts between positions.

Sentiment as a new 18th century ideal is promoted and explored in the English novelist **Samuel Richardson's** (1698-1761) **epistolary novel** *Pamela, or Virtue Rewarded*. Pamela's letters explore in detail her intense emotional responses to her encounters with the wealthy and unscrupulous Mr. B., who pursues her as a sexual object but is tamed by her virtue and marries her in the end.[23]

In opposition to the subjective presentations of the world in the first person, the objective authorial narrator is detached from the characters and their concerns. The **authorial narrative** offers a godlike panoramic view from an Olympic position outside and above the story world. The authorial narrator mediates between the world of the characters and that of the reader, creating the illusion of a fictional world but also breaking it by intrusive comments and reader addresses. The English novelist **Henry Fielding** (1707-54) introduced the authorial narrative in *The History of Tom Jones, a Foundling*: [25]

Reader, I think proper, before we proceed any farther together, to acquaint thee, that I intend to digress, through this whole history, as often as I see occasion: of which I am myself a better judge than any pitiful critic whatever [...] . I have told my reader in the preceding chapter, that Mr. Allworthy inherited a large fortune; that he had a good heart, and no family. Hence, doubtless, it will be concluded by many, that he lived like an honest man, owed no one a shilling, [...] And true it is, that he did many of these things; but, had he done nothing more, I should have left him to have recorded his own merit [...] Matters of a much more extraordinary kind are to be the subject of this history, or I should grossly misspend my time in writing so voluminous a work; and you, my sagacious friend, might, with equal profit and pleasure, travel through some pages [...] [19; 66-67]

Being **omnipresent** and **omniscient**, the authorial narrator can see into the future, read various characters' thoughts and even their subconscious. Sharing his/her distance and supernatural insight with the reader, he/she can expose secrets that characters hide from each other or those that are hidden from themselves with the effect that the reader gains an insight into hypocrisy and blindness. The authorial narrator's superior insight conveys the notion that the world is transparent and comprehensible. [25]

The omniscient narrator's insight into characters sometimes merges into the characters' view of the world, approaching figural narrative. The **neutral scenic narrative** of action and dialogues as if in drama is a borderline case between the

authorial and the figural narrative situation because the perspective is external but the narrator nowhere present.

The term **figural narrative situation** wrongly suggests that the narrator takes the shape of a fully blown person, but it actually refers to the character's perspective. Readers get the impression that they share the thoughts, feelings and perceptions of a character, who serves as a **reflector** of the fictional world. Figural narratives show scenes in the world through the eyes of characters, whereas first-person and authorial narrators often foreground their discourse and tell us about the world with a certain distance. [31]

Figural narrative texts show third-person characters' perspectives, as in the excerpt of *'A Portrait of the Artist as a Young Man'* by the Irish writer, **James Joyce** (1882-1941):

Once upon a time and a very good time it was there was a moocow coming down along the road met a nicens little boy named baby tuckoo. ...His father told him that story: his father looked at him through a glass: he had a hairy face. [...] When you wet the bed, first it is warm and then it gets cold. His mother put on the oilsheet. That had the queer smell.[19; 68]

The beginning refers to a story that the father told his little son. The second sentence suggests that the little boy perceived this story. The choice of words imitates a small child's language to some extent. The father certainly looked at him through a monocle and not a simple glass. The illusion of an immediate access to a third person's mind is particularly interesting if that character could not or would not talk about him- or herself to anyone. In addition, the information is not filtered, as it would be in a first-person narrative due to the fear of exposing oneself to others. Who would volunteer information on wetting he bed? [30]

Voice and focalization

A different concept of the narrative situation deals with the question of voice (*'Who speaks?'*) and the question of focalization (*'Who perceives?'*). The question of voice can be extended to 'Who speaks to whom from which position in relation to the story?' Focalization has 'perceptual, psychological and ideological facets', which are sense impressions, emotional and cognitive processes and a system of norms.[28]

In some cases, the invisible, covert narrator is merely a voice that reports information. The author passes on the task of evaluating the story to the reader. In contrast, an overt narrator appears as a mediator in the discourse. Overt narrators introduce themselves and the stories to the reader and give comments that guide the readers' understanding. [29]

Variations of the narrator's position

A heterodiegetic narrator does not belong to the world of the characters. A homodiegetic narrator belongs to the story world and is called an autodiegetic narrator if he/she tells the story of his/her own life. These technical terms roughly correspond to the concept of third-person and first-person narrative situation.[28]

In a story-within-the-story, an embedded narrative within a frame narrative, the intradiegetic narrator tells his/her embedded story from within the primary or frame narrative, which is told by the extradiegetic narrator. Framing narrative directs the reader's attention to the ways and uses of storytelling itself in the specific transition

zones between one story and another, and indirectly in the relationship between the embedded and the frame narrative. In *The Scarlet Letter*, the American novelist **Nathaniel Hawthorne** (1804-64) introduces the story about a proud adulteress in Puritan Salem in the 17th century with a contemporary scene from the 19th century, 'The Custom House'. In this frame, the narrator, who was suffering from bureaucracy and the oppressive atmosphere, found the fascinating papers and documents of a story that he has reconstructed. The embedded story of the Puritan past presents both the origins and a mirror image of New England culture in the 19th century. In his novel, he juxtaposes the authoritarian discourse of dogmatic Puritanism, which dominates society and politics, and the persuasive discourse of humanist ethics, which guides the outcast Hester Prynne. The public perception of Hester Prynne, who was condemned to wear the scarlet letter 'A' because she had committed adultery, is slowly changing due to her charitable behavior. However, the narrator remarks with irony that the male elite of the Puritan community is less forgiving than the people:

The rulers, and the wise and learned men of the community, were longer in acknowledging the influence of Hester's qualities than the people. The prejudices which they shared in common with the latter were fortified in themselves by an iron framework of reasoning that made it a far tougher labor to expel them. [19]

The narrator undermines the legitimacy of the leading Puritan men, who were expected to be models of virtue and wisdom but whose narrow-minded reasoning ironically confirms rather than questions stereotypes. The 'reformed sinner' becomes the model of true virtue without any pretension to social power as opposed to the despotic Puritan regime. [32]

The narrator's presentation of him/herself and the story leads us to the question whether he/she is reliable or unreliable. In general, the omniscient and detached heterodiegetic narrator inspires confidence. We have to be more careful with homodiegetic narrators because of their limited perception and insight. In Charlotte Perkins Gilman's (1860-1935) story *The Yellow Wallpaper*, the autodiegetic narrator confronts the reader with different assessments of her condition:

John is a physician, and perhaps – (I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind -) perhaps that is one reason I do not get well faster.

You see he does not believe I am sick!

And what can one do?

If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression – a slight hysterical tendency – what is one to do?[19; 70-71]

If the female narrator maintains - in secret and against male authority – that her health is even worse than 'nervous depression' and a 'hysterical tendency', how far does the reader believe her version of the story? What, in turn, should the reader make of her husband's downplaying her illness? This ambiguous situation draws the reader's attention to the question of reliability, a narrator's or a character's trustworthiness, social position, (hidden) motives and strategies. We hardly trust a narrator who openly confesses to uncertainty, mental problems or profoundly

disagrees with what everybody else says. However, his/her unfamiliar perspective also gives new insight into society. [30]

The reader has basically three strategies to test the reliability of a narrative, to check its (1) *consistency*, (2) *coherence*, and (3) *correspondence*.

(1) A consistent narrative does not reveal contradictions between the narrator's words and acts, values and judgements, self-image and images by others, his/her version of events and those of others.

(2) A coherent narrative presents a story in which one event leads to another without significant temporal or logical gaps.

(3) There is no direct correspondence between reality and fiction, which creates its own world, but rather one between the fictional models of reality and the dominant view of the world at the time of writing. [31]

From the literary viewpoint, the contextual frames of reference (historical background) define implicit and explicit norms, such as the 'nature', relationship and function of men and women, black and white, rich and poor, the individual and society, insider and outsider, home and abroad, reason and emotion, good and evil, and other aspects. Without doubt, the criterion of correspondence is more helpful with realistic stories than fantastic ones, which have more options to create alternative worlds. In **Donald Barthelme's** (1931-89) short story 'The Baby', the self-righteous first-person narrator is obsessed with the breaking and enforcement of rules in education. He punishes his baby for tearing pages out of a book by locking her up for hours. This treatment, the narrator continues, was 'worrying my wife. But I felt that if you made a rule you had to stick to it'. His view of education verges on tyranny and contradicts both his wife's and our contemporary notion of the psychology and upbringing of babies. In the end, he has sentenced the baby to years of confinement and realizes that he has a problem:

I solved by declaring that it was all right to tear pages out of books, and moreover, that it was all right to have torn pages out of books in the past [...] The baby and I sit happily on the floor, side by side, tearing pages out of books, and sometimes, just for fun, we go out on the street and smash a windshield together. [19; 72]

We can question both the narrator's judgement and his basic perception of reality when he tells us that 'We gave the baby some of our wine, red, white, and blue, and spoke seriously to her'. The narrator gives no hint that his statement is ironic or metaphoric. In literal terms, giving wine to a baby would be irresponsible, but giving blue wine and arguing seriously with a baby makes us ask whether the narrator is in his right mind. However, we can read this statement as authorial irony about the United States because the colours of the national flag are transferred to those of an intoxicating drink. Strange characters and unreliable narrators defamiliarize the vision of the world and challenge our views. Thus, Barthelme's story gives rise to a discussion of the relationship between the individual and society, the questions of freedom, responsibility and justice in education and in the law. [29]

Focalization asks who perceives what in which way. You can spot the focaliser by tracing the reference of the verbs of perception, feeling and thinking to the subject of the statement. **Internal focalization** locates the perspective within a character,

limiting the information to his/her perceptual and conceptual grasp of the world. Internal focalization can vary between **fixed focalization**, which is restricted to one and the same perspective throughout the narrative (James Joyce, *Portrait of the Artist as a Young Man*), **variable focalization**, which presents different scenes through different perspectives (Wilkie Collins (1824-89), *The Woman in White*), or **multiple focalization**, which invites comparisons between several perspectives of the same event (Julian Barnes (1946 -), *Talking It Over*). **External focalization** presents information of characters' external behaviour, such as speech and action, excluding feelings and thoughts. The term **zero focalization** does not mean that no perspective is given but that the perspective cannot be attributed to someone in particular or has no restrictions and thus can vary, such as an omniscient narrator. The question is whether the different points-of-view can be subsumed under one **comprehensive or monologic view** of the world or fall apart into **conflicting or dialogic perspectives**, multiplying options to make sense of the world. [25]

The **narrative report** represents a character's speech or thought in the narrator's style. Often, it takes the form of a summary, as in the beginning of **Chinua Achebe's** (1930-2013) story '*Dead Man's Path*':

Michael Obi's hopes were fulfilled much earlier than he had expected. He was appointed head master of Ndume Central School in 1949 [...] Obi accepted this responsibility with enthusiasm. He had many wonderful ideas and this was an opportunity to put them into practice. [19; 74]

A later passage from the same story reveals how the narrator shifts his representation of Ms Obi's thoughts and words in **indirect discourse (id)**, **free indirect discourse (fid)**, **narrative report (nr)**, and **direct discourse (dd)**:

(id) She began to see herself already as the admired wife of the young headmaster, the queen of the school.

(fid) The wives of the other teachers would envy her position. She would set the fashion in everything ... **(id)** Then, suddenly, it occurred to her that there might not be other wives. **(nr)** Wavering between hope and fear, she asked her husband, looking anxiously at him.

(dd) "All our colleagues are young and unmarried," he said with enthusiasm, **(nr)** which for once she did not share. [30]

In a perfect example of *zero focalization*, the heterodiegetic narrator zooms into and out of the wife's mind and presents her husband's utterance from the outside. The narrator introduces her reflection with the tag clause 'She began to see' and paraphrases the content of her thought in indirect discourse. The phrase 'queen of the school' is ironic because it suggests a traditional role that contradicts the couple's idea of modernization. The focalization foregrounds her revealing dreams of prominence in free direct discourse, exposing their narcissistic quality. The narrator moves a step back and records the change of her thought in indirect discourse. The specific thoughts of hope and fear are not given in detail because it seems more important that her expectations will be disappointed. The narrator does not quote her question, which is implied in her thought, but her husband's answer. Her emotional response is summarized in a matter-of-fact style that prevents the reader's identification with her. The narrator exposes the gendered difference between Mr and

Ms Obi's 'wonderful ideas', stressed by the fact that she does not reveal these thoughts to her husband, who may disapprove of them. However, her secret aspiration to become 'the queen of the school' also reflects back on his presumption of an absolute leading role in the village. [22]

Free indirect discourse lies on the border between telling and showing. The narrator marks mediation by transforming the first person and present/future tense to the third person and past tense/conditional: "The wives of the other teachers will envy her position" would have been "The wives of the other teachers would envy my position." [22]

Often, free indirect discourse mixes the narrator's and the character's voices and views. **Virginia Woolf's** (1882-1941) novel *To the Lighthouse* explores how a six-year-old son perceives his father:

He hated him for coming up to them, for stopping and looking down on them; he hated him for interrupting them; he hated him for the exaltation and sublimity of his gestures; for the magnificence of his head; for his exactingness and his egotism (for there he stood, commanding them to attend to him); but most of all he hated the twang and twitter of his father's emotion which, vibrating around them, disturbed the perfect simplicity and good sense of his relations with his mother. [19; 75]

Whereas the repetition of the third-person pronoun and the verb stresses the intensity of the son's hate, the father's particular characteristics are given in the narrator's elaborate words, which reveal a distance towards the boy's strong feelings. [28]

The free direct representation of an 'ordinary' stream-of-consciousness in **interior monologue** faithfully quotes the character's thoughts. Narrative mediation gives way to the character's psychological association. Being half asleep in bed, Molly Bloom thinks about her first encounter with her husband at the very end of **James Joyce's** *Ulysses*:

[...] all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes then I put the rose in my hair like the Andalusian girls use or shall I wear red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I [...] [19; 76]

The showing of free direct thought gives readers an 'immediate' insight into another person's mind, which is inaccessible to them in real life. [29]

Time

A present narrator tells a story at a variable point of time after its last event. The narrator has many options to shape the story by manipulating the temporal duration, order and frequency of relating story elements. Often, the specific temporal organization of the story is called a **plot**. [32]

The **duration** of a narrative results from the relationship between the **discourse time** (the time you need in order to tell and listen or read the story) and the **story time**. We expect narrators to omit aspects of no importance (**ellipsis**), telescope or zoom events of average or minor importance (**summary**), and show events of importance in the same time of their occurrence (**scene**) or even in slow-motion

(**stretch**). A **pause** in the relation of events occurs at the description of the setting, reflections or comments. All of these techniques can be turned to particular uses: the narrator may omit an important feature for reasons of suspense, briefly mention fundamental incidents in order to focus on their effects, and expand short events for comic or symbolic purposes. [32]

Laurence Sterne's (1713-68) novel *Tristram Shandy* is, among many other things, a comic novel about writing a novel and a book on time and timing. Tristram Shandy's intention is to give a complete picture of his life from its very beginning. In the fourth volume of the book, the autodiegetic narrator Tristram has not yet proceeded farther than the first day of his life. He is afraid that he will never be able to tell the story of his life because a day of his life contains much more than he can write off in one day, and so his writing will never catch up with the life he lives. [30] Frequently, he interrupts the story for reflections on the process of his writing, for general considerations and reader addresses, for example:

I enter upon this part of my story in the most pensive and melancholy frame of mind [...]

- I won't go about to argue the point with you, - 'tis so, - and I am persuaded of it, madam, as much as can be, 'That both man and woman bear pain or sorrow, (and, for aught I know, pleasure too) best in a horizontal position.' [19; 77]

In addition, Tristram struggles with the **order** of the narrative. A simple oral story begins with the beginning, arranges the events in chronological sequence and ends with the ending. Where do you begin with the story of a life? Tristram does not begin with his birth but the strange circumstances of his conception. Instead of omitting details himself, he gives readers who are not as curious about it the advice to skip parts of the text. His attempt to trace relationships between everything that is remotely connected to the story of his life leads to frequent interruptions, **associative digressions**, and an **anachronic** (non-chronological) combination of diverse stories about his father and his uncle rather than himself. The narrator interrupts the present chronology of the story and connects it to the future by **flashforward** and to the past by **flashback**. Besides the beginnings, endings are of prime importance for the interpretation of the story. Sterne's novel does not end with Tristram Shandy's practical achievements or conclusive opinions, but with an embedded nonsensical story, which reflects the playful book as a whole. [25]

A short fairy tale or a short story will usually relate every event or situation once. In a novel, the **frequency** of referring to events or situations can be handled in a more flexible manner. Tristram Shandy comes back repeatedly to his birth because being intent on telling everything, he digresses and has to return in order to relate particular circumstances. A significant variation of frequency is the repetition of the same situation by various narrators or focalisers. **Julian Barne's** novel *Talking It Over* is about an eternal triangle of two friends who fall in love with the same woman. The novel sports the motto '*He lies like an eye-witness*', which prepares the reader for the protagonist's different subjective versions of the same situations. The reader can reconstruct the basic external events, which, however, are of less importance than the differences between the first-person narratives. It is ironic that although the characters never seem to agree with each other at any given moment,

they gradually change and take over the others' perspectives and positions in the triangle. [29]

Story

The setting of a story is more than simply the time and place when and where the story happens. Look at a scene from the beginning of **Charlotte Brontë's** (1816-55) novel *Jane Eyre* and mark the symbolic meaning of the setting. The orphan Jane was excluded for alleged misbehaviour from the happy gathering of her foster-family in the living-room:

A small; breakfast-room adjoined the drawing-room, I slipped in there. It contained a book-case; I soon possessed myself of a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.

Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves in my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near, a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast. [19; 79]

The house of Jane's foster-family does not offer her the warmth of a home. She responds to her exclusion by the double retreat into the room next door and a precious private space of her own, marked off by the permeable boundary of the curtain. The colour red returns as a symbol of her passions, which are the cause of her separation from the other children and made her rebel against being abused. The curtain is not quite closed and the window offers a view, signifying that her place as an outsider is neither here nor there but in-between, subject to influences from the private and the public sphere, society and nature. The bleak and freezing afternoon, however, does not provide an escape from her situation but rather mirrors her inner desolation. So does the shrub in the storm-driven rain, which adds to the sad and melancholy effect of the setting. Throughout the novel, oppressive houses, exclusion and inclusion, retreats into private places, vistas through windows, escapes and the change of seasons form the literal and symbolic locations of Jane's internal and external development. [19; 80]

Settings have many functions. Even detailed descriptions of places and objects never come up to the fullness of phenomena which the real world offers to perceptive observers but form verbal scaffolds that the reader imaginatively transforms into pictures. Within the fictional world, settings serve as locations for characters in action, and provide a scenery and an atmosphere characters perceive and respond to in various ways. In addition, settings acquire aesthetic meaning in terms of their symbolic function and in comparison to similar or opposite settings in the whole story. Finally, the setting is related to the social, political and cultural field in the sense of social inclusion and exclusion as well as the drawing and transgression of boundaries marked by race, class, gender, region, nation, etc. [23]

The term 'character' suggests an interesting and unusual individual in real life. The **fictional character** in a text is made of words and influenced by literary,

historical and cultural concepts and conventions. In opposition to the theatre, where an actor performs a role on the stage, the story merely presents the verbal skeleton of a figure, which the reader imaginatively fleshes out in a similar way as the sketch of the setting. However, the narrative is superior to the theatre in representing the inner lives of fictional characters (by internal focalization). [29]

A character can be defined by:

- ◀ a name, which suggests an individual,
- ◀ a bundle of character traits (psychological description),
- ◀ the internal activities of perceptions, emotions, thought and subconscious phenomena, and
- ◀ the external appearance and activities of speech and action.

Characterization is given **directly** by the self-image in comparison to images by the narrator or other characters, and **indirectly** by the quantity of perceptions, emotions, thought, speech and action.

Conception of characters in narrative texts:

- ❖ **Flat** or **round** (simple types or complex individuals)
- ❖ **Static** or **dynamic** (unchanging or developing)
- ❖ **Transparent** or **opaque** (fully explained, closed or enigmatic, open)
- ❖ **Psychological** or **transpsychological** (ordinarily or extraordinarily self-aware and perceptive) [25]

The fictional character is positioned within a **constellation of characters**, which can be analysed according to (1) the **social structure** of the fictional world (generation, gender, class, race, etc.), (2) the **structure of perspectives** (including the narrator's and the characters' concepts and values), and (3) the **aesthetic structure** of similarity and contrast, symmetry and asymmetry. [25]

In addition, the character is related to the **structure of action** or the plot in the sense of a logical connection between individual actions. An action is of importance if it leads to a change in the plot. A **minimal action** can be seen as sequence of three stages: (1) a situation that reveals the option to act, (2) the refusal to take action or the realization of a possible action, and (3) the failure or success of the action. [27]

Besides actions, an analysis of the plot also includes **incidents** of they change the circumstance and thus lead to a new situation. In the text as a whole, the beginning, the turning points and the ending are of crucial importance. If characters achieve their goals, resolve conflicts or die, if the good are rewarded and the bad are punished (**poetic justice**), we talk about the **closure** of a narrative rather than an **open ending**. The particular significance of beginnings and endings becomes especially apparent if you rewrite them. In **Charlotte Bronte's** novel **Jane Eyre**, the heroine falls in love with Mr Rochester, who keeps his wife, a madwoman, locked up in the attic. The white Caribbean **Jean Rhys** (1894-1979) presents Mrs Rochester's early life in **Wide Sargasso Sea**, explaining how the sensitive, beautiful Caribbean heiress went mad, living with the man who married her for financial reasons but did not love her. **Charles Dickens** (1812-70) altered the ending of his novel *Great Expectations* in order to meet readers' demands for a happy ending. The first version ended on a sober note: after many years spent abroad, the disillusioned hero meets again the

woman he loved in vain, but now he keeps his distance towards her, who haughtily rejected him before. The second version leaves them walking hand in hand in the mellow light of the evening. [19]

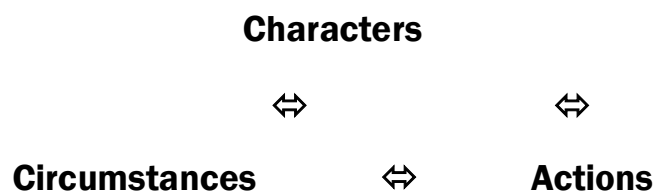
Comprehensive structures of action often follow conventional patterns, such as the courtship or **marriage plot**, a love story with its ‘appropriate’ ending, or an **initiation plot**, a story of growing up and achieving maturity. In cases of **multiple strands of action**, an analysis of the relationships between plots should complement that of particular plots. [30]

Functions of characters

Characters can be analysed according to their mere function within the action or as individual agents. The functional view of a character is not interested in its psychological dimension but rather in its position as the subject or object of the action, the sender or receiver, helper or opponent. In this view, characters can assume various functions at the same time or in succession. This form of analysis is more adequate for texts that use stereotypical characters and emphasise action, such as fairy tales, soap-operas and adventure novels. For example, James Bond is sent on a mission by the secret service, fights the opponent, meets a beautiful woman, who is an object in the game or turns from an opponent to a helper; Bond defeats his opponent and retrieves a material good or creates a general good by saving the world (receiver) from evil. [22]

In opposition to **novels of action**, **novels of character** demand a more detailed analysis of the interrelationship between character and action. In order to become an agent in the first place, a character needs to have the ability, motivation and intention to act, and has to be in the position to act.

The relationship between characters, actions and circumstances (setting in the sense of situation and incidents) helps to explain the **dynamics of a story**: [27]



A fictional character’s psychological disposition or potential is realized in **internal** and **external actions** (or inaction due to fear, weakness, laziness). Either way, **action** or **inaction** indirectly characterize the figure. The particular circumstances that characters live in have a certain influence on their material and psychological existence. In reverse, characters perceive, react to and change circumstances, which may offer or restrict options to act. [32]

In a historical perspective, the options of how to tell stories have expanded. **Non-realistic** narratives have existed since time immemorial. The term **romance** has been applied to medieval stories of heroic knights and to non-realist narratives about extraordinary lives, incidents and settings, including supernatural intervention. Since the 18th century, **realistic** narratives have created the **illusion** of a probable world by imitating external reality. The representation of **external reality** has shifted to that of

internal reality or the consciousness of reality in **modernist** narratives since the late 19th century. After the Second World War, **anti-illusionist postmodernist fiction**, which takes up the subjective, ambiguous and fragmentary style of modernist texts, refuses to tell realistic stories any longer and rather talks about fiction itself. **John Barth**'s (1930 -) ironic '*Life-Story*' is a case in point because it does not tell the story of someone's life but rather discusses how to tell it: [22]

Without discarding what he'd already written he began his story afresh in a somewhat different manner. Whereas his earlier version had opened in a straightforward documentary fashion and then degenerated or at least modulated intentionally into irrationalism and dissonance he decided this time to tell his tale from the start to finish in a conservative, 'realistic', unself-conscious way. He being by vocation an author of novels and stories it was perhaps inevitable that one afternoon the possibility would occur to the writer of these lines that his own life might be a fiction, in which he was the leading or an accessory character. He happened at the time☆ to be in his study [...] [19; 84]

☆ 9:00 A. M., Monday, June 20, 1966 [19; 84]

The writer is no longer an author in the traditional sense of a god-like creator because he seems to lack control over his story. The statement that the writer aspires to a 'realistic' version is qualified by the inverted commas, which make the reader wonder what 'realistic' means. The story will neither be realistic nor come into being in the first place. The following sentences and the footnote suspend the clear separation between the author, the third-person narrator and the writer in the story. The writer in the story has the same profession as the author. The beginning of the sentence, 'He being by vocation an author', refers to the writer in the story, who needs not to be 'the writer of these lines', who could be the author or the third-person narrator. The fact that the writer within the fictional story gets the idea that 'his own life might be a fiction' is as paradoxical as the expression 'perhaps inevitable.' The footnote, a feature of documentary texts, points to an identity between the author and the writer by referring to a plausible time and date of writing. If the writer's own life was a fiction, a fictional story would be the most 'realistic' form to represent it. Barth teases the reader, who expects to find 'life' in this story, by telling that the narrator himself prefers traditional romances, tales of adventure and realistic narratives to experimental literature. The ambiguous, confusing discourse crisscrosses the boundaries between fiction and fact, challenging the reader's predilections and assumptions about the representation of reality. [30]

2 THEORETICAL - PRACTICAL PART

2.1 Samples of stylistic analysis

Sample 1

The older professor looked up at the assistant, fumbling fretfully with a pile of papers. “Farrar, what’s the *matter* with you lately?” he said sharply.

The younger man started, “Why ... why ...” the brusqueness of the other’s manner shocked him suddenly into confession. “I’ve lost my nerve, Professor Mallory, that’s what ‘s the matter with me. I’m frightened to death,” he said melodramatically.

“What *of?*” asked Mallory, with a little change in his tone.

The floodgates were open. The younger man burst out in exclamations, waving his thin, nervous, knotted fingers, his face twitching as he spoke. “Of myself ... no, not myself, but my body! I’m not well ... I’m getting worse all the time. The doctors don’t make out what is the matter ... I don’t sleep ... I worry ... I forget things, I take no interest in life ... the doctors intimate a nervous break down ahead of me ... and yet I rest ... I rest ... more than I can afford to! I never go out. Every evening I’m in bed by nine o’clock. I take no part in college life beyond my work, for fear of the nervous strain. I’ve refused to take charge of that summer school in New York, you know, that would be such an opportunity for me ... if I could only sleep! But though I never do anything exciting in the evening ... heavens! What nights I have. Black hours of seeing myself in a sanitarium, dependent on my brother! I never ... why, I’m in hell ... that’s what the matter with me, a perfect hell of ignoble terror!” – Dorothy Canfield Fisher, an extract from “The Heyday of the Blood”

The extract above is taken from a short story “The Heyday of the Blood” by Dorothy Canfield Fisher, so it belongs to belles-letters style.

The extract is written in the form of the dialogue between Professor Mallory and his young assistant Farrar.

Sentences in the extract are mainly short to reflect Farrar’s worried emotional state and excited speech.

To reflect the social status and education of the two characters formal (bookish) words are used, such as *fretfully*, *brusqueness*, *to intimate*, *for fear*, *sanitarium*, *ignoble*. Though neutral words prevail, as they are the best means to reflect Farrar’s emotional state and speech.

Dorothy Canfield Fisher used the following tropes:

- Alliterations (the repetition of adjacent or closely following consonant sounds [f], [p] and [b]) – **f**umbling **f**retfully; **p**ile of **p**apers; in **b**ed **b**y nine; **f**or **f**ear. This phonetic SD (I. R. Galperin), phono-graphical EM (V. A. Kukharenko), unit of syntagmatic phonetics (Yu. M. Skrebnev), or rhetorical figure (American and British stylists) brings a melodic effect into the extract.

- Italics – what’s the *matter* with you; what *of*. This graphical EM (V. A. Kukharenko), or rhetorical figure (American and British stylists) is used in the extract to show the words that are pronounced with emphasis.

- Breaks-in-the-narrative (aposiopesis) shown graphically by three dots – why ... why ...; of myself ... no, not myself, but my body! I’m not well ... I’m getting worse all the time. The doctors don’t make out what is the matter ... I don’t sleep ... I worry ... I forget things, etc. This syntactical SD (I. R. Galperin), a unit of paradigmatic syntax (Yu. M. Skrebnev), or rhetorical figure (American and British

stylists) is used to show that Farrar is overexcited, over worried and does not know what to do and what he is ill with, and his emotions prevent him from speaking.

- Hyperbole (deliberate exaggeration) – I'm frightened to death. It is a lexical SD (I. R. Galperin and V. A. Kukhareno), a figure of quantity (Yu. M. Skrebnev), or a rhetorical figure (American and British stylists). As this phrase is used quite often to show how much one is frightened, it is a trite hyperbole.

- Metaphors - the floodgates were open; the younger man burst out in exclamations; I'm in hell. It is a lexical SD (I. R. Galperin and V. A. Kukhareno), a figure of quality (Yu. M. Skrebnev), or a rhetorical figure (American and British stylists). In the extract we have one trite metaphor (I'm in hell) and two genuine ones (the floodgates were open; the younger man burst out in exclamations) to characterize Farrar and his state.

- Epithets – thin, nervous, knotted fingers; black hours. Both epithets are trite, as they are quite often used to describe thin fingers and one's difficult time respectively. The first (thin, nervous, knotted fingers) is a string of epithets, and the second (black hours) is a transferred (figurative) epithet. Epithet is a lexical SD according to I. R. Galperin and V. A. Kukhareno, or a rhetorical figure according to American and British stylists.

- Complete parallel constructions – I worry; I forget things; I take no interest. This syntactical SD (I. R. Galperin and V. A. Kukhareno), or rhetorical figure (American and British stylists) is used to bring rhythmic effect to the utterance and make several ideas equally important.

- Interjection – heavens! It is a derivative bookish interjection, a lexical EM (I.R. Galperin) used to show Farrar's emotions.

- Oxymoron – a perfect hell of ignoble terror. Oxymoron is a lexical SD (I. R. Galperin and V. A. Kukhareno), a figure of contrast (Yu. M. Skrebnev), or a rhetorical figure (American and British stylists). In this extract two genuine attributive oxymorons are used in one string to characterize Farrar's great fear of the situation.

- Punctuation. Exclamation marks and dots are used to show that Farrar is overexcited. [4]

Sample 2 Stylistic analysis of English poetry

To annotate the poem:

1. Identify the rhyme scheme;
2. Identify the meter;
3. Define the stylistic devices and expressive means;
4. Write down the questions/ write down the insights.

The main function is the aesthetic impact on the reader.

The Tyger by William Blake

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!
When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

To annotate the poem:

1. Rhyme scheme is *aabb* with a near rhyme ending the first and last stanzas, drawing attention to the tiger's "fearful symmetry." - eye-rhyme *eye -symmetry*

A quatrain is a stanza with four lines. Its rhyme is assonant.

"**Tyger**" -in line 1

"**dare**" -in lines 7 & 8

"**heart**" -in lines 10 & 11

"**what**" -in lines 12, 13, & 15

"**Did he**" -in lines 19-20, 1 & 2

"**Tyger**" -Capitalization

Punctuation -10 question marks !

2. Repetition establishes the poem's nursery rhyme like rhythm.

Meter and Rhythm;

3. Alliteration "**burning bright**" (1)

– "**distant deeps**" (5)

– "**what wings**" (7)

– "**began to beat**" (11)

– "**dare its deadly**" (16)

– "he who" (20)

Alliteration in "The Tyger" abounds and helps to create a sing-song rhythm.

Synecdoche. This SD represents the whole or the whole represents a part.

"Tyger! Tyger! burning bright" (alludes to the predator's eyes)

What SDs are widely used in the poem "TYGER"? -Alliteration and Repetition.

[16]

Sample 3 Stylistic analysis of English poetry

To annotate the poem:

1. Identify the rhyme scheme;
2. Identify the meter;
3. Define the stylistic devices and expressive means;
4. Write down the questions/ write down the insights.1

The main function is the aesthetic impact on the reader.

A Red, Red Rose by Robert Burns

O my Luvve is like a red, red rose

That's newly sprung in June;

O my Luvve is like the melody

That's sweetly played in tune.

So fair art thou, my bonnie lass,

So deep in luvve am I;

And I will luvve thee still, my dear,

Till a' the seas gang dry.

Till a' the seas gang dry, my dear,

And the rocks melt wi' the sun;

I will love thee still, my dear,

While the sands o' life shall run.

And fare thee weel, my only luvve!

And fare thee weel awhile!

And I will come again, my luvve,

Though it were ten thousand mile.

Meter- iambic - _ _/

1 O, my /luvve's like/ a red,/ red rose,

2 That's ne/wly sprung/ in June.

3 O, my /luvve's like /the mel/odie,

4 That's sweet/ly play'd /in **tune.**

four iambs

- 1 As fair/ art thou, /my bon/ne lass,
- 2 So deep /in luve/ am **I**,
- 3 And I /will luve/ thee still/, my Dear,
- 4 Till a' /the seas/ gang **dry**.

three iambs

- 1 Till a' /the seas /gang dry,/ **my Dear**,
- 2 And the/ rocks melt/ wi' the *sun*!
- 3 And I/ will luve /thee still, /**my Dear**,
- 4 While the /sands o' life /shall *run*.

- 1 And fare/thee weel, /my only /**Luve**,
- 2 And fare/ thee weel/ a *while*!
- 3 And I /will come/ again, my/ **Luve**,
- 4 Tho' it/ were ten/ thousand *mile*!

Summary, Stanza 1

- O my Luve's like a red, red rose, -**Simile**
- O my Luve's like the melodie, -**Simile**
- my luve's like -**Repetition /Anaphora**
- that's newly and that's sweetly -**pronoun, verb, and adverb**

combinations

Summary, Stanza 2

- The speaker addresses the young lady as bonnie (pretty).
- *Bonnie* is derived from the French word *bon* (good).
- In the last line of the stanza, *a'* means all and *gang* means go. This line introduces to the poem - Hyperbole

Summary, Stanza 3

- The speaker links the first line of the third stanza with the last line of the second stanza by **Repetition**.
- The speaker continues **Hyperbole** in the second and fourth lines.
- He also again relies on **Repetition** in the third line by repeating the third line of the second stanza.

Summary, Stanza 4

Repetition occurs in the first and second lines,

Hyperbole occurs in the last line. *Fare-thee-weel* means **fare thee well** ;

Polysyndoton in the first three lines.

What SDs are used in the poem "Red,Red Rose"?

- Repetition and

Hyperbole. [3]

Sample 4

In a very few minutes an ambulance came, the team was told all the nothing that was known about the child and he was driven away, the ambulance bell ringing, unnecessarily.

The style is: Belles-Lettres style – Emotive Prose

The aim is – aesthetic impact to the reader.

Vocabulary:

- the use of words in its contextual meaning
- The individual choice of vocabulary which reflects the author`s personal evaluation

•**Foreignisms:**

- ambulance - French, from (hopital) ambulant, literally, ambulant field hospital, from ambulant itinerant, from Latin ambulant-, ambulans, present participle of ambulare Date: 1809 a vehicle equipped for transporting the injured or sick
- bell – borrowing from Germanic PIE root *bhel- "to sound, roar"

• **Barbarisms**(archaic): child - Old English cild "fetus, infant, unborn or newly born person," from Proto-Germanic *kiltham (source also of Gothic kilpei "womb," inkilpo "pregnant;" Danish kuld "children of the same marriage;" Old Swedish kulder "litter;" Old English cildhama "womb," lit. "child-home")

Grammar:

•**The use of Passive Voice:** The team was told. He was driven away.

•**Use of complex and compound sentences with number of clauses:**

The team was told all the nothing that was known about the child and he was driven away

•**SD`s as:**

- inversion - In a very few minutes an ambulance came
- Ellipsis - the ambulance bell ringing, unnecessarily.

Emotional

Sample 5

INDEPENDENT

STUDENTS who want a bigger say in the running of universities will be reinforced in their view by the latest effort of the vice-chancellor of Liverpool University and some other academics.

Today these allegedly wise and learned individuals issue, under the patronage of the Right-Wing Institute of Economic Affairs a statement of the "urgency of establishing an independent university".

By "independent" they mean one which is dependent on finance from rich private individuals and Big Business, instead of from the Government.

It is a monstrous misuse of the English language to claim that such a university would be independent. It would depend entirely on the good will of the rich, and would find its finances cut off immediately if it displeased them.

Universities already have to rely too much on Big Business sources of finance, including from US and other firms engaged in war preparations.

Whatever criticisms there may be about the Government's part in their finance at any rate there is some possibility of democratic control over the public money allocated to the universities.

There would be none if it all came as a result of boardroom decisions. [2]

1. Newspaper style

2. Editorial (article in the newspaper)

3. Aim: to report the information and form social opinion. The information is about, that Universities already had to rely too much on Big Business sources of finance, instead of from the Government.

4. Impersonal speech

5. Vocabulary

a) The use of special political and economic terminology: vice-chancellor, patronage, economic, finance, business, government, war, democratic control, boardroom.

b) Non-term political: criticism, academics, statement, issue, effort, private, individuals, Liverpool University.

c) Abbreviations: US

d) Neologisms: private, public, business, boardroom

Bookish words: university (common), individuals (Latin org, arc), issue (Old French org, arc), statement (common), effort (French org, arc), patronage (Old French origin, arc), economic (Latin and Old French org, arc), academics (French, arc), institute (Latin archaic), urgency (common), establish (Old French arch), independent (French org arch), finance (Old French, arch), government (Old French arch), monstrous (Old French), misuse (common), war (Anglo-Norman French arch), criticism (Latin arch), democratic (French arch), control (Anglo-Norman French arch), allocate (Latin arch), decision (Latin arch)

Metaphors: misuse of the English language, boardroom decisions

Grammar: Use of present simple instead of past simple use of passive voice, omission of articles in headlines, use of complete sentences

Emotional

Sample 6

Great March for Black-White Solidarity

Functional style: Newspaper Style. The editorial

The aim: is to influence the reader by giving an interpretation of certain facts.

Vocabulary: Typical of brief news items, writers of editorials make an extensive use of emotionally coloured vocabulary.

- There is given special political, economic terminology like “racism”, “government”, “Labour and Communist Party”, “Conference”, “Congress”.
- Non-term political vocabulary like “people”, “unity”, “union”, “associations”.
- Both terms and non-terms like “leader”
- Newspaper clichés: crush an evil.

- Abbreviations: TUC (Trade Union Congress)
- Neologisms: government cuts in (reduction of something)

Grammar: It consists of several (short) paragraphs but their syntactical structure is complex as in this text. This text contains 8 short paragraphs.

- Omission of articles in headlines: “*Great March for Black-White Solidarity*” (A *Great March for Black-White Solidarity*)
- Complex sentences with a developed system:
 - “Britain’s labour movement embarked in united force on the fight against racism when 25,000 people demonstrated in London yesterday to affirm their solidarity with black workers.”
 - “Their march from Hyde Park to Trafalgar Square gave a sample of the massive strength which the movement can mobilize to crush an evil which one speaker warned had become “almost institutionalized” in Britain.”
- Verbal constructions and verbal noun constructions: It was the same point made four days earlier by another in London in which 80,000 people demonstrated against government cuts in public *spending*. A word “*Spending*” is verbal noun construction.
- Specific word-order: Subject – Predicate (+Object) – Adverbial modifier of place - Adverbial modifier of time - Adverbial modifier of reason (manner).

“*Britain’s labour movement – embarked in + united force on the fight against racism when 25,000 people demonstrated- in London- yesterday - to affirm their solidarity with black workers.*”

Emotional: The use of emotionally coloured language elements, both lexical and structural.

- “Their march from Hyde Park to Trafalgar Square gave a sample of the massive strength which the movement can mobilize to crush an evil which one speaker warned had become “almost institutionalized” in Britain.” [15]

Sample 7

1. My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I'm an orphan, and Vic moves in. "From now on you'll do as I tell you," he says. It impressed me. Vic had never really shown any muscle before. (N.T.)

The first person singular pronouns indicate that we deal either with the entrusted narrative or with the personage's uttered monologue.

The communicative situation is highly informal. The vocabulary includes not only standard colloquial words and expressions such as "dad", "to show muscle" (which is based on metonymy), the intensifying "really", but also the substandard metaphor - "a big wheel". The latter also indicates the lack of respect of the speaker

towards his aunt, which is further sustained by his metonymical qualification of her husband ("old Newport money").

The syntax, too, participates in conveying the atmosphere of colloquial informality - sentences are predominantly short. Structures are either simple or, even when consisting of two clauses, offer the least complicated cases of subordination.

The change of tenses registers changes in the chronology of narrated events. Especially conspicuous is the introduction of Present Indefinite (Simple) Tense, which creates the effect of immediacy and nearness of some particular moment, which, in its turn, signifies the importance of this event, thus foregrounding it, bringing it into the limelight - and making it the logical and emotional centre of the discourse. [19]

Sample 8

He had heard everything the Boy said however - was waiting for the right moment to wrap up his silence, roll it into a weapon and hit Matty over the head with it. He did so now. (W.G1.)

In this short extract from W. Golding's *Darkness Visible* the appearance of a person who was an unnoticed witness to a conversation is described. The unexpectedness of his emergence is identified with the blow in the sustained metaphor which consists of three individual verb metaphors showing stages of an aggressive action.

The abrupt change of sentence length and structure contributes to the expressiveness of the passage.

Sample 9

The complex analysis of a short story "Cat in the rain" by Ernest Hemingway.

The sample of emotive prose, which has been chosen for stylistic analysis, is a short story "Cat in the rain" by Ernest Hemingway. It has been chosen because it is suggestive and contains a definite psychological implication. The story is interesting from the point of view of the author's approach to conveying the main idea to the mind of the reader. It is always implicit and remains unspoken. It is the reader himself who should find it behind the simple, at first sight, description of the events.

Hemingway presents only sequence of outward actions and leaves the reader to imagine more than the words themselves can convey. This is characteristic of Hemingway's manner of writing he is famous for.

The author was born in 1899 in Chicago. His family was rich and well provided. His father's democratic views influenced Earnest greatly, but ignorance of bourgeois society lighted up a protest in the writer. The young man early left his family's home. Working as a reporter in the newspaper he came in touch with cruelty of American life and decided to go in the Army. Since this time his searches began. He saw lives of different circles, people of different nationalities.

The author let us analyze a lot of characters and events. His literature was his own interests in hunting, love, fishing, military services and so on. Hemingway avoided conventional narration in his stories. He tried to make the reader understand his ideas by sketching in vivid scenes his own experience. The story "Cat in the rain"

reflects the writer's approach to life in general. It is about an American couple that is spending their vacations in Italy. The writer leaves the surface comparatively bare: the meaning is plain and simple.

A close study of the story for the purpose of examining its style involves a careful observation and a detailed description of the language phenomena at various levels.

The text of the story is not homogeneous: it is interrupted with the elements of description and the characters' dialogues. The writer's strong sense of place is revealed by the use of foreignisms: "Si, si, signora, brutto tempo" and so on. The very structure of the story adds to the effect of implication but the actual meaning of what is going on is not clear at the beginning of the story, as the feelings suggested by the writer are not precisely determined.

The plot of the story is meant to begin before the narration itself starts. There isn't any preface to the story; the reader knows nothing about the couple's past. Hemingway shows his characters in a certain period of their lives - his favorite device.

The story begins with the description of the hotel where they stayed. At first sight everything seems to be ideal: a cozy room on the second floor, lovely view from the window. And only the description of the rain evokes the mood of sadness in the reader. To bring home to the reader this air of melancholy, which is felt when it is raining, the author uses such stylistic device as parallel constructions: "The rain dripped from the palm trees. The water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain ". One can notice that nouns rain, pools, sea belongs to one semantic sphere - the water. This stylistic device is employed by the author to create the atmosphere of inevitability. One cannot hide from the rain. Water is everywhere: it is on the ground, it is pouring from the heavens as though the nature weeps for something. All this pricks the reader's ears and makes him think that something will happen with this American couple. In this abstract the author also resorts to the help of stylistic device known as alliteration, namely the repetition of the sounds -r-and -l-: "Rain dripped from the palm trees, the sea broke in a long line in the rain" which brings the necessary measured rhythm into the utterance. Skillfully combining these three stylistic devices the writer obtains the needed effect: within three sentences he gives an exhaustive picture of one of the melancholic rainy evenings when time goes by so slowly. [6]

It is also the syntax that serves for this purpose.

The author resorts to parallel constructions consisting of short simple sentences to create a downcast atmosphere of dull, monotonous evening and at the same time presentiment and alarming anticipation of something that is likely to happen in the nearest time. In such deadly boring evening the American girl saw a cat in the rain. "The cat sat under the table and tried to make herself so compact that she wouldn't be dripped on". Suddenly the girl felt strong inexplicable desire to get this cat. May be she just pitied it. It must have been a miserable spectacle: wet, homeless cat crouching under the table in the empty square. The girl decided to go down and get this cat. Here the reader gets acquainted with her husband. He is lying on the bed and

reading and he has no desire to go out in such weather for the cat his wife wants so much. Although he proposed it but sooner out of politeness and he did not insist. "Don't get wet"- he said, but it wasn't a care - he said it just to say something. Later the reader can see that the hotelkeeper gives the girl more attention than her own husband. That's why she liked the owner of the hotel so much. Emphasizing the girl's attitude to the hotel-keeper the author resorts to repetition: "She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotelkeeper. She liked his old, heavy face and big hands ". Unconsciously comparing him with her indifferent husband she liked him because he displayed a kind of attention to her. He always bowed seeing her. His attention can be explained by the fact that he was the owner of the hotel and it was his due to take care of his clients, especially if they were foreigners. He just wanted them to feel comfortable and convenient. He displayed paternal care and attention to her. Maybe the girl was disposed to the hotelkeeper because he reminded her of her own father who was always kind to her. Anyway, it was so pleasant for the girl to feel sympathy and care. The author says: "The pardon made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance". That is the reason she liked him. He made her feel important. He listened to her every word and request, and she knew that her every little whim will be fulfilled, and that can not be said about her husband who never worried about her feelings. [15]

Quite the opposite picture the reader can see when the girl went upstairs in her room. The only reaction of her husband was the question if she got the cat. He did not notice her disappointment. Suddenly the girl felt unhappy. Through her sad monologue the writer shows all her dissatisfaction with the life, beginning with the absence of the cat and ending with her short clipped hair. "I get so tired of it"- she says about her hair, but it is not just looking like a boy that she is tired of. She is tired of a boring life, of her indifferent and selfish husband who remains deaf to her despair. She does not say directly that she is not satisfied with her family life. But the reader can see it in the context.

She says: "I want to pull my hair back tight and smooth and make a big knot at the back that I feel. I want to have a kitty to sit on my lap and purr when I stroke her". She wants to have long hair to look solid and respectable. She wants to have children and her own house, which she associates with silver and candles. And the cat in her dreams is a symbol of refuge, something that she corresponds with such notions as home and coziness.

The author underlines the idea of dissatisfaction using repetition. In importunate repetition of the construction "I want" the reader can see the girl's emotional state. This stylistic device discloses her excitement; she is on the verge of hysterics. The emotional tension increases. "And I want to eat at a table with my own silver, and I want candles. And I want it to be spring and I want to brush up my hair out in front of the mirror and I want the kitty and I want some new clothes". Here is an example of polysyndeton. The abundant use of the conjunction and makes the members of enumeration more conspicuous and also serves to emphasize the girl's state of confusion.

The syntax also contributes to the effect of extreme agitation of the girl. The writer deliberately avoids the use of commas in the girl's speech to show uninterrupted, without any pauses flow of speech, which testifies to her emotional excitement.

This abstract may be regarded as the climax of the story. Here the emotional tension reaches its highest degree. The girl throws out all her discontent, all her negative emotions which she accumulated during her joint life with her husband. Then the peak of the climax comes: "Oh, shut up and get something to read" says her husband. Estrangement grows between two people. The girl feels insulted and stays looking out of the window. It is still raining. The rain is present during the whole narration. It is the silent witness of the running high drama. The rain pierces the plot of the story and has a symbolic meaning. It symbolizes their unfortunate family life.

The girl stubbornly continues: "Anyway I want a cat - she says. -I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat". Suddenly she realizes that her marital life was not successful and the cat for her is the only possibility to feel satisfaction. But her husband does not care about it. He even does not listen to her. Probably he never mused over their joint life. To the end of the story the author gratifies the girl's wish and she gets the cat. But it is not that very cat from the street. It is a fat replete Tomcat sent by the hotelkeeper. Then the writer impartially leaves the reader to guess further development of the events. But it is this very device that makes the reader realize that the girl won't be satisfied, that she never be happy with her husband. And this big tortoise-shell cat does not symbolize home and coziness; it won't bring her happiness, sooner it symbolizes missed opportunity.

The main stylistic device the story is built upon is suspense. The author deliberately postpones the denouement keeping the reader in pressing anticipation. Hemingway's wonderful mastery of the language permits him to keep the reader tense till the denouement. Although everything seems to lie on the surface, but indeed the reader should make a great effort to derive the unspoken reference from the description of the facts. Hemingway's scrupulous attention to details permits him to introduce the hidden idea between the lines, without saying it directly. Hemingway's talent lies in deep psychological insight into human nature. [120]

2.2 Samples of literary analysis

1. The analysis of Henry Wadsworth Longfellow's (1807-82) poem 'Nature':

As a fond mother, when the day is o'er,
Leads by the hand her little child to bed,
Half willing, half reluctant to be led,
And leave his broken playthings on the floor,
Still gazing at them through the open door,
Nor wholly reassured and comforted
By promises of others in their stead,

Which, though more splendid, may not please him more;
So Nature deals with us, and takes away
Our playthings one by one, and by the hand
Leads us to rest so gently, that we go
Scarce knowing if we wish to go or to stay,
Being too full of sleep to understand
How far the unknown transcends the what we know. [19; 54-55]

The poem is an Italian sonnet with two quatrains and two tercets (abba abba cde cde) in iambic pentameter. The poetic division into two parts parallels the rhetorical one between the vehicle of the simile, the mother, who brings her child to bed at night, and the tenor, Nature, who leads human beings to death at the end of their lives. The key terms 'playthings', 'leads', and 'by the hand' are repeated in the second part in order to stress the parallel between child and the adult. Caesuras in line one, three and eight to eleven, and the shift of stress towards 'more splendid' and 'not please' stress the child's hesitation. The discomforts of ageing and the fear of death are toned down by figurative language. Mother Nature is a comforting figure, who takes care of human beings as if they were her own children. The metaphor 'playthings' signifies the activities we like to do but have to give up in old age. Being gently led to rest embellishes the process of ageing and dying. The metaphor of sleep, which clouds our understanding, points at the growing mental limitations of the elderly. [19; 225]

The speaker includes everybody in the plural pronouns 'we' and 'us'. The mood is calm and the tone contemplative. Content, rhetoric and poetic form are harmoniously intertwined. The simile dispels any fear of death by safely putting humanity into the hands of Mother Nature, creating a Romantic contrast to the 19th century notions of evolution and progress through the enlightened mastery over nature. [19; 226]

2. The analysis of the poem by the Mexican American Lorna Dee Cervantes (1954 -) 'The Body as Braille':

He tells me 'Your back
is so beautiful.' He traces
my spine with his hand.

I'm burning like the white ring
around the moon. 'A witch's moon',
dijo mi abuela. The schools call it

'a reflection of ice crystals.'
It's a storm brewing in the cauldron
of the sky. I'm in love

but won't tell him
if it's omen
or ice. [19; 55-56]

The simile of the title implies that the body is a system of signs that can be read by the blind with their hands, provided that they have learned how to read it. The lyrical form is rather unusual because the female persona quotes three other utterances and positions herself in an ambiguous relationship to them. The speaker talks to herself rather than to her lover, marking the difference between physical and verbal communication. She conceals her thoughts from him but the author allows the reader into her private thoughts. The speaker calmly reflects on how to define her passion rather than indulging in an immediate expression of emotion. [19; 227]

His reading of her back with his hand results in an interpretation which is flattering but superficial in comparison to her expression of emotions and insights. His paying attention to her back rather than to her face corresponds to her reticence. They are together in a physical sense but apart in a mental and cultural sense. Her own vision of her passion takes the form of an ambivalent simile, which blends heat and coldness. The moon, which waxes and wanes, is a traditional symbol of female changeability and fertility. The white ring can be seen from two perspectives. The quote of the metaphor from her Latino grandmother invokes a magic and supernatural quality of love. The utterance of (male American) scholars provide a contrasting 'natural' explanation of love as a reflection of light, in metaphoric terms as a female response (moon) to male appreciation (sun). She combines and transforms both perspectives in the conceit of 'a storm brewing in the cauldron/of the sky.' The brewing cauldron is associated with heat and witches, the beginning storm in the sky with coldness and power, images that convey the impression of the dangerous dynamics of her love. The speaker leaves her lover in the dark about her love, whether it has a future of whatever kind or whether he will be in for a cold shock. [19; 227]

The title introduces an alliteration, which the body of the text continues: 'body', 'braille', 'back', 'beautiful', 'burning', 'brewing'. The lover characterizes her with the general term 'beautiful' but does not realize her passion. The alliteration of 'crystal' and 'cauldron' supports the paradoxical combination of coldness and heat, which describe her love. The repetitions of 'moon' and 'ice' give more weight to the cool and changeable side of her. [19; 228]

The graphic design suggests a rise and fall in the growing and waning of the lengths of lines, supporting the image of the moon and changeability. The gradual reduction of the last seven lines from seven to two words mirror the difference between her reflection on the relationship and the reticent communication with her lover. The male perspectives on the external beauty of the body and natural phenomena are juxtaposed with the female and multicultural vision, which transcend what is palpable and suggest a powerful dynamics beyond his reach. [19; 230]

3. Analyse the voice, focalization and the setting of Ernest Hemingway's (1898-1961) 'Banal Story', taking into account its title.

So he ate an orange, slowly spitting out the seeds. Outside, the snow was turning to rain. Inside the electric stove seemed to give no heat and rising from his writing-table, he sat down upon the stove. How good it felt! Here, at last, was life.

He reached for another orange. Far away, in Paris, Mascart had knocked Danny Frush cuckoo in the second round. Far off in Mesopotamia, twenty-one feet of snow had fallen. Across the world in distant Australia, the English cricketers were sharpening up their wickets. There was Romance.

Patrons of the arts and letters have discovered the Forum, he read [...] [19; 89]

The title raises curiosity because the banal story must be of some interest in order to be written and read. The covert heterodiegetic narrator mediates the nameless male character's perspective in fixed internal focalization. The story begins from the middle, indicated by the initial 'So', as if the man at the desk decided to take his time ('slowly') to eat an orange because he had difficulties with writing. The wintry turn outside and the lack of heat inside the room create an uncomfortable atmosphere. The man's thoughts (in free indirect discourse) imply that he was freezing, and is relieved upon feeling the heat of the stove, which gives life in a very basic sense. His reaching for another orange without eating it reveals either that he has time or that his attention is drawn to the news in the paper he reads. Apparently, he is primarily interested in sensations, male sports and far away places, which promise adventurous romance or 'Life' as opposed to his 'life' in a rather dreary place. The fact that his situation seems to be rather boring and unpleasant motivates his escapist desire for heroic action elsewhere. On the other hand, the man is also interested in the arts and in writing, fields which refer back to his place at the writing-table and suggest his profession. The nameless man is a writer but also the general representative of autonomous masculinity, revealed in his detachment from any personal relationships and in the split between his own 'life' and the 'Life' he is fascinated by. The combination of the heterodiegetic narrator and the internal focalization mirror the division between the man's external and internal life. The story explores the banal but important difference between life, Life, and the vicarious experience of romance via reading. In a way, the story is all about Hemingway's own obsession with masculinity, adventure, sports, exotic places and the need to retreat in order to write fiction. [19; 232]

4. Analyse the beginning of Rose Tremain's (1943-) story 'My Wife is a White Russian'.

I'm a financier. I have financial assets, world-wide. I'm in nickel and pig-iron and gold and diamonds. I like the sound of all these words. They have an edge, I think. The glitter of saying them sometimes gives me an erection.

I'm saying them now in this French restaurant, where the table-cloths and the table-napkins are blue linen, where they serve sea-food on platters of sea-weed and crushed ice. [...] Opposite me, the two young Australians blink as they wait (so damned courteous, and she has freckles like a child) for me to stutter out my hard-word list, to manipulate tongue and memory so that the sound inside me forms just

behind my lips and explodes with extraordinary force above my oysters: “Diamonds!”

But then, I feel a soft, perfumed dabbing at my face. I turn away from the Australians and there she is. My wife. She is smiling as she wipes me. Her gold bracelets rattle. She is smiling at me. [19; 90]

The autodiegetic narrator betrays no critical distance towards himself but rather presents his current thoughts and perceptions. The choice of the autodiegetic narrator corresponds to the character’s egocentric view of the world, which is indicated by the anaphoric repetition of ‘I’ in the first four sentences, and his cold erotic obsession with talking about what he owns. His autoeroticism dominates his view of human and heterosexual relationships. The rich location symbolically supports his social status but also becomes the place of his public embarrassment. He seems to have a problem with the young, apparently healthy, and courteous Australians because he himself cannot accept his speech impediment, which is probably the result of a stroke. His handicap counteracts his pride and power. Instead of stimulation him, uttering the ‘hard’ word *‘Diamonds!’* turns into a grotesque performance. The rich and hard-hearted man is reduced to a pathetic spectacle. His beautiful wife’s smile is extremely ambiguous. Now he, who was so powerful, would be helpless without his wife. This new dependency creates a tension, which prefigures conflicts within and between characters. [19; 235]

Hemingway’s and Tremain’s male figures have a limited, narrow perspective on life in these stories. They are egocentric and interested in autonomy and performance, whether in sports or in business, rather than in relationships. Their concept of romance focuses on male rivalry but seems to be emptied of love. However, Tremain’s rich man has an inkling that the use of his wife as a decorative object is closely related to her lack of love for him. [19; 242]

3 PRACTICAL PART

3.1 Texts for the complex stylistic analysis

Text 1

“Splash,” said a raindrop

As it fell upon my hat;

“Splash,” said another

As it trickled down my back.

“You are very rude,” I said

As I looked up to the sky;

Then another raindrop splashed

Right into my eye!

Text 2

Language Families

A language family is a group of languages that have a common origin. Among the most important language families are the Indo-European, Finno-Ugric, Indo-Chinese, Malayo-Polynesian and Semitic.

Various branches exist within language families. For example, in the Indo-European family Germanic and Italic are subfamilies, and the Roman languages are a subgroup of Italic.

Linguists can trace the relationship of languages by comparing words in one language with words having the same meaning in another language. For instance, if we compare words in English and German, we find *hand* and *Hand*, *foot*, *feet* and *Fu...*, *Fü...e*, *lips* and *Lippen*, *lungs* and *Lungen*.

The relationships of this kind are characteristic of languages that belong to the same language family and do not exist across language-family lines.

Thus it may be established that Greek, the Slavic languages (such as Russian), the Celtic languages (such as Irish) and even some of the languages of India (such as Sanskrit) are members of the Indo-European family but it has been proved that Finnish and Hungarian do not belong to this family.

Text 3 MOMI: Museum of the Moving Image

Lights ... Cameras ... Action ... Come to the award-winning Museum of the Moving Image and discover the fascinating and magical world of film and television. Both a museum and an experience, MOMI is an exciting blend of entertainment and education with plenty of hands-on fun. Enjoy a magic lantern show, “fly” over the Thames like Superman, be interviewed by Barry Norman or audition for a Hollywood screen test.

Text 4 Honeymoon under Capricorn

The perfect place for that once-in-a-lifetime (hopefully) dreamtime? How about a thousand miles east of Africa, under Capricorn¹, on a sugar-and-spice island that dips its toes in the Indian Ocean? An island where casuarinas pines sway across white talcum powder sand and a coral reef keeps the sharks at a safe distance. Where the people are charming, the service in the hotels impeccable and the food is terrific. If this is your idea of a honeymoon base, then go to Mauritius. After no less than five visits, it's still one of my favourite islands.

From somewhere few people in the west had heard of 18 years ago, Mauritius has become a prize destination in the brochures. Tourism has been a tremendous boost to the island's economy and the capital, Port Louis, has grown from a dusty old port into a sprawling commercial center, but elsewhere the island's beauty spots remain unspoilt.

Most of the hotels are in splendid isolation or little groups. You wake up not to the sound of traffic but to the musical notes of the little red cardinals or bull-bulls who later sneak beakfuls of sugar from the breakfast tables.

Choose the old-colonial graciousness of the St. Geran. Princess Caroline of Monaco sleeps here and so does Frederick Forsyth². one of his short stories is set in this hotel.

On the island you can play Hemingway and go deep-sea fishing. This is one of the world's best areas to catch the big marlin and yellow-fish tuna.

But save that Frederick Forsyth story until you're back at home. You'll see why when you read *The Emperor in No Comebacks*.

¹ refers to the Tropic of Capricorn, an imaginary line around the earth 23.5° south of the Equator.

² an English writer of thrillers

Text 5

A snowfall consists of myriads of minute ice crystals that fall to the ground in the form of frozen precipitation. The formation of snow begins with these ice crystals in the subfreezing strata of the middle and upper atmosphere when there is an adequate supply of moisture present. At the core of every ice crystal is a minuscule nucleus, a solid particle of matter around which moisture condenses and freezes. Liquid water droplets floating in the supercooled atmosphere and free ice crystals cannot coexist within the same cloud, since the vapor pressure of ice is less than that of water. This enables the ice crystals to rob the liquid droplets of their moisture and grow continuously. The process can be very rapid, quickly creating sizable ice crystals, some of which adhere to each other to create a cluster of ice crystals or a snowflake. Simple flakes possess a variety of beautiful forms, usually hexagonal, though the symmetrical shapes reproduced in most microscope photography of snowflakes are not usually found in actual snowfalls. Typically, snowflakes in actual snowfalls consist of broken fragments and clusters of adhering ice crystals. For a snowfall to continue once it starts, there must be a constant inflow of moisture to supply the nuclei. This moisture is supplied by the passage of an airstream over a water surface and its subsequent lifting to higher regions of the atmosphere. The Pacific Ocean is the source of moisture for most snowfalls west of the Rocky Mountains, while the Gulf of Mexico and the Atlantic Ocean feed water vapor into the air currents over the central and eastern sections of the United States. Other geographical features also can be the source of moisture for some snowstorms. For example, areas adjacent to the Great Lakes experience their own unique lake-effect storms, employing a variation of the process on a local scale. In addition, mountainous sections or rising terrain can initiate snowfalls by the geographical lifting of a moist airstream.

Text 6

What If the Biggest Solar Storm on Record Happened Today?

Repeat of 1859 Carrington Event would devastate modern world, experts say

Richard A. Lovett for National Geographic News

Published March 2, 2011

On February 14 the sun erupted with the largest solar flare seen in four years — big enough to interfere with radio communications and GPS signals for airplanes on long-distance flights.

As solar storms go, the Valentine's Day flare was actually modest. But the burst of activity is only the start of the upcoming solar maximum, due to peak in the next couple of years.

"The sun has an activity cycle, much like hurricane season," Tom Bogdan, director of the Space Weather Prediction Center in Boulder, Colorado, said earlier this month at a meeting of the American Association for the Advancement of Science in Washington, D.C.

"It's been hibernating for four or five years, not doing much of anything." Now the sun is waking up, and even though the upcoming solar maximum may see a record low in the overall amount of activity, the individual events could be very powerful.

In fact, the biggest solar storm on record happened in 1859, during a solar maximum about the same size as the one we're entering, according to NASA.

That storm has been dubbed the Carrington Event, after British astronomer Richard Carrington, who witnessed the megafare and was the first to realize the link between activity on the sun and geomagnetic disturbances on Earth.

During the Carrington Event, northern lights were reported as far south as Cuba and Honolulu, while southern lights were seen as far north as Santiago, Chile.

The flares were so powerful that "people in the northeastern U.S. could read newspaper print just from the light of the aurora," Daniel Baker, of the University of Colorado's Laboratory for Atmospheric and Space Physics, said at a geophysics meeting last December.

Text 7

Company Ownership

Take Five Sports Bar and Grill is a privately held Georgia company. Joseph A. Smith is the principal owner. It is Mr. Smith's intention to offer limited outside ownership in Take Five on an equity, debt, or combination basis in order to facilitate a more rapid expansion of the Take Five concept.

Mr. Smith holds an MBA in Finance from Anytown University. He has held executive level positions in finance with General Electric and Holiday Inn Worldwide. He is previously experienced in the restaurant industry, having opened Smith's Italian Restaurant in 1993, which still operates successfully under his ownership.

Text 8

THE DAFFODILES BY WILLIAM WORDSWORTH

I wandered lonely as a cloud
That floats on high o'er vales and hills,

When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Text 9

Fire and Ice by Robert Frost

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Text 10

Professor W.H. Leeman

79 Rigby Drive

London

Dorset, Merseyside

10th March 1998

Dear Sir!

Contributed papers accepted for the Conference will be presented in oral sessions or in poster sessions, each type of presentation being considered of equal importance for the success of the conference. The choice between the one or the other way of presentation will be made by the

Programme Committee. The first is a ten-minute talk in a conventional session, followed by a poster presentation in a poster area. In the poster period (about two hours) authors will post visual material about their work on a designated board and will be prepared to present details and answer questions relating to their paper. The second mode of presentation is the conventional format of twenty-minute talks without poster periods. This will be used for some sessions, particularly those for which public discussion is especially important or for which there is a large well-defined audience.

Sincerely T. W. Thomas, Chairman.

Text 11

Women's Liberation 1. Since the middle of the century, women around the world have been seeking greater independence and recognition. No longer content with their traditional roles as housewives and mothers, women have joined together to create the women's liberation movement. While the forces behind the international movement vary from culture to culture and from individual to individual, the basic causes in the United States can be traced to three events: the development of effective birthcontrol methods, the invention of labor-saving devices for the home, and the advent of World War II. 2. The first cause of the liberation of women was the development of effective birth-control methods, freeing women from the endless child-bearing and rearing. As a result of having choice as to when and if to bear children, women acquired the freedom and the time to pursue interests outside of the home. Because of the development of birth control, women could delay having children or avoid having them altogether; consequently, women had an opportunity to acquire an education and/ or pursue a career. 3. Another event was the development of mechanized labor-saving devices for the home, resulting in more leisure time and freedom for women. For example, fifty years ago, a housewife spent an average twelve to fourteen hours per day doing housework. Due to the invention of machines such as vacuum cleaners, washing machines, and dishwashers, a housewife can now take care of her daily housework in about five hours. 4. The final event that, at least in the United States, gave impetus to the liberation of women was World War II. During the war, most men were serving in the military. Consequently, women had to fill the vacancies in the labor force. Women by thousands went to work in factories and took over businesses for their absent husbands. This was a great change for the

majority of American women, for they discovered that they could weld airplane parts and manage businesses as well change diapers and bake bread. 5. These events planted the seeds of great change in society, and the effects of this change are being felt at all levels: in the family, in business, and in government.

Text 12

THE CONSTITUTION OF THE UNITED STATES

We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

Article. I.

Section 1. All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives. **Section 2.** The House of Representatives shall be composed of Members chosen every second Year by the People of the several States, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature. No Person shall be a Representative who shall not attained to the Age of twenty five Years, and been seven Years a Citizen of the United States, and who shall not, when elected, be an Inhabitant of that State in which he shall be chosen. [...] **Section 3.** The Senate of the United States shall be composed of two Senators from each state, [chosen by the Legislature thereof] for six Years and each Senator shall have one Vote. Immediately after they shall be assembled in Consequence of the first Election, they shall be divided as equally as may be into three Classes. The Seats of the Senators of the first Class shall be vacated at the Expiration of the second Year, and of the second Class at the Expiration of the sixth Year, so that one third may be chosen every second Year; [...]

Text 13

HOME NEWS

Policeman injured by hit-and-run driver ³/₄ TWO MEN have been arrested after a policeman was knocked down in a hit-and-run incident that left him with leg, chest and pelvic injuries. The sergeant was attempting to flag down Vauxhall Nova in Dartford, Kent, just after midnight yesterday when it drove straight at him, police said. The car was later found abandoned in Bexley, south-east London. One of those arrested was being held on suspicion of attempted murder. Both suspects are in their late teens and form the Bexley area. The policeman is in a stable condition. Scotland Yard seeks killer on motorcycle POLICE ARE hunting a man on a motorcycle who shot dead a man in a car on Saturday afternoon. Stephen Cairns, 32, was a passenger in a Mercedes when the gunman opened fire. His twentyyear-old friend, who was driving, was injured. They were attacked while driving a way from the Earl Derby pub in Kensal Town, west London. The men, both from west London, were shot at from a motorcycle, carrying two people, which then sped off. Mr Cairns died shortly after being admitted to hospital. His friend was in a stable condition. WORLD NEWS WORLD IN BRIEF Cyber Café fire kills at least 24 students CHINA: At least 24 students were killed and 13 injured when a fire swept through an internet café in a

university district of Beijing yesterday. The disaster drew a swift response from government leaders. The mayor, Lie Qi, ordered the immediate closure of all internet cafes in the city and the fire inspections for all buildings in the next three months. Web surfers in the Lanjisu café in northwest Beijing were trapped behind a locked door and windows blacked by iron bars. Many cyber cafes operate without a licence because of government controls over information.

Text 14

. ...Thou lost one. All songs on that theme. Yet more Bloom stretched his string. Cruel it seems. Let people get fond of each other: lure them on. Then tear asunder. Death. Explos. Knock on head. Outohellout of that. Human life. Dignam. Ugh, that rat's tail wriggling! Five bob I gave. Corpus paradisum. Corncrake croaker: belly like a poisoned pup. Gone. Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel. Big Spanishy eyes goggling at nothing. Her wavyavyeavyheavyeavyevyevy hair uncombe'd. (J.J.)

Text 15

BUYERS BOX FOR PACKER \$ 350 m price tag is put on Waddington

A J350 million bidding war is set to erupt for **Waddington**, the packaging group that last month admitted it had received a takeover approach from its management team.

At least two venture capital firms are understood to be looking at Leeds-based Waddington, which is expected to command a takeout of at least £325 a share against Friday's close of £247. One of the potential buyers is believed to be CinVen.

Waddington's management team, led by chief executive Martin Buckley and finance director Geoffrey Gibson, are preparing their own offer for title company. They are being advised by NatWest Equity Partners, which last week backed the management buyout of Noreros, the building materials outfit.

Waddington's three non-executive directors, led by chairman John Hollowood, are thought to have been alerted to the prospect of rival bidders.

City analysts said rival approaches were expected in the wake of Waddington's recent announcement, since the takeout price originally mooted was far too low. (S.T.)

3.2 Poems for the literary analysis

Philip Freneau (1752-1832), the 'Poet of the American Revolution'.

Analyse the poem '*The Wild Honey Suckle*', paying attention to sounds of the words and the effects created through changes in rhythm.

Faith flower, that does so comely grow,
Hid in this silent, dull retreat,
Untouched thy honied blossoms blow,
Unseen thy little branches greet;

No roving foot shall crush thee here,
No busy hand provoke a tear.

By Nature's self in white arrayed,
She bade thee shun the vulgar eye,
And planted here the guardian shade,
And sent soft waters murmuring by;
Thus quietly thy summer goes,
Thy days declining to repose.

Smit with those charms, that must decay,
I grieve to see your future doom;
They died – nor were those flowers more gay,
The flowers that did in Eden bloom;
Unpyting frosts, and Autumn's power
Shall leave no vestige of this flower.
From morning suns and evening dews
At first thy little being came:
If nothing once, you nothing lose,
For when you die you are the same;
The space between, is but an hour,
The frail duration of a flower. [33; 29-30]

Discuss the questions:

1. Freneau was extremely sensitive to the beauties of nature. In this poem he expresses a keen awareness of the loveliness and transience of nature. What impression of the flower is given in the first two stanzas, particularly through the personification of nature?
2. Why does the poet feel grief about the flower's doom? To what does he compare its charms?
3. What conclusion does the author draw in the last stanza?
4. Do you think Freneau is comparing the life of a flower with the life of man? Explain your reasoning. What meaning is suggested by the phrase 'but an hour'? [33; 32]

William Cullen Bryant (1794-1878), the first American lyric poet of distinction.

Analyse the poem '*To a Waterfowl*', paying attention to the 'gliding' stanza form, appropriate to the visual image of the second stanza.

Whither, midst falling dew,
While glow the heavens with the last steps of day,

Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As darkly seen against the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?
There is a Power whose care
Teaches thy way along that pathless coast –
The desert and illimitable air –
Lone wandering, but not lost.

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou has given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright. [33; 36-37]

Discuss the questions:

1. Cite those stanzas that make up each of the three parts of the poem; the picture seen by the poet, his meditation about the bird, and his application of these thoughts to his own life.
2. What faith does the last stanza express?
3. Do you agree with Bryant's attitude towards death? Explain your answer.
4. Do you find inspiration in the message of the waterfowl in the same manner that Bryant did? Explain. [33; 38]

For interpretation:

The emphasis in Bryant's poetry was upon nature as a source of solace, joy, and escape. Do you think that modern man regards nature in this fashion? Explain your answer.

Edgar Allan Poe (1809-1849), the poet with exotic subjects and the idea of approximating nothingness.

Analyse the poem '*Annabel Lee*', noting especially the incantatory use of repetition not only on words and lines but also in sustained recapitulation as in lines 21-26.

It was many and many a year ago,
 In a kingdom by the sea,
That a maiden there lived whom you may know
 By the name of ANNABEL LEE; -
And this maiden she lived with no other thought
 Than to love and be loved by me.

I was a child and *she* was a child,
 In this kingdom by the sea;
But we loved with a love that was more than love –
 I and my ANNABEL LEE –
With a love that the winged seraphs of Heaven
 Coveted her and me.

And this was the reason that, long ago,
 In this kingdom by the sea,
A wind blew out of a cloud by night
 Chilling my beautiful ANNABEL LEE;
So that her high-born kinsman came
 And bore her away from me,
To shut her up in a sepulchre
 In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me: –
Yes! that was the reason (as all men know,
 In this kingdom by the sea)
That the wind came out of the cloud, chilling
 And killing my ANNABEL LEE.
But our love it was stronger by far than the love
 Of those who were older than we –
 Of many far wiser than we –

And neither the angels in Heaven above,

Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful ANNABEL LEE: -

For the moon never beams, without bringing me dreams
Of the beautiful ANNABEL LEE;
And the stars never rise, but I feel the bright eyes
Of the beautiful ANNABEL LEE;
And so, all the night-tide, I lie down by the side
Of my darling – my darling – my life and my bride,
In the sepulchre there by the sea –
In her tomb by the sounding sea. [33; 42-43]

Discuss the questions:

1. Cite lines which support the idea that the poem is an idealized account of Poe's dead wife, Virginia Clemm.
2. How does the poem illustrate the timelessness of love? How do you interpret the last four lines of the last stanza?
3. Who do you think her 'highborn kinsman'?
4. What qualities of 'Annabel Lee' remind you of a ballad? Select words and phrases that give the poem its unreal atmosphere. [33; 43]

For interpretation:

1. What is the mood of 'Annabel Lee'?
2. Do you think that Poe's poetry is too emotional? Explain your answer.
3. Poe made good use of a number of poetic devices to create a mood appropriate to the theme of his poems. The result is often a poem of almost haunting melody done with extreme artistry. Make a list of examples of the following poetic devices in the poem: rhyme (end and internal), alliteration, assonance, and repetition. [33; 43]

Walt Whitman (1819-1892), one of the great innovators in American literature, who devised free verse with the idea that the voice of democracy should not be haltered by traditional forms of verse. Meanwhile, he was attacked by the majority of critics because of his unconventional style.

Analyse the poem '*Give Me the Splendid Silent Sun*', noting his brilliant turnabout: first he hymns the glories of nature and the rustic life and then rejects them in favor of the crowded life of the city.

I
Give me the splendid silent sun with all his
beams full-dazzling,
Give me juicy autumnal fruit ripe and red
from the orchard,
Give me a field where the unmow'd grass
grows,
Give me an arbor, give me the trellis'd

grape,
Give me fresh corn and wheat, give me
serene-moving animals teaching con-
tent,
Give me nights perfectly quiet as on high
plateaus west of the Mississippi, and I
looking up at the stars,
Give me odorous at sunrise a garden of
beautiful flowers where I can walk
undisturb'd,
Give me for marriage a sweet-breath'd
woman of whom I should never tire,
Give me a perfect child, give me away aside
from the noise of the world a rural
domestic life,
Give me to warble spontaneous songs re-
cluse by myself, for my own ears only,
Give me solitude, give me Nature, give me
again O Nature your primal sanities!
These demanding to have them, (tired
with ceaseless excitement, and rack'd by
the war-strife,)
These to procure incessantly asking, rising
in cries from my heart,
While yet incessantly asking still I adhere
to my city,
Day upon day and year upon year O city,
walking your streets,
Where you hold me enchain'd a certain
time refusing to give me up,
Yet giving to make me gluttoned, enrich'd of
soul, you give me forever faces;
(O I see what I sought to escape, confront-
ing, reversing my cries,
I see my own soul trampling down what it
ask'd for.)

II
Keep your splendid silent sun,
Keep your woods O Nature, and the quiet
places by the woods,
Keep your fields of clover and timothy,
and your corn-fields, and orchards,
Keep the blossoming buckwheat fields
where the Ninth-month bees hum;

Give me faces and streets – give me these
 phantoms incessant and endless along
 the trottoirs!
 Give me interminable eyes – give me
 women – give me comrades and lovers
 by the thousand!
 Let me see new ones every day! – let me
 hold new ones by the hand everyday!
 Give me such shows – give me the streets
 of Manhattan!
 Give me Broadway, with the soldiers
 marching – give me the sound of the
 trumpets and drums!
 (The soldiers in companies or regiments
 --- some starting away, flush'd and reck-
 less,
 Some, their time up, returning with
 thinn'd ranks, young, yet very old, worn,
 marching, noticing nothing;)
 Give me the shores and wharves heavy-
 fringed with black ships!
 O such for me! O an intense life, full to
 repletion and varied!
 The life of the theatre, bar-room, huge
 hotel, for me!
 The saloon of the steamer! the
 crowded excursion for me! the torch-
 light procession!
 The dense brigade bound for the war, with
 high piled military wagons following;
 People, endless, streaming, with strong
 voices, passions, pageants,
 Manhattan streets with their powerful
 throbs, with beating drums as now,
 The endless and noisy chorus, the rustle
 and clank of muskets, (even the sight of
 the wounded,)
 Manhattan crowds, with heir turbulent
 musical chorus!
 Manhattan faces and eyes forever for me. [33; 85-86]

Discuss the questions:

1. Why does the poet name his poem as he does? What pleasures and rewards does the sun represent?
2. How do you interpret lines 18 and 19?

3. What does the poet mean by 'Keep your splendid silent sun?'
4. What are the satisfactions the poet gets from Manhattan? Which does he mention more often, people or things? What would you select if you had to choose between the two kinds of life presented in the poem? Why?
5. This poem was written in the last months of the American Civil War. What reminders of the war does the speaker see in the streets of Manhattan? How does he contrast soldiers on the way to battle with those who are returning?
6. The poet is torn between two different kinds of life. Unable to tear himself away from his present life, he nevertheless yearns for a very different one. Do you think this is a common human experience? Explain. [33; 86]

Analyse the poem '*Spirit That Form'd This Scene*' from the second group of poems from *Leaves of Grass*, one of the last Whitman put into the book.

Spirit that form'd this scene,
 These tumbled rock-piles grim and red,
 These reckless heaven-ambitious peaks,
 These gorges, turbulent-clear streams, this naked freshness,
 These formless wild arrays, for reasons of their own,
 I know thee, savage spirit – we have communed together,
 Mine too such wild arrays, for reasons of their own;
 Was't charged against my chants they had forgotten art?
 To fuse within themselves its rules precise and delicatesses?
 The lyrist's measur'd beat, the wrought-out temple's grace
 --- column and polish'd arch forgot?
 But thou revelest here – spirit that form'd this scene,
 They have remember'd thee. [33; 88-89]

Discuss the questions:

1. The poet is viewing a canyon in Colorado. How does he describe it?
2. Why does he think it must have been formed by a 'savage spirit?' What kinship does Whitman feel with this point?
3. What comparison does the poet draw between the canyon and his work?
4. Who is 'they' in the last line?
5. What does this poem tell us about Whitman's view of art?
6. Whitman's poetry was criticized in his day for being rather rough and uncivilized. Do you think this poem is an example that justifies that criticism? Give your reasons.
7. Is it possible to have a poet who will be a poet both of the common people and of the elite? [33; 89]

Emily Dickinson (1830-1886), a writer of whimsical, darting verse with sublime indifference to any notion of being a democratic or popular poet. She refused

to revise her poems to fit the standards of others and took no interest in having them published; in fact she had only seven poems published during her lifetime. Even today her poetry with its exact wording has not been completely determined, nor has its arrangement and punctuation.[33; 90]

Analyse the poems which come out in bursts and are based on a single image or symbol.

He Ate And Drank The Precious Words

He ate and drank the precious words,
His spirit grew robust;
He knew no more that he was poor,
Nor that his frame was dust.

He danced along the dingy days,
And this bequest of wings
Was but a book. What liberty
A loosened spirit brings! [33; 94]

Discuss the questions:

1. Has the reading of a book ever affected you in the way the poet describes it in the poem? If so, what books would you name as having had such an effect?
2. In your opinion, what kind of liberty does a 'loosened spirit' bring?
3. How does the following Dickinson poem compare in thought with 'He Ate And Drank The Precious Words'? [33; 95]

There is no frigate like a book
To take us lands away,
Nor any coursers like a page
Of prancing poetry.
This traverse may the poorest take
Without oppress of toll;
How frugal is the chariot
That bears a human soul![33; 95]

Crumbling Is Not An Instant's Act

Crumbling is not an instant's act,
A fundamental pause;
Dilapidation's processes
Are organized decays.

'Tis first a cobweb on the soul,
A cuticle of dust,

A borer in the axis,
An elemental rust.

Ruin is formal, devil's work,
Consecutive and slow –
Fail in an instant no man did,
Slipping is crash's law. [33; 94]

Discuss the questions:

1. In this poem Miss Dickinson reflects that ruin or failure in the life of a person is a long, slow process of decay. Give examples from your own experience or from your reading.
2. Cobwebs, dust, and rust are rather insignificant in their beginnings, yet eventually they can take over or destroy things such as houses or machines. Can you draw an analogy between these destroyers and our words or our small actions and apply them, say, to marriage or friendships?
3. What does the poet mean by saying that 'Ruin is formal, devil's work'? Do you agree? Why or why not? [33; 96]

This Is My Letter To The World

This is my letter to the world,
That never wrote to me, -
The simple news that Nature told,
With tender majesty.

Her message is committed
To hands I cannot see;
For love of her, sweet countrymen,
Judge tenderly of me! [33; 94]

Discuss the questions:

1. What is the poet's letter to the world? What news does it contain? To whom is it delivered? Why does she implore her countrymen to judge her tenderly?
2. One could say that Emily Dickinson is expressing her vision of the poet's task and function in this poem. What is the role of the poet according to her? What is the poet's relationship to the world? How would you define the role of the poet?
3. Read Edwin Arlington Robinson's poem 'Oh for a Poet' and compare his vision of the role of the poet with that of Emily Dickinson.
4. What picture of Emily Dickinson do you get from her poems? Do you think you would have liked her as a person? Why or why not?

5. What does Emily Dickinson gain in her poetry by being so compact in style and by presenting only the kernel of a thought? Does she lose anything by avoiding conventional language and imagery? Give reasons for your answer.

6. Select your favourite poem from among others and write a short paragraph explaining the reason for your choice.

7. Do you think a life of solitude is more conducive to producing a superior poet than a life of much social activity? Explain. [33; 96]

Edwin Arlington Robinson (1869-1935), a poet of transition, evaluating the present by using traditional forms and by including elements of transcendentalism and Puritanism.

Analyse the poem '*Richard Cory*', noting Robinson's best known statement on the hollowness of conventional success.

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
'Good morning', and he glittered when he walked.

And he was rich – yes, richer than a king –
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.[33; 158]

Discuss the questions:

1. What details of the poem help to make the ending a surprise? Why do you think Cory killed himself?
2. What do you think the 'light' is in the first line of the fourth stanza?
3. Does the poem say anything about human insight? Explain.
4. Compare the problem faced by Richard Cory with that of Miniver Cheevy. In what sense are their solutions to the problem similar?[33; 161]

Analyse the poem '*Miniver Cheevy*', marked by a broad, hyperbolic humour.

Miniver Cheevy, child of scorn,
Grew lean while he assailed the seasons;
He wept that he was ever born,
And he had reasons.

Miniver loved the days of old
When swords were bright and steeds were prancing;
The vision of a warrior bold
Would set him dancing.

Miniver sighed for what was not,
And dreamed, and rested from his labors;
He dreamed of Thebes and Camelot,
And Priam's neighbors.

Miniver mourned the ripe renown
That made so many a name so fragrant;
He mourned Romance, now on the town,
And Art, a vagrant.

Miniver loved the Medici,
Albeit he had never seen one;
He would have sinned incessantly
Could he have been one.

Miniver cursed the commonplace
And eyed a khaki suit with loathing;
He missed the medieval grace
Of iron clothing.

Miniver scorned the gold he sought,
But sore annoyed was he without it;
Miniver thought, and thought, and thought,
And thought about it.

Miniver Cheevy, born too late,
Scratched his head and kept on thinking;
Miniver coughed, and called it fate,
And kept on drinking. [33; 159]

Notes:

☆ Miniver Cheevy: The name of the character gives a hint as to his personality. 'Miniver' was a kind of fur popular in the Middle Ages; 'Cheevy' echoes such adjectives as childish and peevish.

☆ Thebes: name of two ancient cities, one in Egypt, the other in Greece.

☆ Camelot: the legendary site of King Arthur's palace and court in southwestern England.

☆ Priam's neighbors: Priam, the last king of Troy, an ancient city in Asia Minor. He perished in a war with his neighbors, the Greeks, who conquered Troy.

☆ on the town: living on charity.

☆ Medici: the ruling family of Florence, Italy, during the 15th and 16th centuries, noted both for their generous patronage of art and for lavish living and wickedness.

Discuss the questions:

1. Do you think Miniver really would have been happy in ancient Troy, Camelot, or in the Florence of the Medicis? Explain your answer.

2. What emotion do you feel for Miniver? Explain your answer.

3. Do you find humour in this poem? Give examples.

4. Write a short paragraph based on each of these poems in which you conjecture as to what caused each of the men to withdraw from hard reality. Use your imagination. [33; 162]

Carl Sandburg (1878-1967), the polar opposite of Robinson, with more colloquial language and looser rhythms.

Analyse the poem '*I Am The People, The Mob*', noting long lines and repetitious sentence structure and the final statement, which is short and staccato poetic one.

I am the people – the mob – the crowd – the mass.

Do you know that all the great work of the world
is done through me?

I am the workingman, the inventor, he maker of
the world's food and clothes.

I am the audience that witnesses history. The Napoleons
come from me and the Lincolns.

They die. And then I send forth more Napoleons
and Lincolns.

I am the seed ground. I am a prairie that will stand
for much plowing. Terrible storms pass over
me. I forget. The best of me is sucked out and
wasted. I forget. Everything but Death comes
to me and makes me work and give up what I
have. and I forget.

Sometimes I growl, shake myself and spatter a
few red drops for history to remember. Then
--- I forget.

When I, the People, learn to remember, when I,
the People, use the lessons of yesterday and

no longer forget who robbed me last year,
who played me for a fool, - then there will be
no speaker in all the world say the name:
'The People', with any fleck of a sneer in his
voice or any far-off smile of derision.

The mob – the crowd – the mass – will arrive
then. [33; 165-166]

Discuss the questions:

1. Is the poem optimistic or pessimistic? Explain. Do you think the People eventually do learn to remember? How? Explain the meaning of the last line of the poem.
2. How does Sandburg's poetry differ in technique from that of Robinson? Which poet do you like better? Why? [33; 168]

Robert Frost (1874-1963), often leaves the reader to search for any implied significance and frequently implies a more general meaning to his moral than he seems to state.

Analyse the poem '*The Road Not Taken*', noting conventional arrangement of rhymes and the universal dilemma the poet turns into poetry of gentle yet strong understanding.

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –

I took the one less traveled by,
And that has made all the difference. [33; 217]

Discuss the questions:

1. What human traits are suggested by the first stanza of the poem?
2. What is the theme of the poem?
3. In what way does the poem suggest that Frost was a non-conformist?
4. Do you think the line, 'Yet knowing how way leads on to way' is fatalistic in tone? Explain your answer.
5. What choices in your own life have made a difference in the course it has taken?
6. Do you think that the choices we make in life ultimately turn out to be the right ones? Explain your reasons in a short speech of one or two minutes in length. [33; 218]

Analyse the poem '*Design*', seemed at first reading to be lucidly simple, yet after better acquaintance it turns out to be rich in its hidden meaning.

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth –
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth –
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall? –
If design govern in a thing so small. [33; 220]

Discuss the questions:

1. The heal-all was once supposed to have healing qualities, hence its name. Of what significance is the fact that the spider, the heal-all, and the moth are all white?
2. Is it significant that the spider is 'dimpled' and 'fat' and like a 'snow-drop', and that the flower is 'innocent' and named 'heal-all'? Give your reasons.
3. What question does the poem pose about the existence of God? What twist does Frost give in answer to this question?
4. Contrast the content of 'Design' with Bryant's poem, 'To a Waterfowl'. Which point of view do you most admire? Explain your answer. [33; 221]

Archibald MacLeish (1892 - 1982), with the reflection of poetry of Ezra Pound and Carl Sandburg and with his unique phrasing of rhetoric.

Analyse the poem '*Ars Poetica*', paying attention to numerous comparisons and repetitions.

A poem should be palpable and mute
As a globed fruit,

Dumb
As old medallions to the thumb,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown –

A poem should be wordless
As the flight of birds.

A poem should be motionless in time
As the moon climbs,

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind –

A poem should be motionless in time
As the moon climbs.

A poem should be equal to:
Not true.

For all the history of grief
An empty doorway and a maple leaf.

For love
The leaning grasses and two lights above the sea –

A poem should not mean
But be. [33; 223-224]

Discuss the questions:

1. How can a poem be ‘wordless’? ‘motionless in time’?
2. The title of the poem is Latin, meaning ‘The Art of Poetry’. It is traditionally used as the title for works on the philosophy of poetry. What is the poet’s philosophy of poetry? Do you agree? Give your reasons.
3. Write your own definition of poetry, either in prose or poetry. [33; 224]

Langston Hughes (1902-1967), the ‘O’Henry of Harlem’, who successfully caught and projected scenes of urban Negro life, and his sketches in verse with their undertone of bitterness, humor, and pathos became also a form of social protest.

Analyse the poem ‘*The Negro Speaks Of Rivers*’, which amounted to a public declaration of the intent of Hughes and his contemporaries to break from their literary heritage and to initiate a new trend in Negro literature.

I’ve known rivers;
I’ve known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I’ve seen its muddy
bosom turn all golden in the sunset.

I’ve known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers. [33; 229]

Discuss the questions:

1. What does the poet mean when he says that his soul has grown deep like the rivers?
2. What is the purpose of the second stanza?
3. How do the repetitions heighten the effectiveness of the poem?[33; 230]

Robert Lowell (1917-1977), one of the most transitional of contemporary American poets, with the chief characteristic of poetry as its vitality. He packs the lines he writes with exuberant energy. Sometimes he may prove difficult to understand, yet he is not one who loves obscurity for its own sake. His rhyme and rhythm are regular, and the beat of his verses is strong: we can feel the pulse in them.

When one of his rhymes is off or a rhythm is wrenched, it is for a poetic purpose.[33; 249]

Analyse the poem '*Katherine's Dream*' from the book '*Lord Weary's Castle*', which is written from the viewpoint of the woman. Though it is all a dream, the poet makes us realize that it is a symbol of reality, too.

It must have been a Friday. I could hear
The top-floor typist's thunder and the beer
That you had brought in cases hurt my head;
I'd sent the pillows flying from my bed,
I hugged my knees together and I gasped.
The dangling telephone receiver rasped
Like someone in a dream who cannot stop
For breath or logic till his victim drop
To darkness and the sheets. I must have slept,
But still could hear my father who had kept
Your guilty presents but cut off my hair.
He whispers that he really doesn't care
If I am your kept woman all my life,
Or ruin your two children and your wife;
But my dishonor makes him drink. Of course
I'll tell the court the truth for his divorce.
I walk through snow into St. Patrick's yard.
Black nuns with glasses smile and stand on guard
Before a bulkhead in a bank of snow,
Whose charred doors open, as good people go
Inside by twos to the confessor. One
Must have a fiend to enter there, but none
Is friendless in this crowd, and the nuns smile.
I stand aside and marvel; for a while
The winter sun is pleasant and it warms
My heart with love for others, but the swarms
Of penitents have dwindled. I begin
To cry and ask God's pardon for our sin.
Where are you? You were with me and are gone.
All the forgiven couples hurry on
To dinner and their nights, and none will stop.
I run about in circles till I drop
Against a padlocked bulkhead in a yard
Where faces redden and the snow is hard. [33; 251]

Discuss the questions:

1. How do the first nine lines provide an effective contrast with the mood of the remainder of the poem?

2. What kind of man do you imagine Katherine's father to be?
3. Do you feel sympathy or pity for Katherine? Explain your answer.
4. Explain the meaning of the line, 'Of course/ I'll tell the court the truth for his divorce.'
5. What kind of relationship exists between the father and the daughter?
6. Would you say that this is a religious poem? Explain.
7. Do you think Katherine would have gone into the confessional if her lover had been with her? Discuss.
8. Do you agree with Lowell's implication that our sins are paid for in this world as well as the next? Debate this question with the others.[33; 253]

Theodore Roethke (1908-1963), an extremely skillful technician, whose work has been called 'personal, lyrical, and spontaneous' and who had a genuine love of nature.

Analyse the poem '*The Waking*', noting that the poet manipulates rhyme and rhythm with such competence that the reader often senses the meaning of the poem emotionally before he has grasped it intellectually.

I wake to sleep, and take my waking slow.
 I feel my fate in what I cannot fear.
 I learn by going where I have to go.

We think by feeling. What is there to know?
 I hear my being dance from ear to ear.
 I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
 God bless the Ground! I shall walk softly there,
 And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
 The lowly worm climbs up a winding stair;
 I wake to sleep, and take my waking slow.

Great Nature has another thing to do
 To you and me; so take the lively air,
 And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
 What falls away is always. And is near.
 I wake to sleep, and take my waking slow.
 I learn by going where I have to go.[33; 255]

Discuss the questions:

1. What images of life and death does the poet convey? Of time and eternity?
2. What is the meaning of the second line of the first stanza?
3. The statements in the poem seem disconnected rather than logically consecutive. Is this characteristic related to the thought content? Do you think the poem is coherent or incoherent? Give your reasons.
4. What are the paradoxes stated in the poem? Are they appropriate? Explain.
5. Do you think the poet's counsel of learning where to go is a good one? Give your reasons.
6. Is the general tone of the poem positive or negative? Explain your answer.[33; 256]

Randall Jarrell (1914-1965), a poet, who 'constantly stretched himself to find a language commensurate with his affectionate sadness for the human condition.'

Analyse the poem '*In Those Days*', noting the poet's nostalgia for the past.

In those days – they were long ago –
The snow was cold, the night was black.
I licked from my cracked lips
A snowflake, as I looked back

Through branches, the last uneasy snow.
Your shadow, there in the light, was still.
In a little the light went out.
I went on, stumbling – till at last the hill

Hid the house. And, yawning,
In bed in my room, alone,
I would look out: over the quilted
Rooftops, the clear stars shone.

How poor and miserable we were,
How seldom together!
And yet after so long one thinks:
In those days everything was better.[33; 257]

Discuss the questions:

1. What atmosphere does the poet create in the first three stanzas?
2. Who is the 'you', do you think, referred to in line 2 of the second stanza? Give your reasons.
3. This poem is an example of the way poetry can be made out of the way people speak, yet it retains a poetic unity. How does the poet succeed in keeping lines from being a piece of prose?

4. Is it generally true that the sharing of suffering or hardships brings people closer together? Discuss.
5. Who is the 'we' of the last stanza? Why do you think the poet reaches the conclusion that everything was better 'in those days'? Does the past look better in retrospect only to older people or do the young also share this feeling? Explain your answer.
6. Does man, by nature, tend not to appreciate the present moment to the fullest extent possible? Give reasons to support your answer.[33; 258]

James Wright (1927-1980), whose poetry is compared by critics to that of Edwin Arlington Robinson and Robert Frost, and who most often uses both rhyme and conventional meter and the simple language in which he states his ideas.

Analyse the poem '*Mutterings Over The Crib Of A Deaf Child*', in which the poet views humanity with compassion and understanding.

'How will he hear the bell at school,
Arrange the broken afternoon,
And know how to run across the cool
Grasses where the starlings cry,
Or understand the day is gone?'

Well, someone lifting curious brows
Will take the measure of the clock.
And he will see the birchen boughs
Outside sagging dark from the sky,
And the shade crawling upon the rock.

'And how will he know to rise at morning?
His mother has other sons to waken,
She has the stove she must build to burning
Before the coals of the nighttime die;
And he never stirs when he is shaken.'

I take it the air affects the skin,
And you remember, when you were young,
Sometimes you could feel the dawn begin,
And the fire would call you, by and by,
Out of the bed and bring you along.

'Well, good enough. To serve his needs
All kinds of arrangements can be made.
But what will you do if his finger bleeds?
Or a bobwhite whistles invisibly
And flutes like an angel off in the shade?'

He will learn pain. And, as for the bird,
It is always darkening when that comes out.
I will putter as though I had not heard,
And lift him into my arms and sing
Whether he hears my song or not.[33; 259]

Discuss the questions:

1. How many persons are speaking in the poem? Give reasons for your answer.
2. What particular problem for the deaf child is raised in stanza 1? In stanza 3? How are the problems solved?
3. In what way are the problems posed in stanza 5 different from those mentioned in stanzas 1 and 3? Is there a solution to these problems? Explain your answer.
4. How does the poet show his compassion in this poem?
5. Is the poem overly sentimental? Explain.
6. Does the poet's use of the language of ordinary speech and natural word order add to the effectiveness of the poem? Give reasons for your answer.[33; 280]

Andrew Hudgins uses hyperbole to describe his own experiences living in the southern region of the United States in his poem *'Childhood Of The Ancients'*.

Many of the words in this poem are common words for foods or farming activities in the southern United States. Study the definitions below:

- pitch dark – when the sky is so dark that it's impossible to see anything;
- chop cotton – after the cotton starts to grow, workers must hoe way (chop) the weeds and extra seedlings;
- slop the hogs – to feed the pigs from a bucket of leftover food from cooking and meals;
- red eye gravy – a thin sauce made from ham and eaten with vegetables and grains;
- turnip greens – a vegetable dish made from cooking the leaves of turnip plants;
- collards – a leafy green plant cooked as a vegetable;
- shoot (*slang*) – used to show that you are disappointed, frustrated, or annoyed;
- plop – to put down carelessly but gently;
- chicken-frying – is a way of cooking things by coating them in bread crumbs and frying them in hot oil

Focus for Reading: Sensory Images

As you read, try to imagine what you are seeing, hearing, smelling, tasting, or touching through the images in the poem. Note those things on a five senses chart.

Hard? You don't know what hard is, boy:

When I was your age we got up in pitch dark,
and walked five miles to school and ten miles back,
uphill both ways, and all we had for lunch
was a cold sweet potato and dry cornbread.
And when we got back home your grandma made us
chop cotton, slop the hogs, then milk chickens
before supper, and all we had to eat
was chicken-fried pine straw and redevye gravy.
Maybe some turnip greens. Maybe some collards.
But what do you know? Shoot, you've always had
hot food plopped in front of you, like magic.
For you, it's all ice cream and soda pop. [21; 55]

Discuss the questions:

1. What are the examples of hyperbole in the poem?
2. At what time do you think the speaker woke up each day? How do you know?
3. What does the author tell you about living in the southern United States?
4. What does the poet mean by the last line: 'For you, it's all ice cream and soda pop'? [21; 56]

Antonio Vallone focuses on similes and metaphors in his poem '*Camping Out In The Backyard*'.

To hold off sleep, my cousin Mike
and I swore and punched each other
on the arms.

Twilight crept out from under roots
and rocks hoarding shadows and
sneaking upon us.

The twelve pines my uncle planted
lined up like mute angels.

The willow became a man,
black suit and overcoat blowing in the wind.

The powdery odor of lilacs was perfume
worn by old women at funerals.

I squinted through my glasses into the dark.
Even my cousin's better eyes went blind.

Like a black skeleton, the clothes pole reached out,

rapped me on the head with its bony arm.

I stumbled, and an owl called *who, who, who*
the sound of breath over an open grave.

We talked about stars that looked like bullet holes,
the bloody moon hidden by shreds of clouds.

Something scraped against the tent. Leaves scampered across
the opening like thin, brown rats.

Flashlights in front of us like swords, we hacked a path to the
house to save our mothers.[21; 110]

Discuss the questions:

1. What are all the things that the boys show they are afraid of in the poem?
2. What are the things that seem to become alive in the poem?
3. Do you think the poet really thinks the moon is bloody? Why does he say that?
4. What do you think the poet might mean when he writes, ‘...I squinted through my glasses into the dark. Even my cousin’s better eyes went blind.’?
5. Do you think the poet’s mother really needs to be saved by him? Why or why not?
6. What is the purpose of similes and metaphors in the poem?[21; 111]

Martin Espada first describes the process he used to make legal pads, then how he used legal pads in his later career, and what this means to him. As you read, look for the main idea of the poem ‘*Who Burns For The Perfection Of Paper*’. What does the author compare in the poem? How are the two things (two times in his life, two jobs) connected? How do things change from the earlier time to the present time?

At sixteen, I worked after
high school hours
at a printing plant
that manufactured legal pads:
Yellow paper
stacked seven feet high
and leaning
as I slipped cardboard
between the pages,
then brushed red glue
up and down the stack.
No gloves: fingertips required
for the perfection of paper,

smoothing the exact rectangle.
 Sluggish by 9 PM, the hands
 would slide along suddenly sharp paper,
 and gather slits thinner than the crevices
 of the skin, hidden.
 Then the glue would sting,
 hands oozing
 till both palms burned
 at the punchclock.
 Ten years later, in law school,
 I knew that every legal pad
 was glued with the sting of hidden cuts,
 that every open law book
 was a pair of hands
 upturned and burning.[21; 251]

Discuss the questions:

1. How did the author’s hands feel after a day of making legal pads? Why?
2. What is the connection between the open law book and the author’s hands?
3. What connects the author’s new job to his old one?
4. What words does the writer use to describe how his hands felt when he made legal pads?
5. What do you think the author remembers most about making legal pads?
6. What difference could it make to the author that he knows how legal pads are made?
7. What is your answer to the question in the title: ‘Who burns for the perfection of paper?’[21; 252]

3.3 Stories for the literary analysis

1. Analyse the story “The Marble Champ” by Gary Soto, a Mexican-American writer of novels, plays, memoirs, and poetry.

Word Study: Gary Soto makes his writing interesting by using many colourful words. Sorting words can help you understand their meanings better as well as help you to remember them.

Select categories to use for sorting your words. Several categories are suggested on the chart below, but you may choose your own. Sort as many words as you can by placing them in the right column because they are the same in some way. Check the meanings carefully as you sort the words.[21; 158]

Words about trying to win	Words that describe	Words that show feelings	Words for body parts	Words that show actions
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at a game	playing games			

As you read

As you read, complete the story structure map below. If you need to, you can make changes in the chart to show the structure of the story.

Title:	
Characters:	Setting:
Problem/goal:	
Events (things that happened):	
First	
Next	
Next	
Then	
How the problem was solved:	

THE MARBLE CHAMP

By Gary Soto

Lupe Medrano, a shy girl who spoke in whispers, was the school’s spelling bee champion, winner of the reading contest at the public library three summers in a row, blue ribbon awardee in the science fair, the top student at her piano recital, and the playground grand champion in chess. She was a straight-A student and – not counting kindergarten, when she had been stung by a wasp – never missed one day of elementary school. She had received a small trophy for this honor and had been congratulated by the mayor.

But though Lupe had a razor-sharp mind, she could not make her body, no matter how much she tried, run as fast as the other girls. She begged her body to move faster, but could never beat anyone in the fifty-yard dash.

The truth was that Lupe was no good in sports. She could not catch a pop-up or figure out in which direction to kick the soccer ball. One time she kicked the ball at

her own goal and scored a point for the other team. She was no good at baseball or basketball either, and even had a hard time making a hula hoop stay on her hips.

It wasn't until last year, when she was eleven years old, that she learned how to ride a bike. And even then she had to use training wheels. She could walk in the swimming pool but couldn't swim, and chanced roller skating when her father held her hand.

"I'll never be good at sports," she fumed one rainy day as she lay on her bed gazing at the shelf her father had made to hold her awards. "I wish I could win something, anything, even marbles."

At the word 'marbles', she sat up. "That's it. Maybe I could be good at playing marbles." She hopped out of bed and rummaged through the closet until she found a can full of her brother's marbles. She poured the rich glass treasure on her bed and picked five of the most beautiful marbles.

She smoothed her bedspread and practiced shooting, softly at first so that her arm would be accurate. The marble rolled from her thumb and clicked against the targeted marble. But the target wouldn't budge. She tried again and again. Her arm became accurate, but the power from her thumb made the marble move only an inch or two. Then she realized that the bedspread was slowing the marbles. She also had to admit that her thumb was weaker than the neck of a newborn chick.

She looked out of the window. The rain was letting up, but the ground was too muddy to play. She sat cross-legged on the bed, rolling her five marbles between her palms. Yes, she thought, I could play marbles, and marbles is a sport. At that moment she realized that she had only two weeks to practice. The playground championship, the same one her brother had entered the previous year, was coming up. She had a lot to do.

To strengthen her wrists, she decided to do twenty push-ups on her fingertips, five at a time. "One, two, three..." she groaned. By the end of the first set she was breathing hard, and her muscles burned from exhaustion. She did one more set and decided that was enough push-ups for the first day.

She squeezed a rubber eraser one hundred times, hoping it would strengthen her thumb. This seemed to work because the next day her thumb was sore. She could hardly hold a marble in her hand, let alone send it flying with power. So Lupe rested that day and listened to her brother, who gave her tips on how to shoot: get low, aim with one eye, and place one knuckle on the ground.

"Think 'eye and thumb' – and let it rip!" he said.

After the school the next day she left her homework in her backpack and practiced three hours straight, taking time only to eat a candy bar for energy. With a popsicle stick, she drew an odd-shaped circle and tossed in four marbles. She used her shooter, a milky agate with hypnotic swirls, to blast them. Her thumb *had* become stronger.

After practice, she squeezed the eraser for an hour. She ate dinner with her left hand to spare her shooting hand and said nothing to her parents about her dreams of athletic glory.

Practice, practice, practice. Squeeze, squeeze, squeeze. Lupe got better and beat her brother and Alfonso, a neighbor kid who was supposed to be a champ.

“Man, she’s bad!” Alfonso said. “She can beat the other girls for sure. I think.”

The weeks passed quickly. Lupe worked so hard that, one day, while she was drying dishes, her mother asked why her thumb was swollen.

“It’s muscle,” Lupe explained. “I’ve been practicing for the marbles championship.”

“You, honey?” Her mother knew Lupe was no good at sports.

“Yeah. I bet Alfonso, and he’s pretty good.”

That night, over dinner, Mrs. Medrano said, “Honey, you should see Lupe’s thumb.”

“Huh?” Mr. Medrano said, wiping his mouth and looking at his daughter.

“Show your father.”

“Do I have to?” an embarrassed Lupe asked.

“Go on, show your father.”

Reluctantly, Lupe raised her hand and flexed her thumb. You could see the muscle.

The father put down his fork and asked, “What happened?”

“Dad, I’ve been working out. I’ve been squeezing an eraser.”

“Why?”

“I’m going to enter the marbles championship.”

Her father looked at her mother and then back at his daughter. “When is it, honey?”

“This Saturday. Can you come?”

The father had been planning to play racquetball with a friend Saturday, but he said he would be there. He knew his daughter thought she was no good at sports and he wanted to encourage her. He even rigged some lights in the backyard so she could practice after dark. He squatted with one knee on the ground, entranced by the sight of his daughter easily beating her brother.

The day of the championship began with a cold blustery sky. The sun was a silvery light behind slate clouds.

“I hope it clears up,” her father said, rubbing his hands together as he returned from getting the newspaper. They ate breakfast, paced nervously around the house waiting for 10:00 to arrive, and walked the two blocks to the playground (though Mr. Medrano wanted to drive so Lupe wouldn’t get tired). She signed up and was assigned her first match on baseball diamond number three.

Lupe, walking between her brother and her father, shook from the cold, not nerves. She took off her mittens, and everyone stared at her thumb. Someone asked, “How can you play with a broken thumb?” Lupe smiled and said nothing.

She beat her first opponent easily, and felt sorry for the girl because she didn’t have anyone to cheer for her. Except for her sack of marbles, she was all alone. Lupe invited the girl, whose name was Rachel, to stay with them. She smiled and said, “OK.” The four of them walked to a card table in the middle of the outfield, where Lupe was assigned another opponent.

She also beat this girl, a fifth-grader named Yolanda, and asked her to join their group. They proceeded to more matches and more wins, and soon there was a crowd

of people following Lupe to the finals to play a girl in a baseball cap. This girl seemed dead serious. She never even looked at Lupe.

“I don’t know, Dad, she looks tough.”

Rachel hugged Lupe and said, “Go get her.”

“You can do it,” her father encouraged. “Just think of the marbles, not the girl, and let your thumb do the work.”

The other girl broke first and earned one marble. She missed her next shot, and Lupe, one eye closed, her thumb quivering with energy, blasted two marbles out of the circle but missed her next shot. Her opponent earned two more before missing. She stamped her foot and said “Shoot.” The score was three in favor of Miss Baseball Cap.

The referee stopped the game. “Back up, please, give them room,” he shouted. Onlookers had gathered too tightly around the players.

Lupe then earned three marbles and was set to get her fourth when a gust of wind blew dust in her eyes and she missed badly. Her opponent quickly scored two marbles, tying the game, and moved ahead six to five on a lucky shot. Then she missed, and Lupe, whose eyes felt scratchy when she blinked, relied on instinct and thumb muscle to score the tying point. It was six to six, with only three marbles left. Lupe blew her nose and studied the angles. She dropped to one knee, steadied her hand, and shot so hard she cracked two marbles from the circle. She was the winner!

“I did it!” Lupe said under her breath. She rose from her knees, which hurt from bending all day, and hugged her father. He hugged her back and smiled.

Everyone clapped, except Miss Baseball Cap, who made a face and stared at the ground. Lupe told her she was a great player, and they shook hands. A newspaper photographer took pictures of the two girls standing shoulder-to-shoulder, with Lupe holding the bigger trophy.

Lupe then played the winner of the boys’ division, and after a poor start beat him eleven to four. She blasted the marbles, shattering one into sparkling slivers of glass. Her opponent looked on glumly as Lupe did what she did best – win!

The head referee and the President of the Fresno Marble Association stood with Lupe as she displayed her trophies for the newspaper photographer. Lupe shook hands with everyone, including a dog who had come over to see what the commotion was all about. That night, the family went out for pizza and set the two trophies on the table for everyone in the restaurant to see. People came up to congratulate Lupe, and she felt a little embarrassed, but her father said the trophies belonged there.

Back home, in the privacy of her bedroom, she placed the trophies on her shelf and was happy. She had always earned honors because of her brains, but winning in sports was a new experience. She thanked her tired thumb. “You did it, thumb. You made me a champion.” As its reward, Lupe went to the bathroom, filled the bathroom sink with warm water, and let her thumb swim and splash as it pleased. Then she climbed into bed and drifted into a hard-won sleep. [21; 161-166]

Discuss the questions:

1. What are the surprises that the author includes in this story?
2. How does the author show that Lupe’s family supports her?

3. Why do you think the author includes the dog in the story?
4. Why do you think the author tells this story about a girl rather than a boy?
[21; 168]

2. Analyse the story “Experts, Incorporated” by Sarah Weeks, a professor of writing at the New School University in New York City.

Before you read

In this story, a teacher offers her class a prize – pizza for lunch – if everyone completes an important assignment on time. She has assigned the students to write about what job they will do when they finish school. As the story begins, a student named Rodney Curtain has not completed his assignment.

Rodney Curtain has an unusual name. His classmates tease him about his name. His nickname is Rod and his last name is Curtain. From time to time his classmates and teachers call him by his last name first, “**Curtain, Rod.**” He does not like it when this happens. [21; 256]

This selection comes from Sarah Weeks’ book *Tripping Over the Lunch Lady and Other School Stories*.

Word Study: Vocabulary Comprehension

For each word in the box find the meaning in the glossary.

assignment	creative	desperately	expert	heaved	humanities	instance
	period	prickle	scribble	shifted	writing	

- Done because of extreme urgency;
- An example;
- The study of history, philosophy, and literature;
- Showing an ability to make or think of new ideas;
- Changed;
- Feeling of a sharp point or spine;
- A segment of time, long or short;
- Schoolwork;
- Breathed in and out heavily and loudly;
- Write carelessly or in a hurry;
- Putting thoughts on paper so that others can read them;
- Person with special skill or knowledge

As you read

Focus for Reading: Prediction with the Anticipation Guide

Predict what will happen in the story. Work with a partner and fill in the “Before Reading” column in the chart. Take turns reading parts of the story to each other. As

you read, fill in the third column of the chart, “After Reading,” based on what you read. [21; 258]

Anticipation Guide: *Experts, Incorporated*

Question	Before Reading: My guess	After Reading: What was in the text
Why is this story called “Experts, Incorporated”?		
Why did the boys ask Rodney Curtain if he had done his homework?		
What job will Rod choose to write about?		
Will Rod’s friend Lucas think this is a good job? Why or why not?		
Will Rod finish his assignment?		
Will the class have a pizza party? Why or why not?		

Experts, Incorporated

By Sarah Weeks

There are three things in this world I can’t stand – cucumber salad, wool sweaters, and creative writing. Cucumbers make me burp and wool makes me itch, but if you gave me a choice, I would rather burp and itch at the same time than have to write something creative.

“You finished your essay, right, Rodd-o?” my friend Lucas asked me as we walked toward school together early one morning.

I hesitated. Lucas is my best friend and we always shoot straight with each other.

“Yeah, I finished it,” I said.

“Phew, that’s a relief,” he said. “If you hadn’t, I would have to kill you, you know.”

“Yeah, I know,” I said.

The problem began on the first day of the school year when our humanities teacher, Mrs. Greenberg, promised that if nobody got an F in her class all semester she would give us a pizza party.

“Just remember,” she’d laughed, “there are no F’s in pizza.”

Here it was, the last week of the semester and I was about to earn not just an F, but the F that would ruin everything. Because, you see, I hadn’t done the assignment. Not one word of it.

As we rounded the corner and headed up the block toward school, Jeremy and Russell, two friends from our class, caught up with us.

“You guys did the assignment, right?” Russell asked us.

“Yep,” Lucas answered for us both. “How about you?”

“Of course”, said Jeremy. “What do we look like, idiots? I can taste that pepperoni already. Last year’s class got the party and somebody told me she let them have all the soda they wanted, too.”

When I get nervous, I sometimes get hives on my neck, and I could feel one beginning to prickle up under my collar.

“What profession did you pick?” Lucas asked.

“Doctor,” Jeremy said. “Cause they get to save people and stuff.”

“I picked truck driver,” said Russell. “They get to travel and eat at diners. I love diners, but my mom says they’re too greasy, so we never get to go. What about you, Lucas?”

“Star pitcher for the New York Yankees,” he said. “Man, can you imagine getting paid to play baseball?”

The assignment had been to write an essay about what you want to be when you grow up. Sounds easy enough, unless you’re like me and have no idea what you want to be, and no matter how hard you try, you can’t think of even one thing that feels the least bit right.

“I bet the girls are going to say they want to be teachers ‘cause they know Mrs. Greenberg will eat that up with a spoon,” Russell said with disgust.

“Yeah, probably,” Lucas agreed. “So, what did you pick, Rodd-o?” he asked, turning to me.

We were just starting up the steps of the school, when a familiar cry went up from the playground. “Hey look, everybody! There goes Mucus! Hey, Mucus!”

Lucas blushed and hung his head as we walked up the steps and into the building. It happens to him all the time, poor guy. He has one of the worst names. Not only does Lucas rhyme with mucus, but even if you shorten it to Luke, you’re still in trouble because then it rhymes with puke. He’s been tortured his whole life on account of that name.

Having bad name is something Lucas and I have in common and probably part of the reason we became friends all the way back on the first day of kindergarten. My name is Rodney Curtain. My parents and my teachers call me Rod, my friends call me Rodd-o, and my sister, who’s only two, calls me Rah-rah. Rodney Curtain may not be the greatest name in the world, but front-ward like that it’s not so bad. The thing is, at school when they call out your name for attendance, they say it backward. Lucas Bromberg becomes Bromberg, Lucas. Samantha Smith becomes Smith, Samantha.

Unfortunately, I become Curtain, Rod. That’s bad.

As we made our way, down the hall to homeroom, I felt sorry for Lucas on account of the teasing, but secretly I was relieved that he’d forgotten about the question he’d asked me. How was he going to take it when he found out I hadn’t done the assignment?

After she took attendance, Mrs. Greenberg – we have her for homeroom as well as humanities – announced that she would be collecting our papers after lunch. There was still hope left. All I had to do was come up with an idea between now and then, scribble it down in time to hand it in with the others, and maybe I wouldn't have to ruin the party after all. The problem was, I still didn't have my ideas.

"What do I want to be?" I asked myself. "Come on, Curtain, think."

I thought about it during math, history, and science lab, but with lunchtime only minutes away, my mind was still a complete blank. The only thing I could think of that I wanted to be was someone else. Someone who had written the stupid essay already.

As I looked around the room desperately hoping to find some inspiration somewhere, I asked myself, "Do I want to be a scientist? Do I want to fix clocks? Write books? Build desks? Make pencils?" No, no, no.

And then suddenly without warning, everything shifted into slow motion as my eyes came to rest on the face of the girl sitting in the second seat in the third row from the left. That's when it hit me. I knew what I wanted to be. What the world needed me to be.

When the bell for lunch rang, I didn't join the others in the cafeteria. Instead I took out my notebook and began to write. When the fifth-period bell rang, I was already in my seat in Mrs. Greenberg's room with a stack of four handwritten sheets of paper in front of me and a huge grin on my face.

"Why are you sitting there smiling like a dork?" Lucas asked as he slid into the seat next to me. "And where were you at lunch anyway? And another thing, you never answered my question from before, what did you choose as your profession?"

"Name expert," I told him happily. "That's definitely what I want to be, a name expert."

"A name expert? Whoever heard of that?" he said.

"Nobody. It hasn't been invented yet. But I'm going to be the first one," I told him.

"Oh, yeah? And what exactly are you going to do?" he asked me.

"I'm going to advise people about what not to name their kids."

"No offense, but that is so dumb. Why would anybody pay you to tell them what not to name their kids?" he asked.

"Because I'm an expert," I said.

"Says who?" he said.

"What's your name?"

"What do you mean, 'what's my name?' You know my name, fish-for-brains." Lucas snorted.

"Come on, just answer the question. What's your name?"

"Lucas," he said.

"And what do all the kids call you?"

He hesitated uncomfortably for a second before answering.

"Mucus," he said quietly.

"Exactly," I said. "See? If I had been around when your parents were deciding what to name you, I could have warned them that every name needs to be checked for

bad rhymes. A kid named Leo is gonna end up getting called B.O., anybody named Gabby is gonna get called Flabby, it doesn't take a rocket scientist to figure that out. Your name is particularly bad, because it's a double whammy."

"Tell me about it," said Lucas, shaking his head sadly.

"The way I see it, a name expert should be hired every time a baby gets born, to protect it from being saddled with a name that could ruin its life," I went on.

"How much do you think you'll get paid?" he asked.

"A lot. Parents pay a bundle for braces to straighten their kids' teeth. Don't you think they'd shell out even more to save their kids from being humiliated at school?"

"Here's a question for you – do you think there's any way a name expert could figure out whether a name is going to fit when the kid gets older?" Lucas asked me.

"What do you mean?" I said.

"Well, for instance, you know how Melody Adams is tone-deaf?"

"Yeah, she sings like a moose," I said.

"If her parents had known she was going to be unmusical, maybe they wouldn't have given her a musical name like Melody."

"Maybe they would have named her Moose," I said. We both laughed.

"I suppose a name expert could be trained to look carefully at the parents for signs of what's to come," I said. "Like for instance, if there's a history of baldness in a family, it's probably not a very good idea to use the name Harry."

"Yeah, or like if the parents have big noses they shouldn't name their kid Honker," said Lucas.

"Who names their kid Honker?" I said. "That's not even a real name."

"Oh, and Curtain Rod is?"

I punched him in the arm, but not too hard because like I said, we're best friends.

"Hyphenated names would have to be looked at very carefully too, don't you think?" Lucas said. "Like Jessica's, for instance."

"Exactly," I said. "She's the one I was looking at in science lab when this whole idea came to me."

Jessica's dad's name is Charlie Mintz and her mom's name is Sylvia Pepper. How hard could it have been to name her Jessica Mintz-Pepper instead of Jessica Pepper-Mintz? If they'd had a name expert around, trust me, it never would have happened.

"You know, I take back what I said about this idea being dumb," Lucas said. "I think maybe you're onto something big here."

"Yeah? You think?" I said.

"Yeah. And you know, once business takes off, you might even need a partner," Lucas said excitedly. "We could call it Experts, Incorporated."

"We?" I laughed. "I thought you were going to pitch for the Yankees."

Lucas smiled and shrugged. "I doubt I'll get picked up; I can't even throw a slider. But if you want a partner who really understands why the world needs name experts, I'm your man,

Rodd-o."

Mrs. Greenberg came down the aisle collecting the papers. As I handed her mine, I heaved a huge sigh of relief. Not only had I avoided ruining the pizza party, I'd managed to plan my entire future too, and it was looking pretty bright, if I do say so myself. [21; 259-264]

Discuss the questions:

1. In the story, the main character states that parents will pay for his services. Would you pay for the services of a name expert?
2. Would Rodney Curtain be a good friend? What did the author say about him to make you think he is or he is not a good friend?
3. Did the author convince you that a 'name expert' would be a good job? What part of the story was the most convincing? [21; 265]

Think and Talk: Storyboard

Create a storyboard of the sequence of events in the story. Illustrate one event in each square. Then share with a partner. Here are some possible events for your storyboard:

- Before school; talking about the assignment
- Rodney worrying about something to write
- Rodney coming up with an idea
- Rodney talking about his idea with Lucas and getting excited

Storyboard

		What will happen next?

1. Describe each event to your partner. Be sure to add details from the story.
2. Listen as your partner tells you about one of the events from the story.
3. Together write a caption for each picture.
4. What do you think will happen after the story? Draw a picture of it in the last box.

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Glossary of the stylistic devices

Lexical stylistic devices:

- **Allusion** - an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing.
- **Antonomasia** - a proper name is used instead of a common noun or vice versa.
- **Climax** - a figure consisting of a series of related ideas so arranged that each is stronger than the preceding one.
- **Epithet** is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.
- **Euphemism** - a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.
- **Hyperbole** - a deliberate exaggeration of some quality, quantity, size and etc.
- **Irony** - the clash of 2 opposites meanings within the same context.
- **Metaphor** - transference of meaning on the basis of similarity and association.
- **Metonymy** - transference of meaning on the basis of contiguity.
- **Oxymoron** - a combination of 2 antonymous words (mostly an adjective and a noun or an adverb with an adjective) in one syntagma.
- **Paradox** - a statement which though it appears to be self- contradictory, nevertheless involves truth or at least an element of truth.
- **Personification** - a figure of speech in which a lifeless object is spoken of as if alive.
- **Pun** is also based on the interaction of 2 well known meanings of a word or phrase.
- **Quotation** - a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea.
- **Sarcasm** - bitter, socially or politically aimed irony.
- **Synecdoche** presents mostly relations between part and the whole.
- **Trite oxymorons** have lost their semantic discrepancy and are used in oral speech as indication of roused emotions.
- **Zeugma** - the use of a word in the same grammatical but different semantic relations to two adjacent words in the context.

- **Understatement** - deliberate underestimation.

Syntactical stylistic devices:

- **Anadiplosis** - a type of repetition when the last phrase of one part of utterance is repeated at the beginning of the next part, thus hooking the two parts together.
- **Anaphora** - a type of repetition when repeated word comes at the beginning of 2 or more sentences.
- **Asyndeton** offers no conjunctions or connecting words.
- **Chiasmus** - contrasted terms are arranged crosswise, the word order in the first phrase is reversed in the second.
- **Epigram** is a short clever amusing saying or poem.
- **Epiphora** - a type of repetition when repeated word comes at the end of 2 or more sentences.
- **Framing** - a type of repetition when the initial parts of a paragraph are repeated at the end.
- **Inversion** - the displacement of the predicate or of secondary members of the sentence and their shift to the front, opening position in the sentence.
- **Parallelism** - repetition involving the whole structure of the sentence.
- **Polysyndeton** - the repetition of conjunctions or connecting words.
- **Proverbs** are short, well-known, supposedly wise sayings, usually in simple language.
- **Rhetorical question** - a statement in the form of a question which presupposes the possible answer.

Lexico- syntactical devices:

- **Antithesis** - a structure consisting of two steps, the lexical meanings of which are opposite to each other.
- **Litotoes** - a particular form of understatement, is generated by denying the opposite or contrary of the word which otherwise would be used. Depending on the tone and context of the usage, litotes either retains the effect of understatement, or becomes an intensifying expression.
- **Simile** - a structure of two components joined by link-adverbs like, as, as-as, as-though.
- **Periphrases** - the re-naming of an object by a phrase that brings out some particular feature of the object.
- **Represented speech** combines lexical and syntactical peculiarities of colloquial and literary speech.

Graphical stylistic devices:

- **Graphon** is intentional violation of the spelling of a word (or word combination) used to reflect its authentic pronunciation. It is used to indicate

the additional stress on the emphasized words or part of the word: italics; spelling; multiplication; substitution of sounds; hyphenation.

Phonetic stylistic devices:

- **Alliteration** is a phonemic stylistic device which aims at imparting a melodic effect to the utterance. The repetition of similar consonant sounds.
- **Assonance** - the repetition of vowel sounds.
- **Consonance** - similarity of end consonants. Their common aims: to increase pleasure in hearing and catch the listener's attention.
- **Onomatopoeia** is a combination of speech sounds which aims at imitating sounds produced by nature, by things, by people and by animals.
- **Punctuation marks** are symbols that are used to aid the clarity and comprehension of written language. Some common punctuation marks are the period, comma, question mark, exclamation point, apostrophe, quotation mark and hyphen.
- **An apostrophe** is used as a substitute for a missing letter or letters in a word (as in the contraction cannot = can't), to show the possessive case (Jane's room), and in the plural of letters, some numbers and abbreviations.
- **Colon (:)** is used before a list or quote, to separate hours and minutes, to separate elements of a mathematical ratio.
- **Comma (,)** is used to separate phrases or items in a list.
- **Dash (-)** is used to separate parts of a sentence.
- **Ellipsis (three dots)** indicates that part of the text has been intentionally been left out.
- **Exclamation point (!)** is used to show excitement or emphasis.
- **Hyphen (-)** is used between parts of a compound word or name. It is also used to split a word by syllables to fit on a line of text.
- **Parentheses ()** are curved lines used to separate explanations or qualifying statements within a sentence (each one of the curved lines is called a parenthesis). The part in the parentheses is called a parenthetical remark.
- **Period** is used to note the end of a declarative sentence.
- **Question mark (?)** is used at the end of a question.
- **Quotation mark (")** is used at the beginning and end of a phrase to show that it is being written exactly as it was originally said or written.
- **Semicolon (;)** separates two independent clauses in a compound sentence. It is also used to separate items in a series (where commas are already in use).
- **Meter** - the length of a line of verse, measured by counting the stresses, is called the metre.
- **Pentameter** - when there are five stresses the line.
- **Masculine rhyme** - one-syllable rhyme.
- **Feminine rhyme** - two-(or more) syllable rhyme.
- **Off-rhyme** - rhyme is not quite exact, but listener still feels it.

- **Internal rhyme** - rhyme within one line.
- **Rhythm** - the music or movement of poetry, created through the arrangement of accented and unaccented syllables in a line of verse.