

МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ

Минский государственный лингвистический университет

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**СПРАВОЧНЫЕ МАТЕРИАЛЫ ПО ДИСЦИПЛИНЕ
«ИНТЕРПРЕТАЦИЯ ХУДОЖЕСТВЕННОГО ТЕКСТА»
(специализация «Зарубежная литература»)**

Сетевое электронное учебное издание

Для студентов 4 курса факультета английского языка

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Справочные материалы по дисциплине «Интерпретация художественного текста» (специализация «Зарубежная литература»): сетевое электронное учебное издание ; для студентов 4 курса фак-та английского языка. – Минск : МГЛУ, 2014.

Цель издания – дальнейшее совершенствование навыков и развитие умений интерпретации художественного текста. В первой части представлен материал для подготовки к занятиям по домашнему чтению и индивидуальной работе, а также структура и требования к докладам и проектам. Вторая часть посвящена собственно интерпретации литературных произведений и включает вопросы к экзамену.

Предназначено для самостоятельной работы студентов 4 курса факультета английского языка, избравших в качестве специализации зарубежную литературу.

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HOME READING
List of books and textbooks

1. *Th. Wilder. Heaven's My Destination.* – М. : Raduga Publ., 1988. – С. 135–286. *Кононенко, Т.В.* Методическое пособие по чтению для студентов 4 курса факультета английского языка / Т.В. Кононенко, О.А. Судленкова, Г.А. Шарук. – Минск : МГПИИЯ, 1990. – С. 38–116.
2. *E. O'Neil. Long Day's Journey into Night. Three American Plays.* – М. : Progress Publ., 1972. – С. 9-127. *Практика устной и письменной речи : учеб. пособие по самостоятельному чтению. : для студентов 4 курса ф-та англ. яз. / Т.В. Кононенко [и др.] – Минск : МГПИИЯ, 1981. – С. 27–32.*
3. *E. Hemingway. Selected Stories.* – М. : Progress Publ., 1972. – 398p. *Практика устной и письменной речи : учеб. пособие по самостоятельному чтению. : для студентов 4 курса ф-та англ. яз. / Т.В. Кононенко [и др.] – Минск : МГПИИЯ, 1981. – С. 67–90.*
4. *M. Spark. Stories.* *Voinova, T.P. Let's Read and Discuss / Т.Р. Voinova, Т.В. Kononenko. – Минск : МГЛУ, 2007. – 73 с.*
5. *Stories by English and American Writers.* *Kononenko, T.V. English Through Literature / Т.В. Kononenko, О.А. Sudlenkova. – Минск : МГЛУ, 1997. – 49с.*
6. *Th. Wilder. Our Town* *Sudlenkova, O.A. On the Immediate and the Infinite: Our Town by Thornton Wilder / О.А. Sudlenkova. – Минск : МГЛУ, 1999. – 77с.*
7. *D. Lodge. Nice Work.* – Penguin Books, 1989. – 384p.
8. *J. Coe. What a Carve up!* – Penguin Books, 1995. – 501p.
9. *Contemporary British Stories. An Anthology for Russian Readers Edited with a Commentary by Karen Hewitt.* – England : Perspective Publications Ltd, 1994. – 232p.

LIST OF TOPICS AND BOOKS FOR INDIVIDUAL READING

Family Relations

1. J. Galsworthy The Forsyte Saga.
A Modern Comedy.
End of the Chapter.
2. E. O'Neill Long Day's Journey into Night.
Desire under the Elms.
Mourning Becomes Electra.
3. T. Williams The Glass Menagerie.
Cat on a Hot Tin Roof.
4. Th. Wilder Heaven's My Destination.
Our Town.
5. I. Murdoch The Sandcastle.
The Black Prince.
6. E. Hemingway Cat in the Rain.
The Short Happy Life of Francis Macomber
and other stories.
7. Th. Dreiser Sister Carrie.
8. M. Spark The Public Image.
Stories.
9. A.J. Cronin The Citadel.
Hatter's Castle.
10. Ch. Dickens Dombey and Son.
11. J. Priestley Angel Pavement.
The Dangerous Corner.
12. A. Coppard Fifty Pounds and other stories.
13. D.H. Lawrence Sons and Lovers.
The Rainbow.
14. D. du Maurier Rebecca.
15. W.S. Maugham The Painted Veil.
16. J. Braine Room at the Top.
Life at the Top.
17. J. Agee A Death in the Family.
18. E. Segal Love Story.
Man, Woman and Child.
Acts of Faith.
19. M. Mitchell Gone with the Wind.
20. A. Tyler Dinner at the Homesick Restaurant.
21. S. Fitzgerald Tender is the Night.
22. J. Steinbeck East of Eden.

23. W. Faulkner The Winter of Our Discontent.
 The Sound and the Fury.
 Light in August.
24. L. Hellman The Little Foxes.
 The Autumn Garden.
25. E. Albee Everything in the Garden.
26. E. M. Forster Where Angels Fear to Tread.
27. I. Shaw Rich Man, Poor Man.
 Bread upon the Waters.
28. J. McGraham Amongst Women.
29. F. Weldon The Cloaning of Joanna May.
30. A. Carter The Magic Toy Shop.
31. K. Ishiguro A Pale View of Hills.
32. M. Binchy The Glass Lake.
33. N. Barber Tanamera.
34. G. Eliot Middlemarch.
35. T. Morrison Song of Solomon.
36. B. Shaw Widower's Houses.
37. A. Corman Kramer versus Kramer.
38. A. Frank The Diary of a young Girl/The Diary of Anne Frank.
39. J. Coe What a Carve Up!
40. E. Freud The Sea House.
41. G. Swift Waterland.
42. J. Archer Kane and Abel.
43. J. Brewer A Crack in Forever.
44. C. Ahern Where the Rainbows End.
45. M. Binchy Silver Wedding.

Man and War

1. R. Aldington Death of a Hero.
2. J. Aldridge The Sea Eagle.
 Signed with Their Honour.
3. W.S. Maugham The Unconquered.
4. E. Waugh Sword of Honour.
5. W. Golding Free Fall.
6. E. Hemingway A Farewell to Arms.
 For Whom the Bell Tolls.
 Soldier's Home and other stories.
7. W. Faulkner Soldier's Pay.
 Sartoris.
8. A. Maltz The Cross and the Arrow.
9. J. Dos Passos Three Soldiers.
10. N. Mailer The Naked and the Dead.
11. M. Wilson In a German Town.

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| 12. W. Styron | Sophie's Choice. |
| 13. J. Jones | From Here to Eternity. |
| 14. L. Hellman | Watch on the Rhine. |
| 15. J. Ballard | Empire of the Sun. |
| 16. R. Condon | An Infinity of Mirrors. |
| 17. M. Mitchell | Gone with the Wind. |
| 18. K. Vonnegut | Slaughterhouse Five. |
| 19. L. Uris | Mila 18. |
| 20. J. Heller | Catch-22. |
| 21. M. Amis | Time's Arrow. |
| 22. G. Swift | Out of This World. |
| 23. N. Barber | Farewell to France. |

The Responsibility of Intellectuals in the Present-Day World

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|-----------------|---|
| 1. R. Bradbury | Fahrenheit 451. |
| 2. A.J. Cronin | The Citadel. |
| 3. Ch. P. Snow | The New Men. |
| 4. W. Golding | Lord of the Flies. |
| 5. J. Fowles | Daniel Martin. |
| 6. G. Greene | The Power and the Glory. |
| 7. A. Hailey | The Final Diagnosis. |
| | Strong Medicine. |
| 8. H. Wells | The Island of Dr. Moreau. |
| | The Invisible Man. |
| | The Stolen Bacillus. |
| 9. K. Vonnegut | Cat's Cradle. |
| 10. M. Wilson | Live with Lighting. |
| | My Brother, My Enemy. |
| 11. R.P. Warren | All the King's Men. |
| 12. G. Greene | The Quiet American. |
| | Dr. Fischer of Geneva, or The Bomb Party. |
| 13. M. Spark | The Prime of Miss Jean Brodie. |
| 14. M. Dickens | The Heart of London. |
| 15. G. Swift | Ever After. |
| 16. M. Shelley | Frankenstein. |
| 17. B. Shaw | Pygmalion. |
| 18. K. Ishiguro | An Artist in the Floating World. |

Woman and Society

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| 1. Ch. Bronte | Jane Eyre. |
| 2. Th. Hardy | Tess of the d'Urbervilles. |
| 3. W. M. Thackeray | Vanity Fair. |

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| 4. A. Bennett | Fifty Pounds and other stories. |
| 5. D.H. Lawrence | Lady Chatterley's Lover.
Women in Love. |
| 6. D. du Maurier | Rebecca. |
| 7. J. Fowles | The French Lieutenant's Woman. |
| 8. M. Drabble | The Garrick Year.
The Realms of Gold.
The Radiant Way. |
| 9. A. Brookner | A Start in Life.
Hotel du Lac. |
| 10. F. Weldon | Female Friends. |
| 11. Th. Dreiser | Sister Carrie.
Jennie Gerhardt. |
| 12. J. Austen | Emma.
Pride & Prejudice.
Sense and Sensibility. |
| 13. E. O'Neill | Long Day's Journey into Night. |
| 14. T. Williams | The Streetcar Named Desire.
Cat on a Hot Tin Roof.
Orpheus Descending.
Rose Tattoo. |
| 15. S. Lewis | Main Street. |
| 16. E. Hemingway | Cat in the Rain.
The Short Happy Life of Francis Macomber. |
| 17. A.H. Gurney | Love Letters. |
| 18. M. Spark | The Public Image. |
| 19. A. Tyler. | Earthly Possessions. |
| 20. J. Krantz | Mistral's Daughter. |
| 21. S. Sheldon | The Other Side of Midnight.
Rage of Angels. |
| 22. D. Lessing | The Fifth Child. |
| 23. N. Hawthorne | The Scarlet Letter. |
| 24. R. Condon | An Infinity of Mirrors. |
| 25. A. Hailey | Strong Medicine. |
| 26. M. Binchy | The Glass Lake. |
| 27. J. Archer | The Prodigal Daughter. |
| 28. V. Woolf | Orlando. |
| 29. E. Freud | The Sea House. |
| 30. I. P. Barker | Regeneration. |
| 31. I. McEwan | Atonement. |
| 32. J. Brewer | A Crack in Forever. |
| 33. C. Ahern | Where the Rainbows End. |
| 34. Sh. Conran | Savages. |
| 35. C. Shields | The Stone Diaries. |

The Fate of a Creative Personality

1. R. Kipling The Light That Failed.
2. W.S. Maugham The Moon and Sixpence.
Theatre.
Cakes and Ale.
The Painted Veil.
3. R. Aldington Death of a Hero.
4. A.J. Cronin The Crusader's Tomb.
5. J. Cary The Horse's Mouth.
6. J. Fowles The Collector.
The Ebony Tower.
Daniel Martin.
7. M. Spark The Public Image.
8. I. Murdoch The Black Prince.
A Word Child.
9. J. London Martin Eden.
10. E. Hemingway The Snows of Kilimanjaro.
11. J. Krantz Mistral's Daughter.
12. I. Stone Lust for Life.
Sailor on Horseback.
13. M. Shelley Frankenstein.
14. Th. Hardy Jude the Obscure.
15. I. Shaw Evening in Byzantium.
16. A. Burgess Earthly Powers.
17. K. Ishiguro An Artist in the Floating World.
18. G. Greene A Burt – Out Case.

Children and Adults

1. Ch. Dickens Oliver Twist.
2. A. Bennett The Wind.
3. H. Munro The Lumber Room.
4. K. Mansfield The Garden Party and other stories.
5. A.J. Cronin The Green Years.
A Song of Sixpence
6. W. Golding Lord of the Flies
7. S. Hill I am the King of the Castle.
8. S. Townsend The Secret Diary of Adrian Mole, Aged 13 ³/₄.
9. A. Burgess A Clockwork Orange.
10. M. Twain The Adventures of Tom Sawyer.
The Adventures of Huckleberry Finn.

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| 11. L. Steffens | A Boy on Horseback. |
| 12. E. Hemingway | The Killers and other stories about Nick Adams. |
| 13. T. Capote | The Grass Harp. |
| 14. J. Agee | A Death in the Family. |
| 15. L. Harper | To Kill a Mocking Bird. |
| 16. E. Segal | Man, Woman, Child. |
| 17. W. Braithwaite | To Sir, with Love. |
| 18. J. Salinger | The Catcher in the Rye. |
| 19. B. Kaufman | Up the Down Staircase. |
| 20. R. Bradbury | Veldt and other stories. |
| 21. P. Bailey | Gabriel's Lament. |
| 22. D. Lessing | The Fifth Child. |
| 23. K. Waterhouse | Billy Liar. |
| 24. M. Dickens | The Heart of London. |
| 25. M. Binchy | The Glass Lake. |
| | Silver Wedding. |
| 26. I. McEwan | Child in Time. |
| 27. A. Corman | Kramer versus Kramer. |
| 28. A. Frank | The Diary of a Young Girl/The Diary of Anne Frank. |
| 29. J. Rowling | Harry Potter and the Philosopher's Stone. |
| 30. J. Coe | What a Carve up! |
| 31. N. Hornby | About a Boy. |
| 32. J. Brewer | A Crack in Forever. |
| 33. C. Ahern | Where the Rainbows End. |
| | P.S. I love You. |
| | If You Could See Me Now. |

The Problem of Violence

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|--------------------|--|
| 1. W. Shakespeare | Macbeth. |
| 2. E. Hemingway | The Killers. |
| 3. A. Burgess | A Clockwork Orange. |
| 4. W. Golding | Lord of the Flies. |
| 5. M. Puzo | The Godfather. |
| 6. J. Fowles | Poor Koko. |
| | The Collector. |
| 7. D. Lessing | The Fifth Child. |
| 8. T. Williams | Orpheus Descending. |
| 9. A. Miller | All My Sons. |
| 10. J. Steinbeck | Of Mice and Men. |
| 11. T. Capote | In Cold Blood. |
| 12. R. Condon | An Infinity of Mirrors. |
| 13. R.L. Stevenson | Strange Case of Dr. Jekyll and Mr. Hyde. |
| 14. I. McEwan | Enduring Love. |

15. A. Hailey The Evening News.
16. J. Conrad Heart of Darkness.

Crime and Punishment

1. W. Shakespeare Macbeth.
2. T. Wilder Heaven's My Destination.
3. Th. Dreiser An American Tragedy.
4. M. Spark Stories (The Dark Glasses.
 The Black Madonna.
 The Portobello Road, etc.).
5. S. Fitzgerald The Great Gatsby.
6. R.L. Stevenson Strange Case of Dr. Jekyll and Mr. Hyde.
7. J. Conrad Lord Jim.
8. S. Sheldon The Other Side of Midnight.
9. T. Williams Orpheus Descending.
10. J. Steinbeck East of Eden.
11. E. Bronte Wuthering Heights.
12. L. Harper To Kill a Mocking Bird.
13. Th. Hardy The Mayor of Casterbridge.
14. A. Miller All My Sons.
15. J. Gould Sins.
16. J. Archer Kane and Abel.

Politics and Ethics

1. W. Shakespeare Julius Caesar.
 Macbeth.
 Richard III.
2. Ch. P. Show Corridors of Power.
3. G. Greene The Quiet American.
 The Comedians.
4. R. P. Warren All the King's Men.
5. S. Lewis It Can't Happen Here.
6. N. Lewis The Sicilian Specialist.
7. J. Aldridge The Diplomat.
8. F. Knebel,
 Ch. Bailey Seven Days in May.
9. J. Keller Catch-22.
10. K. Vonnegut Cat's Cradle.
 Jail Bird.
11. K. Kesey One Flew Over the Cuckoo's Nest.
12. O. Wilde An Ideal Husband.
13. B. Shaw Caesar and Cleopatra.
 The Man of Destiny.

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| 14. R. Hughes | The Fox in the Attic.
The Wooden Shepherdess. |
| 15. W. Golding | Lord of the Flies. |
| 16. J. Archer | The Prodigal Daughter. |
| 17. R. Aldington | Lawrence of Arabia. |
| 18. G. Vidal | Washington D.C.
Burr.
1876. |
| 19. G. Orwell | 1984.
Animal Farm. |

Moral Quest

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|-------------------|---|
| 1. W. Shakespeare | Hamlet. |
| 2. Th. Dreiser | An American Tragedy. |
| 3. S. Fitzgerald | The Great Gatsby.
Tender is the Night. |
| 4. J. Shaw | The Top of the Hill. |
| 5. Th. Wilder | Heaven's My Destination. |
| 6. J. Salinger | The Catcher in the Rye. |
| 7. P.P. Reade | Professor's Daughter. |
| 8. J. Osborne | Look Back in Anger. |
| 9. J. Braine | Room at the Top.
Life at the Top. |
| 10. J. London | Martin Eden. |
| 11. T. Williams | Orpheus Descending.
The Glass Menagerie. |
| 12. W. Golding | The Spire. |
| 13. A. Cronin | The Citadel. |
| 14. O. Wilde | The Picture of Dorian Grey. |
| 15. E. Segal | Acts of Faith. |
| 16. I. Shaw | Rich Man, Poor Man. |
| 17. J. Conrad | Heart of Darkness. |
| 18. H. Melville | Moby Dick. |
| 19. T. Morrison | Song of Solomon. |
| 20. J. Archer | Kane and Abel. |
| 21. A. J. Brewer | A Crack in Forever. |
| 22. C. Ahern | Where the Rainbows End. |

Book reports and project on the topic

Book report

1. Information on the author.
2. The plot (quotations).
3. The characters (quotations).
4. The problems raised.
5. Impressions.
6. Tasks for the audience.

Project on the topic

1. Introduction.
2. The main body: the authors' points of view, their ideas (quotations).
3. Conclusion.
4. Tasks for the audience.

Требования к докладам и проектам

При выставлении оценки учитываются:

ДОКЛАД

1. Глубина раскрытия пунктов плана:
 - 1) информация об авторе,
 - 2) сюжет,
 - 3) характеристика персонажей,
 - 4) проблемы,
 - 5) тема,
 - 6) впечатления.
2. Владение речью, ясность, логичность изложения.
3. Использование материала книги.
4. Использование словаря автора.
5. Умение извлекать подтекст.
6. Убедительность аргументации.
7. Умение заинтересовать аудиторию.
8. Умение отвечать на вопросы.
9. Умение выражать свое видение проблемы, отстаивать свою точку зрения.

ПРОЕКТ

(работа по выбранной теме по двум книгам)

1. Оригинальность подхода.
2. Владение речью, ясность, логичность изложения.
3. Использование материала книг.
4. Использование словаря авторов.
5. Убедительность аргументации.
6. Умение извлекать подтекст.
7. Умение заинтересовать аудиторию.
8. Умение отвечать на вопросы и организовать дискуссию.
9. Умение сформулировать свое видение проблемы и отстаивать свою точку зрения.

TEXT INTERPRETATION

Extracts for analysis

1. J. London. Martin Eden.
 2. M. Wilson. Live with Lightning.
 3. A. Bennet. The Wind.
 4. W.S. Maugham. The Moon and Sixpence.
 5. R. Aldington. Death of a Hero.
 6. A. Coppard. Fifty Pounds.
 7. A. Hailey. Wheels.
 8. W. Shakespeare. Julius Caesar.
- BELLES-LETTRES ANALYSIS by
T.P. Voinova, T.V. Kononenko,
A.V. Okhremenko, V.S. Shakhlay. – Минск :
МГЛУ, 2003. – 70 с.

LIST OF TERMS ON INTERPRETATION

- Accentual - syllabic verse** verse that establishes its rhythm by counting both stressed and unstressed syllables. The dominant mode of English versification since Chaucer (1343 - 1400).
- Amphibrach** a metrical foot consisting of three syllables, where the second one is stressed.
- Anapest** a metrical foot consisting of two unstressed syllables followed by one stressed syllable. Originally a Greek marching beat, the rising rhythm of anapestic verse has been used by poets to echo energetic movement. The first line of this couplet is anapestic tetrameter:
*Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place.* (R.Br.)
- Antagonist** in Greek drama, the character who opposes the protagonist or hero, or any character who opposes another, e.g., Creon in Sophocles's *Oedipus Rex*. In some works the antagonist plays the role of a villain: cf. Satan in Milton's *Paradise Lost* (1667); Iago in Shakespeare's *Othello* (1604).
- Archetype** a plot pattern, image, descriptive detail, or character that appears in narratives articulated by different cultures at different times. Myths, fairy tales, and fables are usually seen as the source of these universal patterns and images. In our century, the term was popularized by Carl Jung (1875-1961), who believed that part of the mind is informed by a collective unconscious – a repository of common symbols and patterns that are the products of a collective past and the basis of a universal way of thinking. Examples include images of birth, death, rebirth, and the seasons. Thus, a flower symbolizes spring, and the four seasons represent the four stages of life.
- Atmosphere** the tonality pervading a literary work which fosters in the readers expectations as to the course of events, whether happy or (more commonly) disastrous.
- Ballad** a poem of moderate length that can be recited or sung, and that tells a dramatic story using simple language or a simple repeated tune. In England, the traditional or folk ballad dates from the Middle Age, when ballad singing was an important way of passing on history, legends or information in illiterate or semiliterate communities. The traditional ballads are anonymous and no doubt changed over time according to the imaginative talents of singers or story-tellers. Many ballads are well-known and are sung or recited

worldwide; e.g. *Clementine* from North America or *Sir Patrick Spens* from Scotland. Of the older ones the best known are the ballad about Robin Hood and his Merry Men.

- Bildungsroman** (from the German *Bildung*, “formation” or “education”, and the French *roman*, “novel”) a novel dealing with the growth of the protagonist as an individual, usually focusing on the educational process that effects the transition from youth to adulthood. The founder of the genre was Goethe’s *Wilhelm Meisters Lehrjahr* (1830 – *William Meister’s Learning-year*). J.D. Salinger’s *Catcher in the Rye* (1951) and Doris Lessing’s *Children of Violence* (1969) are more contemporary examples. When a bildungsroman concerns the development of an artist, as in James Joyce’s *Portrait of the Artist As a Young Man* (1916), it is called a Künstlerroman, which means “artist novel.”
- Blank verse** unrhymed iambic pentameter. After its introduction by Henry, Earl of Surrey (1517-1547), in the sixteenth century in his translation of Virgil’s Aeneid, it was widely used in drama, for example by Christopher Marlowe (1564-1593), and by William Shakespeare (1564-1616):
*But, soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.* (W. Sh.)
- Campus novel** a novel set on university campus, usually written by novelists who are also academics. In Britain, Kingsley Amis’s *Lucky Jim* (1954), David Lodge’s *Changing Places* (1975), and Malcolm Bradbury’s *The History Man* (1975), are examples; in the States, Alison Lurie’s *The War Between the Tates* (1974), and Barbara Pym’s *Less Than Angels* (1955)
- Canto** a subdivision of a long narrative or epic poem employed in the works of Dante Alighieri (1265-1321), Ludovico Ariosto (1474-1535), Torquato Tasso (1544-1595) and others. Edmund Spenser was the first to use this term in English; cf. his *Faerie Queene* (1596). Ezra Pound entitled the long series of poems he worked on for most of his life the *Cantos*. A canto is roughly equivalent to a chapter in a prose work.
- Character** a person represented in a story, novel, play, narrative poem or dramatic monologue; or, the moral and psychological make-up of such a person.
- Characterization** the representation of persons in narrative and dramatic works. In autobiography, biography, and history; this means indicating the discernible characteristics of real people. In fiction, the author uses similar techniques to create imaginary characters.
Characterizations may include:
a) Direct methods, where the narrator or speaker attributes specific qualities to characters in the form of description or commentary; this is form of direct narrative address; *b)* there are seven means of indirect characterization: characters’ actions, speech, appearance, relations with other people, psychological portrayal and motive, name, through a foil. The distinction between methods becomes complicated with the development of various narrative devices. Often, in a first-person novel the narrator will dramatically reveal aspects of his own character while directly describing the qualities of others; cf. Nick Carraway, the narrator in F. Scott Fitzgerald’s *The Great Gatsby* (1925). In *Aspects of the Novel* (1927), E.M. Foster makes the distinction between “flat” characters, who are simple and unchanging, and “round” characters, who are complex, dynamic, and less predictable because they develop as a work progresses.
- Climax** a moment of great intensity in a literary work, esp. drama. In rhetoric the term

to a figure of speech in which a sequence of terms is linked by chain-like repetition through three or more clauses in an ascending order of importance. A well-known example is Benjamin Franklin's (1706-1790) cautionary maxim:

*For want of a nail, the shoe was lost; for want of a shoe the
Horse was lost; for want of a horse the rider was lost.*

Couplet

a pair of successive, rhyming lines, usually in the same meter. A closed couplet is one which, like an epigram, forms a complete sense-unit.

*The grave's a fine and private place,
But none, I think, do there embrace.* (A. M.)

Dactylic meter (or dactyl)

trissyllabic metrical foot consisting of one stressed syllable followed by two unstressed syllables. The first and third lines consist of three dactyls followed by a trochee.

*After the pangs of a desperate lover
When day and night I have signed in vain:
Ah, what a pleasure it is to discover
In her eyes pity, what causes my pain!* (J. Dr.)

Denouement

(from the French for "unknotting") – the final unravelling of plot complications towards the end of a play or novel, usually occurring after the climax. It includes the outcome together with explanations of any mysteries or problem. The last acts of William Shakespeare's *Measure for Measure* (1604) and his *Cymbeline* (1610) are unravelling of particularly complicated plots. The traditional type of *denouement* is often avoided by contemporary writers who instead choose open, ambiguous endings which resolve nothing. This puts anticlimax. See, for example, Samuel Beckett in *Waiting for Godot* (1955) and Harold Pinter in *The Caretaker* (1960).

Drama

[from the Greek for "to do"] a literary form designed to be acted out in front of an audience. Normally, actors play roles by performing specified actions and by uttering the written dialogue.

Dramatic irony

this form of irony occurs when a character in a drama or fiction says something that has a more profound significance than he or she knows. The readers in contrast to the character, are aware of the circumstances that make the statement more meaningful. Romeo's speech upon finding Juliet in her family tomb in *Romeo and Juliet* (1597) is a good example, since he does not know *that she is not really dead*.

Dystopia

an anti-utopia, a work of fiction that represents some futuristic imaginary world in which certain tendencies of our present social, political and technological order reach their horrific culmination. As in Aldous Huxley's *Brave New World* (1932), George Orwell's *Nineteen Eighty Four* (1949) and Kazuo Ishiguro's *Never Let Me Go* (2005).

Eclogue

a short pastoral poem, presenting scenes from simple, rustic life.

Elegy

a poem mourning the death or other forms of serious loss, as in Thomas Gray's *Elegy Written in a Country Graveyard* (1751).

Enjambment

is the opposite of an end-stopped line. In enjambment a syntactical unit runs from one line into the next so that the line-break does not coincide with a grammatical break, e.g.

*A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
Full sweet dreams, and health, and quiet breathing.* (J.K.)

Epic

is a long narrative poem dealing with heroic characters and great actions, e.g. *Iliad* and *Odyssey* by Homer. Nowadays not only Dante's *Divine Comedy* (1321) but also H. Melville's *Moby Dick*, Tolstoy's *War and Peace* are called epics. Its setting is usually ample in range, often embracing the whole world, or

	at least a broad social order as background, while the action involves an unusual, sometimes even superhuman, deeds in battles.
Epigram	is a short poem which often ends with a satirical jibe.
Epigraph	a quotation placed as a clue to the sense at the beginning of a work or chapter. Very often it clarifies the author's general intention. Part of the pleasure a reader gains from an epigraph derives from the decision whether or not to take it seriously.
Epilogue	an address to the audience at the end of a play, or the final section of some narratives, coming after the denouement. Normally, the epilogue either describes what happens to characters after the conclusion of the tale or asks for a fair evaluation of the work presented.
Epistolary novel	is a novel composed as a series of letters written by one or more characters. The form became popular in the 18th century in works like Samuel Richardson's <i>Clarissa Harlowe</i> (1747-1748) and Choderlos de Laclos's <i>Les Liaisons Dangereuses</i> (1782), but it dropped out of popularity in the 19th. The epistolary novel has made a comeback in more recent years.
Eponym	the name of a real or imagined person from which a place, period, country etc. has, or is thought to have, derived its name; e.g. Romulus is the eponym of Rome, Elizabeth I is the eponym of the Elizabethan drama. One speaks of the eponymous protagonists of such works as <i>Othello</i> (1602-1604), <i>Robinson Crusoe</i> (1719), and <i>Oliver Twist</i> (1837-1838).
Euphemism	[Greek for "good speech"] a pleasant word used as a substitute for a more disquieting word or concept. The most common example in America is probably saying "he passed away" for "he died".
Eye-rhyme	a rhyme based on the way words look rather than on the way they sound; e.g. stone and one, come and home, forth and worth.
Fable	a brief, allegorical tale, in either prose or verse, told to point a moral. The characters are most frequently animals, but people and inanimate objects are sometimes used as well. Aesop (6th c. B.C.E.), the legendary fabulist, is credited with many now well-known animal fables, e.g. <i>The Fox and the Grapes</i> .
Fabliau (<i>pl.</i> fabliaux)	a medieval short tale, often bawdy, sometimes grossly obscene, realistic, with middle-class or lower-class characters. The genre originated in France. Geoffrey Chaucer superbly adapted this kind in his <i>Canterbury Tales</i> (1387). See the tales told by the Miller, the Reeve, the Friar, the Summoner, and the Merchant, for example.
Fabula	the term used in Russian Formalism for the "raw material" of story events as they occur in chronological order, as opposed to the finished arrangement of the plot (<i>sujet</i>). In other words it illustrated the distinction between story and plot.
Foot	a conventional subdivision of lines of strict metrical verse, usually containing one stressed syllable and one or more unstressed syllables.
Frame narrative	a narrative that surrounds a story or a series of stories, acting as the vehicle and setting for their enunciation. In Geoffrey Chaucer's <i>The Canterbury Tales</i> (1387), the various narrators are pilgrims on their way to visit the shrine of the holy martyr at Canterbury. In Joseph Conrad's <i>The Heart of Darkness</i> (1899), Marlow, the frame narrator, tells a story about a journey up the Congo river in Africa while on a boat near the mouth of the Thames.
Free verse	a translation of the French <i>vers libre</i> , the term refers to verse of irregular length and meter. Free verse is mainly a twentieth-century phenomenon, but it has its roots in the poetry of Walt Whitman (1819-1892) and the French Symbolists of the 1880s and 1890s.

Genre	a term used to designate conventional forms of literary expression.
Gothic novel	a novel full of macabre, fantastic, and supernatural elements usually set amidst haunted castles, graveyards, and wild, picturesque landscapes. The plots often involve murder and mystery. Gothic novels reached the height of their popularity in the late eighteenth and early nineteenth centuries. Horace Walpole's <i>The Castle of Otranto, A Gothic Tale</i> (1764) was one of the earliest examples of the genre. Ann Radcliffe (1764-1823), Matthew Gregory Lewis (1775-1818), and J.S. Le Fanu (1814-1873) were popular authors in their day. Mary Wollstonecraft Shelley's <i>Frankenstein</i> , (1818) added a moral element to the conventional plot of murder and mystery. Today the term is also used to describe the grotesque tales of Edgar Allan Poe (1809-1849), the romances of Nathaniel Hawthorne (1804-1864), and the more recent fiction of Angela Carter (1940-1992) in Britain, and Flannery O'Connor (1925-1964) in the Southern U.S. Horror films and detective novels are the most recent heirs to the tradition.
Historical drama	any drama based, however loosely, on historical material. Cf. William Shakespeare's <i>Julius Caesar</i> (1599) and <i>Antony and Cleopatra</i> (1606) on the history of the Roman Empire; T.S. Eliot's <i>Murder in the Cathedral</i> (1935) on the murder of Thomas Beckett; Arthur Miller's <i>The Crucible</i> (1953) on the Salem witch trials of 1867.
Historical novel	a novel set in a period before the birth of the author, and often containing not only fictional but historical people and/or events. In England Sir Walter Scott's <i>Waverley</i> (1814) established the form so distinctly that its influence spread throughout Europe, and it continued to flourish for the rest of the century in England in the works of William M. Thackeray (1811-1863), Charles Dickens (1812-1870), and Thomas Hardy (1840-1928), among others. Writers as diverse as Mary Renault (1905-1983), William Golding (b.1911), and James G. Farrell (1935-1970) have written historical novels in the twentieth century. Documentary "faction", which mingles fact and fiction, is often seen as an extension of the genre.
Iamb	a metrical foot of two syllables, one unaccented, the other accented.
In medias res	(from the Latin for "in the middle of things") term used to designate a story or narrative which, like <i>The Iliad</i> , begins in the middle of a chain of events rather than at their chronological starting point.
Interior monologue	the presentation of a character's thoughts as if they were being spoken in monologue. The technique is characteristic of stream of consciousness, which often mixes internally vocalized utterances with barely verbal impressions and perceptions. Here is an example of interior monologue taken from William Faulkner's <i>As I Lay Dying</i> (1930), a novel famous for its use of the technique.
Intertextuality	the relation between a given text and the other texts it cites, rewrites, absorbs, problematizes, or generally transforms. In a sense, the term describes a point in criticism where allusion ceases to be a literary device and instead becomes the precondition of meaning. Julia Kristeva (b. 1941) first formulated the notion of intertextuality based on Mikhail Bakhtin's (1895-1975) theories of the dialogic nature of all acts of communication. In other words, the fundamental concept of intertextuality is that no text is original and unique in itself but is full of references to and quotations from other texts.
Intrusive narrator	an omniscient narrator who both reports and makes comments on plot events, offering judgments on characters, incidents, and the process of writing in general. The device was very popular in the nineteenth century and was used by realists like George Eliot (1819-1880). Novels that use intrusive narrators

Kiinstlerroman	tend to draw as much attention to <i>what</i> is told as to <i>how</i> it is told. [from the German for "artist novel"] a type of <i>Bildungsroman</i> or "formation novel" dealing with the artistic development of the protagonist. James Joyce's <i>A Portrait of the Artist as a Young Man</i> (1916) is the most famous example in English. As Stephen Dedalus says in the penultimate sentence of the novel, <i>I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my ace.</i> (J. J.)
Limerick	a verse form of five lines written in anapestic meter, with a punch. The usual rhyme scheme in a limerick is aabba .
Masculine rhyme	a rhyme on the stressed syllable at the end of a line (e.g. "delay"/"stay"; "still"/"hill". This is the most common type of rhyme in English <i>For Adoration all the ranks Of angels yield eternal thanks.</i> (Ch.Sm.)
Metafiction	a novel or short story which calls into question its own status as fiction and the nature of fiction itself. The term is often used to describe twentieth-century literature.
Meter	the organized rhythm of accented and unaccented syllables. The five basic metrical units (feet) in English verse are iamb, trochee, dactyl, amphibrach, anapest.
Miracle play	a type of medieval drama taking as its subject the lives of saints and the acts of the Apostles. Cf. <i>The Martyrdom of St. Apolonia</i> (1460).
Mood	refers to the particular atmosphere of a literary work. A tragedy is serious, a comedy light-hearted.
Naive narrator	a narrator who recounts a tale without fully understanding its implications. The effect is one of <i>dramatic irony</i> , and sometimes <i>pathos</i> depending on how the readers feel about the narrator and his ignorance. William Faulkner made memorable use of various naive narrators in <i>The Sound and the Fury</i> (1929) and <i>As I lay Dying</i> (1930).
Narrative	an account of a series of events, whether real or imaginary. Different narrative patterns are possible, as the plot sequencing does not always coincide with the actual (or probable) chronology of a story.
Narrator	one who narrates a story. He or she may function as a protagonist in the events recounted, as in Charles Dickens's <i>Great Expectations</i> (1861), as an important but subordinate character, as in F. Scott Fitzgerald's <i>Great Gatsby</i> (1925), or as a minor character, as in Sir Arthur Conan Doyle's <i>A Study in Scarlet</i> (1887). If the narrator is not a character in the story, he or she is called a third person narrator.
Novel	a long and sustained prose narrative in which characters operate within a plot. The novel is the dominant genre of our time. It has developed into many specialized subgenres such as the detective story, the romance, the thriller, the western, and fantasy and science fiction.
Octave	a division of the Italian sonnet, grouping together the first eight lines, usually by rhyme scheme, but also in syntax, imagery, argument, and so on.
Ode	a long, serious lyric poem, often composed in complex and varied stanzas, and usually taking the form of an address.
Parable	a story illustrating a moral or religious lesson; the most famous are biblical parables like <i>The Prodigal Son</i> (Luke, 15.11-32) and <i>The Good Samaritan</i> (Luke, 10.30-37).
Personification	the technique of treating inanimate objects and abstract ideas as if they had human qualities and attributes.
Picaresque novel	a novel depicting the adventures of a wandering rogue of low social rank as he or she – but usually he – survives by wit and luck.

Plot	a narrative with a combined emphasis on chronology and causality. E.M. Forster proposes a useful distinction in his <i>Aspects of the Novel</i> (1927): " <i>The king died and then the queen died is a story</i> " he explained; whereas, " <i>the king died and then the queen died of grief is a plot</i> ".
Poetry	a type of writing that emphasizes the manipulation of rhyme, meter, imagery, syntax, and formal layout. There is much debate about the distinction between <i>poetry</i> and <i>prose</i> .
Prologue	a short introduction, usually to a play, and usually spoken by a character who exists solely for that purpose.
Protagonist	the principal character in a plot. This character dominates the action of a drama or narrative either by the length of his or her role, or by the fact that the, audience are most keen on his or her thoughts and not on those of the other characters.
Pyrrhic Quatrain	a metrical unit of two unaccented syllables. is a four-line stanza with the rhyming scheme abab , usually by rhyme, and also often in imagery and syntax. The component blocks of the first twelve lines of the English sonnet. <div style="text-align: right; margin-right: 20px;"> e.g. <i>Adieu, adieu! my native shore</i> a <i>Fades a'er the the waters blue;</i> b <i>The night-winds sigh, the breakers roar</i> a <i>And shrieks the wild sea-mew.</i> B </div>
	Its variant abcb, defe , etc. where only the second and fourth lines are rhymed is characteristic of ballads, e.g. <div style="text-align: center; margin: 10px 0;"> <i>O up and spake an eldern knight, Sat at the king's right knee: "Sir Patrick Spens is the best sailor That ever sailed the sea. "</i> </div>
Rhyme	repetition of the end syllable sounds in successive words, either as full rhymes or as part rhymes in which the end consonants match but not the vowels; at the end of lines or internal to them.
Rhythm	the patterned recurrence OF accents, stresses, and pauses in prose or verse. Rhythm depends on the arrangement of stressed and unstressed syllables; on the length of words, phrases, clauses, and lines (in verse); on the use of enjambment vs. end-stopped lines (also in verse).
Roman á clef	(French for "novel with a key") a novel in which the characters are ciphers for real people.
Romance	the most common plot structure involves a knight errant performing heroic deeds for the sake of his lady, often in a fairy land replete with mythical beasts and magic spells.
Roman-fleuve	(pl. <i>romans-fleuves</i> ; French for "a novel that flows like a river") a multivolume novel or a series of novels that deals with members of the same family or social group over the span of several years or even generations.
Sentimental novel	a type of novel, popular in the 18th century, that tries to provoke the reader to tears. Samuel Richardson's <i>Pamela</i> (1741) is probably the first of many examples.
Setting	the location of a story in time and place; where and when it occurs. The term is sometimes expanded to include the social atmosphere, <i>ethos</i> , or <i>milieu</i> of a story.
Short story	a prose narrative shorter than a novella and longer than an anecdote. The scope of the action is usually restricted to a small group of characters dealing with a single event or situation.
Sonnet	a fourteen-line poem with tightly structured rhyme patterns, in iambic

pentameter. The sonnet is not a stanza but a complete poem consisting of three quatrains and a couplet with the rhyme scheme **ababcdcdefeg**. The English sonnet divides into three units of four lines each (quatrains) and a rhymed couplet. The Italian sonnet divides into two units, the first of eight lines (octave) followed by six lines (sestet) with (usually) no rhymed couplet at the end, but rather structured through a variety of other rhyme patterns.

Spenserian stanza is a 9-line verse with the rhyme scheme **ababbcbcc**. The last line in the stanza is longer than the previous 8. Byron's *Childe Hariold's Pilgrimage* is written in this stanza.

Spondee a metrical foot with two stressed syllables.

Subplot a secondary plot in a literary work, often involving the main characters in a different situation, or involving different characters in a situation that mirrors the plot in miniature.

Tone the author's attitude towards his subject matter or audience. The tone of a work may be sentimental, patriotic, ironic, serious, etc., or it may express the prevailing mood or attitude or a given period.

Tragedy a serious fiction, in verse or prose, involving the downfall of a *hero* or *heroine* of high station.

Tragicomedy a play that brings its characters to the brink of catastrophe only to produce a comic resolution.

Triplet is a three-line group where all the three lines are rhymed, e.g.

*Music resembles Poetry, in each
Are nameless Graces which no Methods teach,
And which a Master-Hand alone can reach. (A.P.)*

Its variant is a **tercet (terza rhima)** – a more intricate stanza with an interlocking pattern of rhymes, namely **aha bcbcdc**, etc., e.g.

*My Mother's maids, when they did sew and Mouse,
That for because her livelihood was but thin
Would needs go seek her town ish sister's house
She thought herself endured to much pain:
The stormy blasts her cave so sore did souse.... (T. W.)*

Versification the art and technical process of making poetry; also, the form of a poetical composition (its structure and meter).

Stylistic Devices

Lexical stylistic devices

Metaphor	In his opinion he had never been able <u>to conquer</u> pride. (A.H.) Louie <u>fell down</u> the stairs to the telephone. He was very excited, and began to call joyously in all directions he shared his plans with Herb and Morrie and Bat, and then <u>tore over</u> to the hospital. (Th.W.)
Sustained metaphor	Beauty is but a <u>flower</u> Which wrinkles <u>will devour</u> . (O. N.) The idea <u>grew</u> and <u>flowered</u> . (Th. W.)
Personification	Trees <u>wrapped thick grey mist round their shoulders</u> to protect their last leaves. (J.C.) Florence was little more than a child in years – not yet fourteen – and the loneliness and gloom of such an hour in the great house where <u>Death</u> had lately made its own tremendous devastation, might have set on older fancy brooding on vague terrors. (D.)
Metonymy	The train ... carried its maximum cargo of <u>wet clothes</u> , the wearers of which were simply so many irritable ghosts. (J.B.P.) It was the first time a <u>mink coat</u> had ever walked into his office. (J.A.)
Irony	Stony smiled the <u>sweet</u> smile of an alligator. (J. St.) Henry could get <u>gloriously tipsy</u> on tea and conversation. (Al. H.)
Sarcasm	But every Englishman is born with a <u>certain miraculous power that makes him master of the world</u>As <u>the great champion of freedom and national independence</u> he conquers and annexes half the world and calls it Colonization. (B. Sh.)
Hyperbole	...he'll go to sleep, my God he should, eight martinis before dinner and <u>enough wine to wash an elephant</u> . (T.C.)
Understatement	There was not a <u>fraction of a second</u> without its flash and roar. (R.A.)
Epithet	Tea that evening was partaken in <u>fearsome</u> silence. (H.M.) The principle picture on the program was <u>pathetic</u> and they all cried <u>happily</u> and <u>generously</u> . (Th. W.)
Oxymoron	He was also the most <u>outrageously attractive</u> man, Abby had ever seen. (J.C.) The little girl who had done this was eleven – <u>beautifully ugly</u> as little girls are apt to be who art destined after a few years to be inexpressibly lovely.... (Sc.F.)
Zeugma	He felt perfectly capable of being <u>in disgrace</u> and <u>in a gooseberry garden</u> at the same time. (H.M.) “Have you been <u>seeing</u> any <u>spirits</u> ?” inquired the old gentleman. “Or <u>taking</u> any?” added Bob Allen. (D.)

Pun	Did you hit a woman <u>with</u> a child? No. Sir, I hit her <u>with</u> a brick. (Th. S.)
Semantically False Chain	He installed a <u>wall-to-wall</u> carpet in the living room, <u>an oak</u> table in the dining room, a <u>dishwasher</u> in the kitchen, and more than occasionally <u>Miss Bigelow</u> in the bedroom. (J.A.)
Violation of the Phraseological Unit	He finds time <u>to have a finger or a foot in</u> most things that happen round here. (J.L.) Little Jon <u>was born with a silver spoon in his mouth which was rather curly and large</u> . (J.G.)

Syntactical stylistic devices

Inversion	<u>Occasionally</u> , students protested at the unrelenting stress, and a few dropped out.... (M.W.) <u>Up came the file and down sat the editor</u> , with Mr. Pickwick at his side. (D.)
Rhetorical question	Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (Gr. Gr.)
Ellipsis	One step forward, one step back. (J.C.)
Repetition Ordinary repetition	There were big <u>palms</u> and the green benches in the public garden. ... Artists liked the way the <u>palms</u> grew... (E. H.)
Anaphora a... a... a...	<u>Her</u> favourite flowers filled the room. <u>Her</u> clothes were in the wardrobes in her room. <u>Her</u> brushes were on the table. (D. du M.)
Epiphora a. ...a. ...a.	It was made of bronze and glistened <u>in the rain</u> . ..The sea broke in a long line in <u>the rain</u> . (E. H.)
Framing a... a...	<u>He ran away from the battle</u> . He was an ordinary human being that didn't want to kill or be killed, so <u>he ran away from the battle</u> . (St. H.)
Anadiplosis / catch repetition ...a. a ...	Hopeless minutes turned into <u>hours</u> , <u>hours</u> into days... (J.A.)
Chain repetition ...a. a...d. d...c. c...	Failure meant <u>poverty</u> , <u>poverty</u> meant <u>squalor</u> , <u>squalor</u> led, in the final stages, to the smells and stagnation. (D. du M.) At first he looked shocked. Then, as realization hit him, he began <u>to smile</u> , <u>the smile</u> grew into <u>grin</u> , <u>the grin</u> worked its way into laughter. (C.A.)
Parallelism	" <u>If you are sorrowful, let me know</u> why, and be sorrowful too; <u>if you waste away and you are paler</u> and weaker every day, <u>let me be</u> your nurse and try to comfort you. <u>If you are poor, let us be</u> poor together; but <u>let me be</u> with you." (D.)
Chiasmus / reversed	There are <u>so many sons</u> who won't have anything to do with their <u>fathers</u> , and <u>so many fathers</u> who won't speak to their <u>sons</u> (O. W.)

parallelism

Polysyndeton And the coach, and the coachman, and the horses, and rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square. (D.)

Asyndeton Through his brain, slowly sifted the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together. (P. A.)

Suspense “... The day on which I take the happiest and best step of my life – the day on which I shall be a man more exulting and more enviable than any other man in the world – the day on which I give the Bleak House its little mistress – shall be next month, then,” said my guardian. (D.)

If –
If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
....
If you can dream – and not make dreams your master,
If you can think and – not make thoughts your aim,
....
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my Son! (R. K.)

Lexico-syntactical stylistic devices

**Climax/
gradation** Suddenly there was a big cheer... Then the cheering stopped, there was chattering, then it got quieter and then it was completely silent. (C.A.)
There are drinkers. There are drunkards. There are alcoholics. But these are only steps down the ladder. Right down at the bottom is the meths drinker – and man can't sink lower than that. (W.D.)

Antithesis In life there is always balance. Life and death, male and female, good and bad, beautiful and ugly, win and lose, love and hate. Lost and found. (C. A.)
It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity. It was the season of Light, it was the season of Darkness, (D.)

Litotes But if I was puzzled and disconcerted, I was not unimpressed. (W.S.M.)
They were not criminals or outcasts. (M.W.)
Mr. Fussy doesn't look too happy either,' whispered Amber. (J.C.)

Simile Suspicions like fleas bit at her body giving her no peace. (J.A.)
Aunt's Phoebe's voice rang out like a bugle; a call to battle. (N.B.)

Remarks of this kind being as natural from his sister as breathing. (N.B.)

- Periphrasis** The hospital was crowded with the surgically interesting products of the fighting in Africa. (I. Sh.)
Jean nodded without turning and slid between two vermillion-coloured buses so the two drivers simultaneously used the same qualitative word. (J.G.)
- Reported speech** She hadn't wanted to marry him or anyone else, for that matter, unless it was someone like her father. But there was no one like her father. No one she had ever seen. So, oh, well, what's the diff! You have to get married some time. (E.F.)
The tingling stopped. She plunged into guilt, feeling as cold and hard as the glass vase. She was a wife and mother; what right did she have to freedom? Responsibilities pulled at her, and attachments. What had happened to them? Why wasn't she lonely, worried, anxious to get back where she belonged? (J.M.)

Graphical expressive means

- Emphatic use of punctuation** M a r g a r e t: Father! (She runs to him...and flings herself upon him.) Father! Father, Father, Father, Father! (R.B.)
"The truth of the matter, is, Scobie, I'm..." Scobie looked up from the encyclopedia. "Yes?" "Oh, I was jus thinking aloud." (Gr. Gr.)
O l w e n: Martin didn't shoot himself.
F r e d a: Martin didn't –
O l w e n: Of course, he didn't. I shot him. (J.B.P.)
- Italics** "They've killed him, *those vile, filthy* foreigners. My *baby* son."
Sam Browne, still mystified, read the telegram. He then stood to attention, saluted (although not wearing a cap), and said solemnly: "A clean sportin' death, an *Englishman's* death." (R.A.)
- Capital letters** "WILL YOU BE QUIET!" he bawled. (A. S.)

Phonetic expressive means

- Alliteration** From outside came a terrific rumble and roaring. (R.A.)
...he swallowed the hint with a gulp and a gasp and a grin. (R. K.)
- Onomatopoeia** Then with an enormous, shattering rumble, sludge-puff sludge... puff, the train came into the station.(A. S.)
- Graphon** Rhoda May's wails rose louder. Her father slapped her smartly and roared: "Git in the house. Git in there. – You git in there, too Mary". (Th. W.)
Say, Ike, what do you think we oughta do? I think we oughta go down on the boat to Seattle, Wash., like a coupla dude passengers. (J.D.P.)

List of abbreviations

P.A.	–	P. Abrahams	R. K.	–	R. Kipling
C. A.	–	C. Ahern	A. M.	–	A. Marvel
R. A.	–	R. Aldington	W.S.M.	–	W.S. Maugham
J. A.	–	J. Archer	D. Du M.	–	D. Du Maurier
N. B.	–	N. Bawlden	J. M.	–	J. Michael
R.B.	–	R. Bolt	H. M.	–	H. Munro
R. Br.	—	R. Browning	O. N.	–	O. Nash
T. C.	–	T. Capote	J. D. P.	–	J. Dos Passos
J. C.	–	J. Cooper	A. P.	–	A. Pope
D.	–	Ch. Dickens	J.B.P.	–	J.B. Priestley
W. D.	–	W. Deeping	W. Sh.	–	W. Shakespeare
J. D.	–	J. Dryden	B. Sh.	–	B. Shaw
E. F.	–	E. Ferber	I. Sh.	–	I. Shaw
Sc. F.	–	Sc. Fitzgerald	A. S.	–	A. Sillitoe
J. G.	–	J. Galsworthy	Ch. Sm.	–	Ch. Smart
Gr. Gr.	–	Gr. Greene	Th. S.	–	Th. Smith
A. H.	–	A. Hailey	J. St.	–	J. Steinbeck
E. H.	–	E. Hemingway	O.W.	–	O. Wilde
St. H.	–	St. Heim	Th. W.	–	Th. Wilder
Al. H.	–	Al. Huxley	M. W.	–	M. Wilson
J. J.	–	J. Joyce	T. W.	–	T. Wyatt
J. K.	–	J. Keats			

Scheme of analysis

- I. The theme of the extract. The theme is the subject treated in the given piece of writing and is linguistically expressed by a word or a word combination (commonly a noun or nominal phrase).
- II. The idea / main thought / message of the extract. The idea is the leading thought, i.e. the author's intention, determining the purport of the work of fiction. It is expressed by a sentence.
- III. Brief summary of the contents.
- IV. The form of presentation (1st / 3rd person narration, description, dialogue, monologue, reasoning).
- V. The structure of the extract. Analysis of each part: What is described? How is it described?
Linguistic means and stylistic devices.
- VI. The mood of the extract.
- VII. The means of character-drawing. (*direct, indirect*)
The main, central, major character or the protagonist
Hero, heroine, the author's mouthpiece
Minor characters
D i r e c t characterization: The author's rating of the personage (appearance, characteristic features)
- I n d i r e c t characterization: 1. Presentation of the personage through actions
2. Speech characteristics (style markers, markers of the emotional state of the character, attitudinal markers, markers of the character's educational level, markers of regional and dialectal speech, markers of the character's occupation).
3. Psychological portrayal and analysis of motive.
4. Description of the world of things that surround the character.
5. The naming of characters.
- VIII. Language and style.

Words and phrases to discuss a literary work

I. Nouns, verbs, phrases

1. Narrator, I-narrator, storyteller
2. The mode of storytelling
3. Narrative (narration)
4. The writer's message
5. The leading theme
6. A twist in the plot, time-shift, a flashback, *dues ex machine*
7. A hero (heroine), protagonist, antagonist, personage (flat, round, eponymous, major, minor), secondary character, foil
8. The setting of the novel
9. To begin with
10. For one thing ..., for another ...
11. On the one hand ..., on the other hand
12. The thing (matter, fact, point) is ...
13. I'd like to point out that ...
14. I'd like to call (your) attention to the fact that ...
15. I mean to say ...
16. On the whole ...
17. At the beginning of the story (in the beginning) the author describes (depicts, introduces, characterizes, sympathizes with, gives a summary of, gives his (an) account of, portrays, narrates)
18. The story (the author) begins with a (the) description of (the introduction of, the analysis of)
19. The story opens with ...
20. The scene is laid (set) in ...
21. The author passes on to ... (gives a detailed analysis (description, etc.) of ...
22. In conclusion the author ...
23. The author concludes with ...
24. The story ends with ...
25. To finish with, the author describes ...
26. The author draws the conclusion
27. To like
28. To admire
29. To enjoy
30. To worship
31. To dislike
32. To hate
33. To abhor
34. To resent

35. To examine
36. To trace
37. To reveal
38. To depict
39. To ridicule
40. To deride
41. To justify
42. To criticise
43. To enumerate
44. To generalize
45. To narrate
46. To condemn
47. To emphasize, to underline, to stress
48. To use, to employ, to make (an ample) use of
49. To resort to
50. To assert
51. To imply
52. To compare
53. To contrast
54. To permeate
55. To intertwine
56. To italicize
57. To expose
58. To comment on
59. To alternate with
60. To run through
61. To comment on
62. To bring out
63. To lay bare
64. To abound in
65. To through (shed) light on
66. To suggest that
67. To draw the reader's attention to
68. To make an effect
69. To result in
70. To touch on
71. To deal with
72. To treat of (The story treats of ...)
73. To focus on
74. To account for
75. To centre round
76. To give an account of
77. To aim at
78. To portray (portrayal)
79. To laugh at

80. To mock at
81. To refer to
82. To allude to
83. To comment on
84. To model on
85. To echo smth
86. To side with
87. To react to
88. To point out
89. To tell a story of.
90. To make critical remarks on smth
91. To oppose smth to smth
92. To support smb's point of view
93. To sympathize with
94. To convince (the reader); to laugh at; to mock at; to deride; to ridicule
95. To create the effect
96. To raise (pose) a question, (problem, issue)
97. To resolve a problem
98. To convey smth
99. To appeal to smb
100. To sympathize with smb
101. To approve (disapprove) of
102. To share smb's views
103. To share one's views with smb
104. To be carried away
105. To be a page – turner
106. To be an avid reader
107. To be appalled by smth
108. To read between the lines
109. To enhance the readers' understanding (impression)
110. To open (close, conclude with)
111. To digress (to make a digression)
112. To draw on one's own experience
113. To experiment with chronology
114. To leave a reader in suspense
115. At the outset of the story
116. To summarize the plot
117. To infer, to make an inference
118. The paragraph that follows serves as a general introduction
119. To draw the character in a mildly ironical way
120. The humour of the situation is enhanced
121. The attack is primarily aimed at
122. The stylistic device most prominent in the extract
123. It is achieved by purely syntactical means
124. The dialogue is vivid, dynamic, full of humour and fun

125. The central idea of the above passage is
126. Stylistically this is expressed in (by)
127. The humorous effect is enhanced by the contrast between
128. The language of the scene (story) is rich in
129. It is interesting to note that
130. In the chosen part the portrayal is achieved by means of
131. The scene gives the reader an idea of
132. The atmosphere of ... is created by
133. Towards the end of the passage
134. The choice of words conveys
135. The antithesis is sustained by
136. Towards the end of the extract the irony becomes especially subtle and one has to read between the lines
137. The climax comes when
138. To impress this contrast upon the reader
139. A device greatly favoured by
140. The monotony of ... is broken up by
141. This is clearly meant to create a picture for the reader to see
142. The extract under consideration naturally falls into ... parts
143. The true-to-life portrait of
144. The story is told in simple, homely colloquial English
145. The vocabulary matches the subject
146. This is achieved both syntactically in the short, even abrupt sentences and lexically in the abundance of the emotional words and expressions
147. A significant metaphor plays an important part in portraying
148. The inner monologue is a very fine piece of characterization
149. The author makes ample use of the dialogue as an efficient means to let his characters speak for themselves without the author's interference
150. The climax of the passage is ...
151. His vocabulary is as simple as his syntax
152. It is very rich in words and phrases
153. The similes are introduced to render ...
154. The language is artificial, bookish, rich in terms
155. The style is deliberately dry and dispassionate
156. The story is told by
157. Each paragraph forms a complete unit
158. Rich and vivid epithets
159. The epithets are combined with metaphors
160. The choice of words is remarkable for their sonorous quality
161. The alliterations are mainly based on the *l*- and *r*-sounds
162. The features make the passage particularly musical
163. The emotional colouring is made definite by words naming or expressing emotions
164. There is an allusion to
165. The method of description is mostly direct

166. The simplicity of the language harmonizes well with the simple feelings of common people
167. They also have some symbolic value
168. The author resorts to simple direct (indirect) characterization
169. The effect is further enhanced
170. The description is focussed on
171. The main part of the selection is devoted to
172. The writer has a sharp eye for detail
173. The main personage is convincing
174. The effect is achieved primarily by the very obvious contrast between
175. Emotional, appraising epithets
176. The reiteration of the epithet
177. The emotional colouring of ... depends
178. The text (style, vocabulary) abounds in ...
179. The idea (thought) that runs through (permeates) the entire story (extract)
180. The author implies (means to say) that
181. The idea is explicitly (implicitly) rendered (stated, conveyed)

II. Adjectives

tone = speaker's attitude

POSITIVE TONE WORDS

admiring	hilarious
adoring	hopeful
affectionate	humorous
appreciative	interested
approving	introspective
benevolent	joyful
calm	light
casual	lively
cheerful	modest
comforting	nostalgic
comic	optimistic
compassionate	passionate
complimentary	placid
conciliatory	playful
confident	proud
contented	reassuring
delightful	reflective
earnest	relaxed
ecstatic	respectful
elated	reverent

NEUTRAL (+, -, or neutral)

commanding
direct
impartial
indirect
meditative
objective
questioning
speculative
unambiguous
unconcerned
understated

NEGATIVE TONE WORDS

abhorring	hostile
ambiguous	impatient
ambivalent	incredulous
angry	indifferent
annoyed	indignant
antagonistic	inflammatory
anxious	insecure
apathetic	insolent
apprehensive	hopeless
belligerent	irreverent
bewildered	lethargic
biting	melancholy
bitter	mischievous
blunt	miserable
bossy	mocking
cold	mournful
conceited	nervous
condescending	ominous
confused	outraged
contemptuous	pathetic

empathetic
encouraging
euphoric
excited
exhilarated
expectant
facetious
flippant
forthright
friendly
funny
gleeful
happy
mirthful

romantic
scholarly
self-assured
sentimental
serene
silly
straightforward
sympathetic
tender
tranquil
whimsical
wistful
worshipful
zealous

curt
cynical
demanding
depressed
derisive
derogatory
desolate
despairing
desperate
detached
diabolic
disappointed
disliking
disrespectful
doubtful
embarrassed
enraged
evasive
fatalistic
fearful
forceful
foreboding
frantic
frightened
frustrated
furious
gloomy
grave
greedy
grim
harsh
haughty

patronizing
pedantic
pensive
pessimistic
pretentious
resigned
reticent
sarcastic
sardonic
scornful
self-deprecating
selfish
serious
severe
sinister
skeptical
sly
solemn
somber
stern
stressful
suspicious
tense
threatening
tragic
uncertain
uneasy
unfriendly
unsympathetic
upset
violent

**mood = emotional effect that
the text creates for the audience**

POSITIVE MOOD WORDS

Amused	jubilant
awed	light-hearted
calm	loving
cheerful	mellow
confident	nostalgic
contemplative	optimistic
content	passionate
determined	peaceful
dignified	playful
dreamy	pleased
ecstatic	refreshed
energetic	rejuvenated
enlightened	relaxed
enthralled	relieved
excited	satisfied
exhilarated	sentimental
flirty	silly
grateful	surprised
harmonious	sympathetic
hopeful	thankful
hyper	thoughtful
idyllic	touched
joyous	trustful
	vivacious
	warm
	welcoming

NEGATIVE MOOD WORDS

aggravated	intimidated
annoyed	irritated
anxious	jealous
apathetic	lethargic
apprehensive	lonely
brooding	melancholic
cold	merciless
confused	moody
cranky	morose
crushed	nauseated
cynical	nervous
depressed	nightmarish
desolate	numb
disappointed	overwhelmed
discontented	painful
distressed	pensive
drained	pessimistic
dreary	predatory
embarrassed	rejected
enraged	restless
envious	scared
exhausted	serious
fatalistic	sick
foreboding	somber
frustrated	stressed
futile	suspenseful
gloomy	tense
grumpy	terrifying
haunting	threatening
heartbroken	uncomfortable
hopeless	vengeful
hostile	violent
indifferent	worried
infuriated	

Examination Questions

1. The theory of interpretation. A literary text as a object of philological analysis.
2. The language of a literary work. The concept of style. Stylistic devices.
3. Structure of a literary work. Plot and plot structure. Chapters in novels.
4. Conflict in literature. Types of conflict.
5. The setting of a literary work. The notion of chronotope. Its functions.
6. The title of a literary work. The significance of the title. Its structure, types and functions.
7. Imagery and the system of images. The classification of images. Symbolism of a literary work. Types of symbols.
8. Characters in literature. Types of characters. Means of characterization.
9. Narrative methods. Literary representational forms.
10. Types of narrators in a literary work. Point of view.
11. Tonal system. Means of creating mood and atmosphere in literature.
12. The theme and message of a literary work. Implications. Means of conveying implications.
13. Genre and genre system. Genres and subgenres in various types of literature: epic, lyric and drama.
14. Elements of poetry. Interpretation of a poetic work.
15. Intertextuality. Types of intertextuality. Allusion: its types and functions.
16. Interpretation of a literary work as an artistic whole.
17. Principles and methods of literary criticism. Critical approaches to text interpretation.
18. Major trends in the 19th century literary criticism.
19. Main tenets of biographical literary criticism.
20. The characteristic features of historicist criticism.

Examination Card

1. Answer a theoretical question.
2. Define the following terms (2).
3. Read the text and analyze it according to the task.

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