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АНАЛИЗ ХУДОЖЕСТВЕННЫХ И ПУБЛИЦИСТИЧЕСКИХ ТЕКСТОВ НА АНГЛИЙСКОМ ЯЗЫКЕ

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В данном учебном пособии обобщен и систематизирован теоретический и практический материал по стилистическому и литературоведческому анализу художественного и публицистического текстов на английском языке.

Учебное пособие предназначено студентам институтов и факультетов иностранных языков 4–5 курсов. Содержание и структура учебного пособия соответствуют требованиям ФГОС ВО по направлениям подготовки 44.03.01 «Педагогическое образование» (профиль «Иностранный язык»), 45.03.02 «Лингвистика» (профиль «Теория и методика преподавания иностранных языков и культур»), 45.03.01 – «Филология» (профиль «Зарубежная филология»). Пособие может использоваться в системе дополнительного высшего образования и повышения квалификации преподавателей английского языка.

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ПРЕДИСЛОВИЕ

Авторы данного пособия ставят своей целью обобщить и систематизировать теоретический и практический материал по стилистическому и литературоведческому анализу англоязычного текста – художественного и публицистического. При написании пособия авторы отталкивались от классических положений отечественной и зарубежной стилистики.

Социолингвистические и прагмалингвистические характеристики текстов включены в сферу анализа с целью его расширения и углубления навыков интерпретации текста.

Пособие состоит из трех частей: первая и вторая части посвящены основным категориям и компонентам анализа художественного и публицистического текста соответственно; третья – содержит вопросы для организации дискуссии в классе и практический материал, необходимый для интерпретации текста.

В пособии приводится обширный список прилагательных, которые можно использовать для характеристики героев произведения. Кроме того, освоение студентами данного списка будет способствовать расширению их индивидуального лексикона. Также, представлен список фраз и целых предложений, помогающих студенту в интерпретации текста. Многолетний опыт работы по практике речи английского языка с упором на анализ текста позволил авторам собрать и систематизировать фразы, которые являются метаязыком, необходимым любому филологу-англисту.

Подробно представлены вопросы для обсуждения текста в классе. Дискуссия по содержанию и форме текста является обязательной, предваряющей собственно анализ текста, процедурой.

В приложение вынесен перечень стилистических приемов – с разделением на фонетические, лексические, синтаксические и графические. По каждому стилистическому приему дается дефиниция и приводится иллюстрирующий пример.

Авторы

1. GENERAL NOTES ON ELEMENTS OF A LITERARY TEXT ANALYSIS

The belles-lettres style is a generic term for three substyles in which the main principles and the most general properties of the style are materialized:

1. The language of poetry, or simply verse.
2. Emotive prose, or the language of fiction.
3. The language of the drama.

The common features of the substyles may be summed up as follows. First of all, comes the common function, which may broadly be called “aesthetico-cognitive”.

Secondly, the purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer.

Thirdly, the belles-lettres style rests on certain indispensable linguistic features which are:

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

We expect that any work of fiction is unified by a structured *plot* in which a chain of events is separated from the rest of human experience and treated as coherent whole. We expect the *characters* to be developed enough for us to understand what they do and why. We usually expect that the people and their actions in the story will lead to some understanding on our part of why these things matter – a sense of meaning or *theme*, we also expect the writer to give us a clear sense of the *setting* of the story – the place, time and social circumstances within which the narrative unfolds. Finally, we have to know from whose perspective we are seeing the events and the characters – the *point of view* in the story. These five elements almost always work together to achieve the story’s purpose, direction, and movement, so we call them the *basic elements* of fiction.

1.1. PLOT, SETTING

The plot is the plan of a literary composition comprising a series of incidents which are gradually unfolded. As every plot is the selected version of events and situations presented to the reader in a certain order, you should follow and name the exact events from the text – without describing them.

Many authors use clues known as foreshadowing to prepare their readers for later developments in the plot. These clues can take the form of minor incidents or statements that suggest later developments. Foreshadowing increases our involvement in any story. Such clues enable the alert reader to feel like the detective who eventually unravels the mystery.

The setting of a story is the place and time in which the story happens. The setting is described so that we can picture the scene and enter the world of a story. Since a story is usually short, the author must choose specific details of description that will inspire our imagination to fill in the rest.

The details that are used to sketch a setting need not be only visual, for the author may successfully appeal to any of our senses. For example, the sense of sound might be important in a story about a violent storm.

Whatever the details of setting are, they have an impact on the characters. For example, most people act differently in different settings – school, home, hospital, courtroom, etc.

Setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters.

As a matter of fact, some settings are relatively *unimportant*, having no relationship to either a plot or the characters. In a story that focuses on the inner thoughts of a character, for example, setting is subordinate to the author's other concerns and purposes. Some settings, on the other hand, are necessarily connected with the meaning and unity of the total work. E.g., the social conditions of the novel "To Kill a Mockingbird" are of primary importance for understanding the main idea of the text.

To understand the purpose of setting, pay particular attention to the *descriptive passages* in which the details of setting are introduced. In most short stories, setting is established at or near the beginning of the work as a means of orienting the reader and framing the action that is to follow. If the emphasis on the setting in early passages is substantial one can reasonably assume that the setting is designed to serve some large function in the story.

1.2. SUBJECT MATTER, THEME AND MAIN IDEA

The subject matter is a big, general topic, raised by the author, in other words what the text under analysis is about (relations between grown-ups and children, existing conflicts and contradictions of the society, different approaches of men and women to the idea of marriage, love, betrayal, woman's lot, ways to reach happiness and comfort in life, different modes of living that go in accordance with different philosophies, etc.).

The theme and subject matter are different. The subject matter, which is broad, refers to an assortment of facts, while the theme, which is more specific, addresses a deeper issue that arises from the subject matter. It is what a story “means”. It is always problematic, unlike the subject matter, which is more factual. It means that the theme always relates to **the problems or issues** the story raises. The themes of works are contingent to the subject, derived from it and so only comes into being as a conceptual outgrowth of the subject. It is like the conclusion that can be drawn from the events in a story.

Let us take the subject matter of the short story “The Lumber Room” by Saki, which is relationships between adults and children. The theme of the literary work is adults’ intellectual and emotional deficiency when dealing with children’s needs and their psychological states. Thus, the story raises the problem of children’s upbringing and the role of an adult in the development of children.

The subject matter of a story about war might be “the war”, while the theme of the same story might be “the war is despicable”.

Ones again, **the subject** is what the work is about. We can state the subject in a word or phrase. In contrast, the **theme** is what the work says about the subject. Stating a theme requires a complete sentence or several sentences.

Themes may be major or minor :

- major theme is an idea the author returns to time and again; it becomes one of the most important ideas in the story;
- minor theme is an idea that may appear only periodically.

The main idea (or the message) of a story is the central concept that the author wants to convey through the narrative, characters and settings. It is the insight about life and human experience that an author expresses in a work. It is the most important thought about the topic.

The main idea is not the issue, or problem, or subject with which the story deals, but rather the comment or statement the author makes about the issue, problem, or subject. In other words, it is the main line of the author’s

thoughts – what he wants to tell the reader, what he disagrees with, what he admits, criticizes or glorifies.

The main idea looks different in stories than it does in essays, informational text, and other forms of writing intended to simply inform the reader. The main idea in those writing pieces is usually **explicit**, meaning it's often written as a topic sentence, topic paragraph, or even in the title. The main idea in stories is almost always implied but not explicit.

Implied means that it is not directly expressed, but portrayed through a character's actions, settings, and plot, it can be drawn from facts, reasons, or examples. It is gradually revealed to the reader through the elements of the work. These hints will be clues leading you to discover the main idea in the selected text.

Finding the main idea in stories is like being a detective. The reader has to follow clues and look for meaning as they read. Many times, the main idea isn't clear for a significant portion of the story. It is up to the reader to collect and combine all his observations and finally to try to formulate the idea illustrated by the story. The reader has to look closely at the content – at specific words, sentences, images that are used and repeated – to deduce what the author is communicating. The idea lies at the very center of a work and ties all aspects of the work together to express the author's insight. This idea may be a general truth about life or an exploration of a special way of looking at life.

We can usually find a story's implied message by asking the following questions:

- What ideas does the story's *title* suggest?
- What do the particular events and *conflicts* reveal?
- What might these particular *characters* with these personality traits tell us about people in general?
- What view of the described events do the setting and its details offer us?
- What does seeing the events and characters from this particular point of view tell us about life?
- Was the author's purpose in putting these elements together to say something about life in general or to present one special sort of person and view of life?
- What (who) does the author criticize, approve or disapprove of?
- What does the author want to convey?

Considering the fact that the message is a complete idea, it should be stated in a complete sentence.

The main idea of the story “The Lumber room” may be stated as follows: the internal state of any child is the world full of creativity, it can be compared to a Lumber room, hence, an adult has to be wise enough to find the proper key to this wondrous world.

The following are some examples of famous stories and their main ideas.

The Road by Cormac McCarthy – The Road is a story of a father and son who are travelling across a bleak post-apocalyptic landscape searching for safety. The main idea of the story is the importance of family and survival at all costs.

Moby Dick by Herman Melville – Moby Dick is a classic story about a captain seeking revenge on a giant white whale. The main idea of Moby Dick is that many people see a reflection of themselves in their own enemies.

Harry Potter Series by J.K Rowling – The Harry Potter series boils down to a very simple, yet tried and true main idea of good versus evil and the importance of making choices that put a person on the right side.

1.3. CONFLICT

Conflict is an indispensable element of any fiction text. Any plot is built upon a confrontation between two opposing sides, represented by the main character and the challenging situation. It is thanks to a conflict that the plot is developing, making a story attractive, exciting, engaging and, which is very important, meaningful.

The side of a conflict can be represented either by a concrete person or a collective character, as an individual can struggle with a society or a whole world system. Moreover, a conflict can be between competing viewpoints, opposing belief system, different goals, ideas, values.

There are two distinct types of conflict: internal and external. The one which shows the confrontation of a character against the forces, set outside him or her, is called an external conflict. If a story focuses on the inner world of a character, his or her hesitations, doubts, uncertainty that rage inside a person over a particular situation, the reader is involved into the internal form of a conflict. It is a situation that can be described as a psychological battle within a mind. Classic examples of characters with internal conflicts are Hamlet and Anna Karenina.

The conflict can be stated in terms of protagonist and antagonist. The side which has to be at odds is usually referred to as the protagonist of a story. The representative of the opposition is called the antagonist.

Oftentimes conflict is not a tangible thing. In that case, readers should be discerning enough to define it.

Examples of conflicts:

between good and bad;

between the truth and the established views of the society;

ethnic conflict between representatives of different nations;

between dreams and reality;

between love and duty;

between love and hatred;

between personal aspirations and fears;

a clash between parent and child interests (parent-child conflict);

between usual mode of life and necessity to adopt innovations;

between a teacher and student misbehavior;

a disagreement between a woman's and man's views on marriage;

misunderstanding between husband and wife, who are of incompatible temper and live without love;

an emotional conflict of jealousy between siblings (friends, colleagues);

between despotism of the rich and obedience of the poor;

between a person's pride, hurt feelings and ability to forgive;

between an ordinary hardworking person with simple desires and hardships of life;

the necessity to earn money at the cost of losing precious time with the people you hold dear.

1.4. TITLE

The title of the text can indicate a lot about the topic of the text.

There are complex predicative relationships between the work and its title. By definition of I.V. Arnold, the title is a strong position of a text. L.S. Vygotzky refers to the title as the bearer of the dominant, which unifies the whole construction and determines the meaning of the work.

The main functions of the title are:

- nominative;
- contact establishing;
- interpretative;

- meaning forming;
- attractive.

The title, on the one hand, correlates with the textual artistic world: the main characters, the time of action, the main spatial coordinates, and on the other hand, it expresses the author's vision of the situations depicted, realizes his or her intention as an integrity, thus becoming the first interpretation of the story. As the text is analyzed, the unit in the title is filled with multiple meanings, giving rise to variant interpretations and the key to understanding the text.

English language names often contain an allusion to a proverb, adage, a famous quote or transformed phraseological units: "Of human bondage", "From the horses' mouth", "For whom the bells tolls", "Where angels fear to tread", "The skin of our teeth". Consequently, the reader should demonstrate special attention and knowledge for decoding.

The reader has to reconstruct the missing parts of the quote from memory. Thus, the title of Edward Morgan Forster's novel "Where angels fear to tread" refers to a popular expression dating back to the poetry of A. Pope "Fools rush in where angels fear to tread". The theme of the novel is revealed precisely by the omitted part of the quote ("Fools rush in"), showing what fatal consequences a tactless and thoughtless interference in someone else's life can lead to. Titles of this type have additional expressiveness, they can create subtext, ironically contrast with the plot, parody some other title, etc.

In addition to allusions, a title often contains other tropes (antithesis, epithet, alliteration), or it can combine several tropes, which achieves special expressiveness. In the title of J. Salinger's story "The Catcher in the Rye", expressiveness relies on allusion, metaphor, epithet and irony.

Titles can be metaphorical and symbolic.

E.g.: "Old man at the bridge" by E. Hemingway. Hemingway could have created the title as an "Old man on the roadside" but he uses a bridge to show that it is the final bridge between life and death.

1.5. STRUCTURAL COMPONENTS OF THE PLOT

The five structural components of the plot are:

- exposition (the beginning of the plot)
- the rising action (complication)
- climax (the culmination)
- the falling action
- denouement.

Thus, you should point out:

Exposition (завязка). It contains a short presentation of time, place and characters of the story. It is usually to be found at the beginning of the text, where the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. But it may also be interwoven in the narrative by means of flashbacks.

It usually introduces the characters and the conflict, or at least the potential of the conflict.

There are stories in which something has already happened before the extract begins – then it is impossible to name the beginning of the plot. But often it is possible to identify the exact event, which serves as the beginning of the plot itself.

The rising action or the complication (развитие сюжета) begins with an inciting incident or complication. The inciting incident is an event that creates a problem or conflict for the characters and sets in motion a series of increasingly significant events that constitute the main events of the story. It develops and intensifies the conflict.

The inciting incident marks the end of the exposition and the beginning of the rising action. Note that it doesn't have to be an actual event – it may just be a piece of information that adds tension or suspense to the actions of the characters. This information is sometimes referred to as the complication rather than as the inciting incident.

Climax (кульминация). It is a decisive moment on which the fate of the characters and the final action depends. It is the highest point of an action in a story, the moment of the greatest intensity. Try to indicate this moment. Sometimes climax is manifested in one phrase or even a powerful word.

There is also a subtype of climax – anticlimax. Anticlimax is an abrupt lapse from growing intensity to triviality with the effect of disappointed expectation or deflated suspense. Usually, the author gradually leads the reader to the only logical outcome of the story – the climax. And when this expected outcome is completely defeated (usually by one phrase at the end of the text), thus breaking the readers' expectations, we observe not climax, but anticlimax (e.g., "Art's nothing," snapped the old man. "I bought the Lathrop Gallery last month ..." in the text "Art for Heart's Sake" by R. Goldberg).

The opposite of rising action is **falling action** (движение к развязке), the phase of a story following the climax in which the main conflict is de-escalated and tension is further dispelled.

The purpose of the falling action is to lead the reader into the resolution. It allows for a less abrupt ending and for loose ends to be resolved.

Denouement [ˌdeɪˈnuːmənt] (развязка). It is the unwinding of the action, the outcome of the conflict. Usually, it is a final scene or events in a story or a play immediately following the climax, in which mysteries, confusions and doubtful destinies are clarified, and which bring the action to an end. It also referred to as the **conclusion, resolution or outcome**.

Not all stories have a denouement. Some texts end right with the climax (or anticlimax), leaving it up to the reader to judge what will be the outcome of the conflict.

Please bear in mind that it is not unusual for readers and critics to disagree among themselves about where the **climax**, or turning point, of the story actually occurs. Nor is there any special reason that the **climax** should occur at or near the middle of the narrative. In fact, it can occur at any moment, at the very end of the story, for example. The **falling action** and the **denouement** can be dispensed with almost entirely. **Exposition** and **rising action** can also be omitted.

If a text follows these 5 element in a strict order (starts with the **exposition**, proceeds with the **rising action** and the **climax**, moves toward the **falling action** and ends up with the **denouement**), the composition is called a **traditional** one.

The forms of the text under analysis can be represented as follows:

- Narration
- Description
- Dialogue
- Interior Monologue

1.6. CHARACTERS

When an author directly states facts about a character's personality the story is said to have **direct characterization**. We can trust a direct statement from the author that a character is honest or has a wonderful sense of humor. Direct characterization is the easiest way for an author to reveal the personality of a character.

Literature allows us to investigate the lives of an endless collection of people and study human character. We can learn about people's hopes and fears, we can see them struggle through adverse circumstances, we can rejoice with them in moments of success and grieve with them in moments of desperation. In real life we have the opportunity to know intimately a relatively small number of people – family members, loved ones, close

friends. Literature allows us to multiply that number by giving us access to the private thoughts and lives of an endless assortment of fascinating and memorable people.

When we analyze characters in fiction, we must pay attention to the following aspects:

- their relationship to the plot that is whether they play a major part in the events of the story or have a minor role;

- the degree to which they are developed (It means whether they are complex characters or one-dimensional);

- their growth in the course of story. In other words, whether they remain the same throughout the story or some significant changes in their personalities take place.

The central character of the plot is called the **protagonist**. Without this character there would be no story. The character against whom the protagonist struggles is called the **antagonist**. In many novels, however, the antagonist is not a human being. It may, for example, be the natural environment in which the protagonist lives, or society, or illness, or even death. The terms protagonist and antagonist do not have moral connotations and therefore should not be confused with 'hero' and 'villain'. Many protagonists are a mixture of good and evil elements. Other characters in a story may be referred to as major or minor characters, depending on the importance of their roles in developing the plot.

Depending on how much information we are given about them, characters can be either flat or round. **Flat characters** seem very simple; they could be summed up with only one or two personality traits. On the other hand, **round characters** have many different and sometimes even contradictory personality traits. Because they are **complex**, or **many-sided**, round characters are capable of doing and saying surprising things. In a sense they are like people in real life.

Besides being either flat or round, characters can be either **static** or **dynamic**. **Static characters** remain the same throughout the story, **dynamic characters**, in contrast, change and develop, often because of something that happens to them in the course of the story. Such a change in fact, can be the most important event in the story.

Characters are either major or minor and either static (unchanging) or dynamic (changing). The character who dominates the story is the major character. Any of the persons involved in a story or play may have the distinguishing moral qualities and personal traits of a character.

Round characters, like real people, have complex, multi-dimensional and many-sided personalities. They show emotional and intellectual depth and are capable of growing and changing. Major characters in fiction are usually round.

A character that during the course of a story undergoes a permanent change in some aspect of character or outlook is a dynamic character. This type of character changes because of the experiences they have. The most obvious examples can be found in initiation novels which tell stories of young people who grow into adults. However, dynamic characters can be found in many other types of stories. Major characters in novels are usually dynamic. Static characters remain untouched by the events of the story.

To sum up, characters can be:

Character Type	Description
Protagonists / Major / Dynamic / Round	Most often, the protagonist is the main character. The important characteristic of a protagonist is that they must do something; they must move the action. The protagonist doesn't simply let things happen, he or she actively takes part in them. Dynamic characters grow and change. Protagonists (and often antagonists) are going to be dynamic characters as well as round or well-rounded. They don't just have a single, one-sided personality.
Antagonists / Minor / Static / Flat	The opposing side. Antagonists try to keep the protagonist from getting what they want. Minor characters come and go. They are often static or flat. Static characters don't change. They are the beginning from the beginning until the end of the story/ novel. That doesn't mean that they are bad or not worth analyzing; their lack of change or movement may be what you look at. Flat characters are one-dimensional and are often stereotypical. They exist, but we don't know much about them. They may be evil or good. They don't have any shades of grey.

Readers can learn about characters in many ways, including:

- **Physical traits**
- **Dialogue**
- **Actions**
- **Attire**
- **Opinions**
- **Point of view**

There are no limits on the types of characters who can inhabit a story: male or female, rich or poor, young or old, prince or pauper. What is important is that the characters in a story all have the same set of emotions as the reader: happiness, sorrow, disappointment, pain, joy, and love.

The Russian word “репой” has English equivalents “character” or “personage”, and “главный герой” – “hero” or “protagonist”, or “central (main, principal) character” (for example: It’s clear that the author wants us to like his young hero (protagonist)).

The Russian word combination “второстепенные герои” is translated as “minor characters (personages)”.

Another important aspect of character analysis is determining how the author presents and establishes a character. Direct characterization is when the author himself or another personage defines the character for the reader by describing or explaining it, thus offering his own interpretation of the personage. The direct method implies giving comments on the character’s personality, thoughts or actions. The guiding hand of the author is clearly evident as he helps us to form opinions about the character.

When an author uses the technique of indirect method, he steps aside and allows the characters to reveal themselves through what they do and say. His voice is silent.

Indirect characterization is when the author shows the character in action and leaves it to the reader to judge the character:

- a) through his actions, deeds, conversations, thoughts;
- b) by what they say and in what manner they speak;
- c) by their mode of behaviour and way of thinking.

The reader is asked to infer character from the evidence provided in the dialogue and action of the story. When the author chooses the indirect method, the revelation of character is generally gradual. The reader must be attentive and receptive, and use his intelligence and memory to draw conclusions about the character’s identity.

Most writers use a mixture of both methods.

In real life what people say reveals a lot about who they are and what they think.

Similarly, in fiction, what a character says can help us to understand basic elements of his personality.

The character’s attitude towards others may also emerge from the dialogue. Important information about his origin, education, occupation or social class may also be revealed by what he says and how he says it.

However, characters in stories do not always say what they really think. Just like people in real life, they can be deceptive and create a false image of themselves.

When characterizing a personage make your specific interpretation of his personality.

What is the main problem the personage faces?

Is it an external or internal conflict and how does he manage to overcome the problems?

The author may sympathize with the personage or may not.

1.7. POINT OF VIEW

Point of view is the relationship of the storyteller to the story. The author may choose **a first-person narrative** /'nærətɪv/. A story told from the first-person point of view is told by one of the characters, who refers to himself or herself as "I". This character, who is **the narrator**, tells of things that only he or she saw or felt and speaks directly to the reader. The only thoughts and feelings that first-person narrators experience directly are their own. For this reason, it is always necessary to pay particular attention to the character that fills that role – to his or her personality, values and beliefs.

Among the advantages of the first-person point of view is the sense of psychological realism. It is very effective in its capacity for eliciting the reader's direct intellectual and emotional involvement in the story. Thus, we have the advantage of an immediate report by someone actually involved in the events of the story.

One possible disadvantage of the first-person narrator is that he or she provides only a partial view of the story. The narrator cannot tell what another character is thinking or what happens elsewhere. We read only what the narrator sees and hears or what the narrator wants us to know. A first-person narrator can be unreliable. The narrator may be too involved in the story to be honest.

Third-person point of view is used in a work of fiction told from the outside, so the narrator does not appear as a character in the story. It is the most common perspective used to tell stories.

In novels told from the third-person point of view, the author narrates the story through the eyes of one particular character. In a third-person narrative the author comments on what the characters feel, say or do. We know everything that the central character thinks and feels. We may know more about that character than the character knows.

Authors frequently use the limited third-person point of view to **allow** us to share the feelings of a character in mysterious or unfamiliar situations.

A story told from **the omniscient (“all-knowing”) point of view** is told by the author, acting as an omniscient narrator who stands outside the story. The omniscient narrator knows and can tell the reader everything, including the thoughts and feelings of every character. As a result, we usually know more than any one character does. The narrator’s personality does not interfere with the storytelling, and we can trust the narrator completely.

A narrator may also choose to shift points of view trying to explain things to the reader.

Ex: The extract under analysis is a third-person narrative. The main character’s experience is presented objectively and impersonally, which illustrates his psychological and emotional detachment and self-control.

1.8. TYPE, TONE, MOOD AND ATMOSPHERE

The type is a general view on the story. Take into account the main storyline, whether it is mainly concerned with relationships between the characters, or centers around the protagonist, his or her reflections, mental and emotional life. A story can tackle some philosophical issues.

In any piece of writing, **tone** refers to the attitude **the author** takes toward the subject. We usually think of “tone” as something we hear. However, written words also express a tone, one that we “hear” with our mind’s ear.

For example, the tone of a story may be *serious or light-hearted, restrained or moving, confident or humble, formal or casual*.

What is the difference between the **mood** and **atmosphere**?

Atmosphere is subtler and is observed in the part of the text, while mood is characterization of the text in general.

Roughly speaking, the general mood of the text comprises the atmosphere of all its logically complete parts. You need not supply the defined mood with the examples, while it is obligatory to show how the writer manages to create this or that atmosphere of the logically complete part. Every logically complete part has its own peculiar atmosphere, which differs from the atmosphere of other parts. That is why if it is not the first part of the text, compare its atmosphere with the previous one and say how it differs.

Say how the author manages to create this particular atmosphere.

The atmosphere is created by different lexical, syntactical and phonetic means. So, the detailed analysis of each logically complete part consists of bringing out and explaining the peculiarities and details of 3 levels: 1) lexical, 2) syntactical and 3) phono-graphical.

Lexical level

Great attention must be paid to the vocabulary employed by the author, for you know that words are the basic means of conveying a thought and consequently of creating the certain atmosphere. That is why first of all analyse the author's choice of words.

What functional style (formal, neutral, and colloquial) do the words in the text under analysis belong to? Prove it with examples. If the part presents a mixture of styles, indicate examples of every style.

Search for groups of words, belonging to different spheres of men's activity (educational, juridical, military, medical, etc.). It is especially important if the text bears a thematical character. Say how these words contribute to the atmosphere. For example, the frequent usage of military words creates a tragic, gloomy, war-like, nervous atmosphere, but if the same words are out-of-place, their usage in certain context is likely to create a humorous or ironical atmosphere.

Point out synonyms, antonyms, homonyms, wrong or out-of-place usage of words, polysemantic words used in their different meanings (the latter often create a humorous effect). Bring out their effectiveness.

Pay attention to words, used in their emotive meaning, usually these are words with negative or positive connotation. As a rule, they are very suggestive, such as: *nervously*, *happily*, *majestically*, *gorgeous*, *coward*, *hatred*, etc.

Indicate the peculiar use of set expressions: cliches, proverbs, sayings, idioms, quotations and allusions. Explain their usage.

Finally point out lexical expressive means and stylistic devices. Bring out their effectiveness. Explain what the narration gains through them. Try to read between the lines and interpret the implication considering these devices.

The following stylistic devices and expressive means should be considered here: metaphor, metonymy, irony, zeugma, pun, epithets, oxymoron, simile, periphrasis, euphemisms, hyperbole.

Remember that your aim is not to find and list as many stylistic devices as possible, but what is more important – to interpret them, to explain what idea the author tried to bring to the mind of the reader by these devices. And do not tend to explain each device separately: remember about the convergence of stylistic devices.

Syntactical level

Now you are to analyse the syntactical arrangement of logically complete part. The syntactical arrangement is not less important for understanding the atmosphere of the part under study than choice of words.

Pay attention to the paragraph building, length of paragraphs, and length of sentences in paragraphs. Draw parallels between the seriousness of the theme and length of the sentences and paragraphs. A series of short, unexpended sentences may contribute to creation of a nervous, restless atmosphere, atmosphere of great intensity which holds the reader in suspense, a kind of nervous pulsation is created, as if a regular beat in one's mind and heart. Long, with plenty of subordinate clause's sentences may signify the depth of the author's idea, thought, conflict, problem, etc. And a chaotic arrangement of short and long sentences may reflect the inner state of the character, his great hesitation, despair, chaos in his thoughts, involved internal conflict of the character.

Analyse the compositional patterns of syntactical arrangement: indicate the cases of stylistic inversion, parallel constructions, chiasmus, repetitions (anaphora, epiphora, framing, and catch repetition), enumeration, antithesis, suspense. Explain what is gained through them.

Investigate types of connection between parts of the sentences, between sentences themselves. Here mind coordination, subordination, asyndeton, and polysyndeton. Try to notice some specific features, such as: the cases, when the coordinating conjunction and expresses subordination and is probably used to make each following statement stand out more clearly. On the other hand, subordination and coordination may be effectively expressed through participial phrases and constructions. A comparatively wide range of relations is expressed by means of participial constructions. ("We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading, we decided to go back to one of the Shiplake islands, and put up there for the night." Jerome K. Jerome). In case of asyndeton, it is necessary to determine the difference between the omission of the conjunction as the norm of the language, both literary and colloquial, and as stylistic devices used for special informative and aesthetic purposes.

Explain the peculiar use of colloquial constructions: ellipsis, suppression, and aposiopesis, questions in the narrative, uttered and unuttered (inner) represented speech.

Phono-graphical level

The stylistic use of phonemes and their graphical representation is very important for the creation of expressive and emotive connotations.

Graphical expressive means serve to convey in the written form those emotions, which in the oral type of speech are expressed by intonation and stress.

Any emphatic use of punctuation can reflect the emphatic intonation of the speaker, and consequently should attract your attention as well as any deliberate change of spelling of a word.

For example: *I ref-use his money altogezzer.*

In the analysis of phonetic side of a logically complete part try to find and interpret the following phonetic stylistic devices: onomatopoeia, alliteration (repetition of consonants), assonance (repetition of similar vowels).

Often the author resorts to such graphical means as italics, CAPITALIZATION, h-y-p-h-e-n-a-t-i-o-n, multiplication, as in the example of desperate appeal capitalization is used: *Help. Help. HELP!*

All graphical peculiarities are aimed at revealing and emphasizing the author's viewpoint and at giving additional information about the speaker such as: blurred, incoherent or careless pronunciation caused by temporary or permanent factors (social, territorial, status, etc.).

1.9. SUMMARY

A summary is a shortened version of a text. The normal proportion of a summary is about 1 to 10 of the original; although it may be a single sentence if it is enough to convey the general idea. A summary requires a certain degree of generalization which presupposes that you should use ***your own words***. Another requirement is that you should follow the ***chronology*** of the text. Change direct narration to ***indirect*** whenever it is possible. Omit quotations, repetitions, figures of speech, descriptive details, evidence and examples, repetitions, direct statements. In the summary avoid your own emotions, opinion, appreciation, interpretation. Join sentences with appropriate ***linking words or phrases*** to produce a more coherent, flowing summary. A summary should be written in Present tense.

The purpose of a summary is to give a condensed and objective account of the main events and features of a text.

Here is *the example of the summary* written on the fragment of the novel "The Lumber-Room" by Hector Munro (Saki):

The text under analysis narrates about a boy, Nicholas, and his tyrannical aunt, who treats Nicholas and his siblings rather harshly and unwisely, thus

making the boy her main opponent and protester against her methods of upbringing.

The fragment tells us about the episode when Nicholas manages to outsmart his aunt by intruding into the secret lumber room and finding a lot of curious objects.

While admiring the room he is interrupted by his restless aunt, trapped in the rain water-tank, asking for help. Nicholas pretends not to understand what has happened and makes a mock of his aunt's appeals. The text ends with the scene at the dinner table picturing the aunt being put off by the boy who has managed to revenge himself.

1.10. STYLISTIC DEVICES OF A LITERARY TEXT

The peculiar feature of any literary text is the presence of stylistic devices (also called rhetorical devices, literary devices or figures of speech). They both contribute to the expressive colouration of the story making it more engaging and appealing to the reader and serve to help a reader to interpret the main idea of the text under study.

The following important aspects should be borne in mind in terms of elucidating Stylistic devices:

1. Do not dwell upon stylistic means in a separate, particular part, on the contrary, they should be nicely inserted into the interpretation context. They should pervade almost all the elements of interpretation. They cannot be isolated from a character description or tone depiction that is why make every effort to interlace figures of speech and expressive means with the elements of interpretation.

2. Stylistic devices require explanation on students' part. It means, that it is necessary to clarify which effect is achieved by means of this or that stylistic device. The use of figures of speech evokes a response from a reader, thus, a student should be able to communicate the imagery that has been built.

The stylistic devices should be interpreted in the following way. First comes the author's **idea** the student points out. Then comes the **quotation** – the piece of the text that contains the stylistic device you want to comment on. Next comes the **stylistic comment**, you name the device. And finally, you have to **expand the idea** you have expressed/put forward in the beginning. Without repeating yourself try to show how the named device emphasizes the point and how it is connected with the other points or sides of the author's philosophy (which equals message).

When expanding on the author's idea, it is not enough just to say "The author emphasizes the way she feels". Say, **what** is the way she feels, **how** she feels, and **how** it is stressed out.

Take note of the scheme: *IDEA – QUOTATION – DEVICE NAME – IDEA: She is an attractive lady (idea)*. The author says "She was the rose of my garden" (*quotation*). This is how through this metaphor (*device name*) the author renders the idea of Juliet's outstanding and unique beauty and also discloses Robert's attitude to his wife – obviously she was his pride of place (*idea*).

2. GENERAL NOTES ON PUBLICISTIC STYLE

2.1. NEWSPAPERS IN THE UK

Twelve daily newspapers and eleven Sunday-only weekly newspapers are distributed nationally in the United Kingdom. Others circulate in Scotland only and still others serve smaller areas.

UK newspapers can generally be split into two distinct categories: the more serious and intellectual newspapers, usually referred to as the broadsheets, and sometimes known collectively as ‘the quality press’ and others, generally known as tabloids, and collectively as ‘the popular press’, or ‘the yellow press’, which have tended to focus more on celebrity coverage and human interest stories rather than political reporting or overseas news.

To quality newspapers refer such broadsheets as: “The Independent”, “The Times”, “The Guardian”, “The Observer”, “The Sunday Times”, “The Financial Times”.

The tabloids in turn have been divided into the more sensationalist mass market titles, or ‘red tops’, such as “The Sun” and “The Daily Mirror”, and the middle-market papers, “The Daily Express” and “The Daily Mail”.

2.2. PECULIARITIES OF PUBLICISTIC STYLE

Newspaper articles are divided into two main types: news stories (straight news stories) and features. Straight news stories deal with the timeliness and immediacy of breaking news, while feature articles are news stories that deal with human interest topics. The former belongs to the newspaper style, while the latter belongs to the publicistic style. Unlike news stories, feature stories do not have to be written about events that just happened. Instead, they focus on human interest, mood, atmosphere, emotion, irony and humor. Feature articles report about an issue, person, event with added depth and more background details. During University classes we usually deal with feature stories. The publicistic style of language became discernible as a separate style in the middle of the 18th century.

The publicistic style is represented by: speeches, essays, editorials, journalistic or feature articles. Publicistic essays and feature articles do not belong to newspaper style. In order not to confuse publicistic style with newspaper style the main difference has to be mentioned. The goal of publicistic style is to influence public opinion, to make the audience accept the speaker’s point of view. On the contrary, the goal of newspaper style is to inform the audience.

Newspaper articles should be written without bias. Personal prejudices should not find their way into the article. While straight news stories always stay in third person point of view, it's not uncommon for a feature magazine article to slip into first person.

The function of the editorial and feature article is to influence the reader by giving an interpretation of certain facts. They comment on the political, social and other events of the day. Their purpose is to give the editor's / journalist's opinion and interpretation of the news published and suggest to the reader that it is the correct one. Like any evaluative writing, editorials and feature articles appeal not only to the reader's mind but to his feelings as well.

Editorials and feature articles are often more wordy and they have a creative structure. They provide readers with a written analysis of a certain topic. These articles are intended to serve readers with the writer's interpretation of a story, unlike news stories, which provide the facts and events. There will be a noticeable tone in the presentation of the topic and the writer will employ a variety of writing techniques and language features to express their opinion. The language of feature articles and editorials is full of emotive words, rhetorical questions, imagery.

Note that many articles will contain a **variety of tones**. Remember that tone is the emotional stance of the writer. It will certainly express a feeling or attitude throughout the article.

Tone varies greatly in writing, just as the tone of a person's voice varies with the person's mood. It can be: serious, light-hearted, humorous, tongue-in-cheek, angry, sarcastic, bitter, matter-of-fact, conversational, questioning, doubtful, cynical, indignant, solemn, playful, enthusiastic, belligerent, sarcastic, involved, detached, judgemental, sympathetic.

Journalistic prose is explicit and precise, and tries not to rely on jargon. As a rule, journalists will not use a long word when a short one will do. They use subject-verb-object construction and vivid, active prose. They offer examples, and they rarely depend on colorless generalizations or abstract ideas.

Specific vocabulary characterizes publicistic style:

- Proper and geographical names (*Mr. Joe Biden, Prince Harry, the USA, Venice*);
- Special political and economic terms (*stability, anti-terror war, presidential vote*);
- Non-term political vocabulary (*public, people*);
- Newspaper clichés (*vital issue, well-informed sources*);
- Clichés (*captains of industry, pillars of society*);

- The names of organizations, public and state bodies, political associations are shortened to abbreviations (*EU – European Union, WTO – World Trade Organization*);

- Neologisms (*trumpism, Brexit*).

Alongside political words and expressions, terms, clichés and abbreviations one can find colloquial words and expressions, slang, and professionalisms. The language of editorial articles is characterized by a combination of different strata of vocabulary, which enhances the emotional effect. Emotional colouring in editorials and feature articles is achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Here are some examples of metaphors and epithets: *international climate, a price explosion, a price spiral, a spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies*.

Traditional periphrases are also very common in newspaper editorials, such as *Wall Street* (American financial circles), *Downing Street* (the British Government), *Fleet Street* (the London press), *the Great Powers* (the seven biggest and strongest states). Most trite stylistic means commonly used in the newspaper have become clichés.

Two types of allusions can be distinguished in newspaper article writing:

- a) allusions to political and other facts of the day which are indispensable and have no stylistic value;

- b) historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely – satirical.

One more feature of publicistic style which should be mentioned is the creation of “semantic emptiness” in the media space, in other words, the usage of the so-called “empty words” or “weasel words”. The communicative mechanism of “semantic emptiness” involves not only lexical, but also syntactic capabilities of the language.

The main ways to create “semantic emptiness” are:

- 1) the use of words with a broad denotation (*It stands to reason that most people will be better off after the changes*). In this example, the word *changes* implies a reform proposed by the government.

- 2) generalizations (*many people think...; some experts believe ...*). Quantitative generalizations appeal to the instinct of the crowd and false authorities.

- 3) the use of passive constructions (*it is said ...; it is alleged ...*).

- 4) the use of euphemisms (*downsizing, rightsizing, headcount reduction instead of dismissal of employees*).

- 5) the use of pseudo terminology (*platform-independent, cross-platform instead of multilingual*).

2.3. STRUCTURAL COMPONENTS OF ARTICLES

The headline

A headline is text at the top of a newspaper article, indicating the nature of the article below it. The headline of the article catches the attention of the reader and relates well to the topic.

While analyzing an article, try to answer the following questions:

What is the purpose of the headline? Is the headline straightforward or teasing? Why?

Are there any grammatical/lexical/graphic peculiarities in the headline? If yes, how can you account for them?

The Lede (Lead)

The lede (or lead) (pronounced /lid/) sentence captures the attention of the reader and sums up the focus of the story. The lead also establishes the subject, sets the tone, and guides the reader into the article. The lede is usually the first sentence, or in some cases the first two sentences, and is ideally 20–25 words in length. It must be noted that lead is primarily part of straight news stories. Feature stories are characterized by the absence of this structural element.

In feature stories, or in news written in a feature style, the story will often begin in a more narrative manner. Instead of offering the essence of a story up front, feature writers may attempt to lure readers in.

In a feature story, the author may choose to open with any number of ways including the following:

- anecdote
- shocking or startling statement
- a generalization
- pure information
- description
- a quote
- a question
- a comparison

The Main Body (Billboards)

Billboards appear as the third or fourth paragraph from the top, and may be up to two paragraphs long. Unlike a lede, a billboard rarely gives everything away. This reflects the fact that feature writers aim to hold their

readers' attention to the end, which requires engendering curiosity and offering a “payoff”. Feature paragraphs tend to be longer than those of news stories, with smoother transitions between them. Feature writers use the active-verb construction and concrete explanations of straight news, but often put more personality in their prose.

Feature articles follow a format appropriate for its type. Structures for these types of articles may include, but are not limited to:

- chronological – the article may be a narrative of some sort
- cause and effect – the reasons and results of an event or process is examined
- classification – items in an article are grouped to help aid understanding
- compare and contrast – two or more items are examined side-by-side to see their similarities and differences
- list – A simple item-by-item run-down of pieces of information
- question and answer – such as an interview with a celebrity or expert.

The Conclusion

The feature article needs more definite closure. The conclusions for these articles may include, but are not limited to:

- a final quote
- a descriptive scene
- a play on the title or lead
- a summary statement

Feature stories often close with a “kicker” rather than simply petering out.

3. MAKING A TEXT ANALYSIS

3.1. SUBJECTS OF A CLASS DISCUSSION

TITLE

1. What is the exact title of the story?
2. Who is the author?
3. What is the significance of the title in relation to the story? Is it a title of irony? Does it sum up the main events? Does it state the theme?
4. Can you see any expressive means in the title? Does it contribute to sparking your interest / curiosity?

PLACE AND TIME

1. Where and when does the story take place? Could it be as effective in another setting? Does the setting play a major role in the story?
2. Is there a unity of time and place, or does the story change from time to time and from place to place?

CHARACTERS

1. Who is the main character or who are the main characters? Are they believable?
2. Do the major characters change in any way from the beginning to the end of the story? Are they round /flat /dynamic?
3. Are the characters consistent in the story, or do they ever act in an incredible manner?
4. Would you have acted differently from the way any of the characters acted during crucial points in the story?

PLOT AND SITUATION

1. What is the main problem the protagonist faces?
2. What is the source of conflict in the story? Is there more than one conflict?
3. How would you describe the conflict?
4. What is the crisis (the fuming point) in the story?
5. How is the problem or situation resolved?
6. Is there adequate suspense or tension in the story, or does your interest lag?
7. Do any of the incidents seem contrived and false?

ASPECTS OF STYLE

1. What passages demonstrate the author's ability to draw sharp characterizations?
2. What are the text types represented in the story?
3. What are the devices the author employs?
4. Comment on the choice of words, syntax, graphic and phonetic means.

THEME

1. What general truth does the author seem to be stating about human nature? Can you sum up the theme in a paragraph?
2. Do you agree with the author's feelings about humanity?

THE STORY AS A WHOLE

1. Can you explain why you enjoyed or did not enjoy the story?
2. Does the author's writing resemble any other writing you have read?
3. What other stories has this author written? Would you like to read them?

3.2. HOW TO ANALYSE FICTION TEXTS

1. Story presentation

It includes some words about the author. You may mention the facts of his or her biography relevant for their creative activities; the epoch (historical and social background); the literary trend he or she belongs to; the main literary pieces. But if you do not know anything about the writer, you'd better avoid speculating on this point.

To be the representative of...

To keep a keen eye on (the events of his/her life)

To be famous for...

To be the most widely read author in the English speaking world

To surpass all his/her contemporaries

To draw on one's own experience

A prolific writer of (humorous fiction)

2. Genre of the story

It is a realistic story, a short story, a detective story, a drama, a work of historical fiction, romance

3. Type and tone/mood of the story

The story belongs to a psychological, (philosophical, ironical etc.) type

The dominant tone of the story (narration) is quiet, pathetic, mocking, solemn, serious, sarcastic, lyrical, melancholy, entertaining, amusing, enjoyable, dramatic, teaching, humorous, satirical, tragic, optimistic / pessimistic, melodramatic, melancholic (sad), meditative, sentimental, emotional / un-emotional, dry and matter-of-fact, gloomy, bitter, cheerful, nostalgic, romantic, etc.)

The author is concerned with the inner world of his characters

The author aims to entertain the reader at all costs

Only make it clear to yourself why exactly you get this impression.

4. Setting

The scene is laid in ...

The story is set in...where characters are affected by...

The events are taking place against the background of...

To create a believable world for the characters to pursue their goals

Societal and cultural surroundings that serve as a backdrop for the action

Setting is revealed through the exposition of a story

The character's immediate surroundings are important information to highlight

To dictate the social and cultural environment in a story

Societal norms and trends specific to...

To deliver a setting that supports the storyline

To create the framework for the character

To have a setting that complements the plot

5. Summary

The story opens with...

The story (the author) begins with the description of (introduction of, mention of, analysis of, comment on, summary of, characterization of, review of, account of, enumeration of, (his) recollections of, criticism of, (a few) critical remarks about (on, concerning) accusation of, exposure of, ridicule of, generalization of an excursus into, a dialogue between ...

At the beginning of the story the author...

In the beginning the author describes (depicts, dwells on, touches upon, recalls, explains, introduces, mentions, characterizes, gives an account of, points out, comments on, enumerates, generalizes, criticizes, makes a few

critical remarks on, reveals, exposes, accuses, blames, condemns, mocks at, ridicules, praises, sympathizes with, makes an excursus into) ...

The opening scene shows (reveals, presents, depicts, deals with) ...

We first meet him (her) as (a student of medical college) (a girl of fifteen), etc.

Then (after that, further on, next) the author passes on to... (goes on to say that ... gives a detailed (thorough) analysis (description) of ..., goes on from ... to ..., digresses from the subject to (describe the scenery).

From this description the author passes on to ...

We next learn that ...

In conclusion the author points out...

The author concludes with ...

To finish with

The story ends with (ends in) ...

At the end of the story the author draws the conclusion that ... (comes to the conclusion that ...)

At the end of the story the author sums it all up (by saying, etc.)

The concluding words are ...

The closing (concluding, final) episode reproduces

The closing episode sums up the situation perfectly

6. Subject matter, Theme and Problem(s)

The writer depicts the theme from different angles

Problems can be corny, recurring, thorny or simple-looking but they all need scrutinising, thinking of...

The author gives keen psychological observations of human nature

The text touches upon eternal problems /concepts of love, loyalty, (in) fidelity, jealousy, loneliness, revenge, greed, social ills, ups and downs of life, temporary shortcomings, existing conflicts, contradictions of society, prejudices, complexity of human nature, collapse of ideas /beliefs, behaviour of people under unusual circumstances (in trouble, in need, choosing between...), collisions between characters, personal dilemmas, a traditional love-triangle, man-woman relations, interplay of human relations, family life /happiness, grown-ups-children relations (parental problems), love-hate relationship, errors of judgement...

The story touches upon a variety of problems...

The story raises the problem of ...

The author treats the problem seriously/lightly

7. The main idea

The idea of the extract can be stated as follows: the author is trying to convince the reader that ...

The idea of the text is to criticize (to reveal, to condemn.)

The key words of the passage are ...

The story is a parody on ...

The message of the story is ...

To uncover the meaning of the story we should closely look at

The author's intention is easily read between the lines

The author lets the reader realize that ...

The author's aim is to convey to the reader his idea of ... (to bring home to the reader that ...)

The climax produces a powerful effect. It creates a growing tension and serves to disclose ...

To give hints or suggestions concerning the main idea.

8. Title

The title of the story is suggestive of ... (is full of meaning), a speaking one, eye-catching

It conveys a minimal summary of its contents

It piques the reader's curiosity

The phrase in the title refers to ...

It symbolizes...

9. Conflict

The central unit of the dramatic structure

The conflict of the story is definitely internal / external

A direct opposition/a more subtle conflict

The character confronts...

Emotional obstacles the character encounters

Moral or philosophical conflicts are created between a character's worldview and the world around them

The conflict reveals opposing views (opinions, convictions, competing viewpoints) existing in the society

To challenge the protagonist's spirit (skills, competence, abilities, grit, self-control, temper etc.)

To go into detail of the conflict

10. Point of view

The story is the first-person narrative / third-person narrative (The story is written in the first person/in third person)

The situation is presented from the point of view of ...

The events are described through the eyes of the main character (of the author, of an impartial observer)

The situation is presented from the point of view of

The author makes the reader see the events through the eyes of the main character

The way a story is presented is a key element in fictional structure. This involves the angle of vision, the point from which people and events are viewed. The point of view colours and shapes the way in which everything else is presented and perceived, including plot, character and setting.

11. Plot and Composition

The plot of the passage is built around...

The plot of the story centers around (shows, concentrates on) the interplay of human relations

The plot is based on historical facts (on the author's personal experience)

The plot develops rapidly (slowly)...

The story is a truthful account of events (a realistic description of ...)

The plot (the story) is realistic (fantastic, thrilling, absorbing, entertaining, boring, depressing)

The plot is simple (trivial, complicated) ...

The story has a complicated plot but its message is clear ...

The story falls into several logically connected parts; they are as follows ...

A large part of the story is taken up by (is given over to) the description of ...

The story reaches (the events reach) the climax when ...

The story falls into several logically connected parts; they are as follows

A large part of the story is taken up by (is given over to) the description of ...

The story reaches (the events reach) the climax when ...

The turning point of the plot on which the fate of the characters and the final action depend on

The tension subsides and the plot moves toward its conclusion
The reader is left to infer beginnings and antecedents.

12. Character sketch

Name the protagonist and antagonist

The character is round / flat;

Comment on the author's method of portrayal (direct / indirect / dramatic);

The character is static (dynamic, symbolic, contradictory, complex, true to life)

The author gives a psychological insight into the character of ...

The author depicts the characters with irony (sarcasm, humour, sympathy)

The author deeply sympathizes with his characters

The author remains aloof and detached

The author doesn't comment on his personages; he makes them act, speak, think and lets the reader judge for himself

Details of personal appearance are made to serve as moral characteristics

The characters are depicted with great skill

The (contemptuous) attitude of the author towards the character is best revealed in the use of ...

13. Language, style, manner

Both the word choice and the syntax contribute to the atmosphere of ...

This is achieved both syntactically (by means of complex sentences) and lexically (through the abundance of emotional words)

The author employs interior (inner) monologue to render the thoughts and feelings of the character

The choice of words conveys ...

The story abounds in (tropes, epithets, repetitions, etc.)

The author makes use of a broad variety of stylistic means

The author uses tropes sparingly (The author seldom resorts to tropes)

The author introduces a very effective simile in which ...

This device allows the author to reveal (to disclose, to emphasize, to portray ...

Both this comment and the author's previous remark serve to portray ...

This epithet (metaphor) reveals the depth of the hero's feelings

The syntactical structure of the text deserves a special notice

This impression is achieved primarily by ...

The author's speech is utterly unemphatic (deeply emotional)
 Here the author resorts to symbols in order to convey / emphasize ...
 This device aims at a mocking / shocking effect
 This device colours the utterance emotionally
 This device serves to stress / to emphasize ...
 This device suggests that the person described possesses the talent
 for .../ is unable to ...
 This device serves to convince the reader of the character's help-
 lessness
 The humorous effect is achieved by ...
 By means of this one detail the author succeeds in rendering ...
 The reader is made fully aware of the fact ...
 The writer has a sharp eye for detail
 The author's irony (sympathy) is rather prominent in ...
 The author manages to involve us into the events by using (presenting,
 etc.)
 The author focuses his (our) attention on ...
 The author enables the reader to perceive (to realize...)
 The author employs figurative language that engages the reader

14. Conclusion

Express your **own point of view** on the problem discussed (10–15 sentences).

Please, bear in mind the second part of the analyses should not be connected with the text. Here you should present only the problem which the author raised in the text and speak on it without going back to the text itself.

3.3. EXPRESSING OPINION

What do you think of the text?
 What is your opinion of the text?
 What is your general impression of the text?
 Is the problem raised by the author relevant to the contemporary situa-
 tion? To the modern society?
 The following phrases will come useful:

- it is a very enjoyable text
- it is a powerful story (extract)
- the power of the story
- to be (make) good (easy, difficult, etc.) reading

- to hold the reader's attention (interest); to keep the reader interested
- to keep the reader in suspense; to have (a sense of) suspense
- the greatness (merit) of the text lies (rests) in its profound satire
- to read a text with unflagging (with never slackening) interest
- one's interest (attention) (never) flags (dwindles);
to have great merits
- to have some demerits
- to rate a novel (story) among the best in ...
- the text of all times
- to deal with problems of topical interest
- the text is chiefly concerned with (chiefly deals with)
- it is a novel (a story) (written, meant) for teenagers (adolescents, young people), etc.; the text is addressed to teenagers, etc.
- some of the episodes are not quite satisfactory (did not come off)
- the author is successful at (in)...

Expressions to convey your point of view

- I consider / find / feel / believe / suppose / presume / assume that ...
- I hold the view / opinion that...
- Personally I believe that...
- I feel strongly that...
- From my point of view...
- From my perspective...
- To my way of thinking...
- My view / opinion / belief / impression / conviction is that...
- I am under the impression that
- It seems to me that...
- As far as I am concerned...
- As far as I can see...
- I have reasons to believe...
- Contrary to popular belief...
- It leads me to believe...
- In my eyes...
- I have strong opinions on that subject
- My own thoughtful opinion is that...
- I am inclined to believe that...
- It strikes me that...
- Speaking personally...

- It is my impression that ...
- There's no doubt in my mind that...
- I'm quite certain that...

3.4. HOW TO ANALYSE FEATURE ARTICLES

The Plan of Analysing Newspaper Articles

Part 1

1. The headline of the article is ... (The article is headlined ..., The headline of the article I've read is...).

2. The author of the article is...

3. The article is taken from the newspaper... / Internet source...

4. Give a summary of the article (no more than 3-4 sentences).

5. State the subject matter and the main problems discussed in the article (the article is devoted to..., the article deals with..., the article touches upon..., the aim of the article is to provide a reader with some material on..., the purpose of the article is to give the reader some information on...).

6. The main idea of the article is ... (The central idea of the article is...).

The Main idea in newspaper articles is often found:

- at the beginning of paragraphs. The first sentence often explains the subject being discussed in the passage.

- in the concluding sentences of a paragraph.

The main idea can be expressed as a summation of the information in the paragraph as well as a link to the information in the next paragraph.

Several sentences in a paragraph can imply the main idea by introducing facts about the topic before actually stating the topic.

7. Speak on the conclusion the author comes to and the author's attitude.

8. State the purpose of the article. *Can you 'hear' the voice of the author? What is it used for?* Note that many articles may have multiple purposes:

- **To educate**
- **To entertain**
- **To inform**
- **To persuade**
- **To examine/explore an issue**
- **To describe/report**
- **To instruct**
- **To enlighten**

Explain your choice of purpose by quoting word(s) or phrase(s) from the article to support your answer.

9. Article genre/style

Is there article under analysis a (straight) news story or a (straight) feature story (очерк). Why?

10. Discuss the title (headline):

What is the purpose of the headline? Is the headline straightforward or teasing? Why?

Are there any grammatical/lexical/graphic peculiarities in the headline? If yes, how can you account for them?

11. Composition (if applicable).

12. Speak on the target reader of the article (say if the article is designed for some specific audience or intended for a wide range of readers).

13. Comment on the language, vocabulary and stylistic devices of the article.

Present the stylistic analysis of publicistic style features (clichés, abbreviations, terms, names of places, formal/ informal style, individual/ publicistic style; figures, which are important for general understanding, etc.). Quote from the article, explain the usage. Explain what the purpose of their use is.

Stylistic devices often used in newspaper articles:

- Metaphor: to arouse the interest of the reader.
- Personification: to simplify matters by reducing complexity.
- Irony: to utter indirect criticism.
- Antithesis: to illustrate developments/ alternatives.
- Repetition: to draw attention to important aspects.
- Claims: no room left for doubts (appeal to general knowledge).

13. Speak on the tone of the article (the attitude of the author). You should identify one significant tone, or the tones which seem to pervade the article.

Part 2

State and explain the problem raised in the text. Say if it is *relevant, topical, burning, challenging, current* nowadays.

Is it relevant to our society / time?

Be careful with the “false friend” of translators:

Актуальная проблема – *relevant, up-to-date, urgent*

(**NOT** *actual*, which means “действительный”).

Express your opinion on the problem touched in the article (10-15 sentences).

How to develop your arguments:

- Think about the relevance of the problem to the present life. Compare the situation in the text with the situation in your country or some other countries. *Use evidence to support your ideas.*

- *While speaking you should refer to:*

- an appropriate authority;*

- the historical or literary examples or to your observation of life.*

- Think about the causes and the negative / positive effects of the situation which is described in the text.

- Look to the future (say what will happen if the situation continues or changes).

- Think if there is any solution to the problem.

- You can share your personal experience; give examples from your life.

- You can state the opposing point of view if relevant and give arguments why you disagree with it.

- Conclude your speech with a restatement of the main points.

You should avoid repeating the same words over and over again. • Use related words or synonyms.

3.5. ADDITIONAL VOCABULARY TO SATURATE YOUR ANALYSIS

- to provide a subtitle for

- to notice and fondle details

to deal lovingly, in loving and lingering detail

- the sunny trifles of the book have been lovingly collected

- the extract begins (does not begin) with a ready-made generalization

- the author (never) travels away from the theme / the preconceived notion that...

- to glean information about places and times from a novel

- about detail: time and space, the colors of the seasons, the movements of muscles and minds

- the reader sees and hears things, he visualizes the rooms, the clothes, the manners...

- the author / narrator (never) favors the ornamentation of the commonplace

- the given order of things, traditional pattern of fiction
- the reader identifies himself or herself with the hero or heroine
- the reader concentrates on the social-economic angle
- the text appeals to the reader's artistic sense
- in the first place the book / text appeals to the mind /instinct/ emotion
- the text turns for support to the simple emotions and is of definitely personal nature
 - the text provides an example of "emotional reading"/ the sensual and intellectual pleasure
 - the text offers opportunities for impersonal imagination and artistic delight
 - the specific world the author places at the reader's disposal is... / provides mental excitement / emotional participation / the pleasure of traveling in some remote region in space or time
 - the author places intellect above emotion
 - the extract is a masterpiece of character portrayal and dialogue
 - the characters / animals / nature / weather / sea... is/are treated in the story with affection and concern
 - the characters are flat / round / static / dynamic
 - the author generally uses dialogue to create character, while description is used to summarize it
 - the text / extract relates the story of ...
 - the story involves (a person who ...) / rural setting
 - the text reflects the author's criticism of human weaknesses
 - the writer is not merely intent upon entertaining his reader, rather he desires to ...
 - hope and joy in the story / text / extract are represented by their traditional symbols of music, birds and trees
 - the bad things appear in the form of possessions made and paid for by men
 - the text ends / proceeds with a surprise twist
 - the following event / words / description / detail / stylistic device etc. establishes the conflict in the plot: (brings the plot to its climax)
 - the narrator recounts (smth)... (e.g. his parents' unsuccessful attempts to triumph over disillusionment; a story of small-town life in American Midwest, etc.)
 - the story-telling method appears to be digressive
 - the story grows from the writer's fascination with the way of life / social manners and customs of that time / of high society / of simple people ...

- the single effect of the story is love / horror / melancholy/ grief / joy / despair
- the story ends / runs / lasts on a happy / sad / melancholy note
- the character's changing feelings about the events are typical of people, who ...
 - he exemplification of the author's brilliant style can be found in the abundance of stylistic means / lofty vocabulary
 - he author seems to be speaking in the character's voice (generally – by resorting to represented speech)
 - the characters struggle to overcome fears / personal (cultural) barriers / act with selfless intent and altruistic consideration
 - characters presented statically or in development, character's speech, etc.)
 - the character is presented in development
 - the scene ... establishes (sb's) point of view as the central one in the story
 - the narrator acts in an increasingly frenzied / steadily unbiased manner
 - the author portrays with gentle humour / bitter sarcasm the contrast between ...
 - his prose reveals bitter experience, keen observation, and inspired wisdom / rudimentary (deep) philosophy of life
 - a brilliantly constructed plot with ingenious psychological twists
 - there are some referential clues at the beginning of the story that prompt its unexpected end
 - the story is (the best ever) written on the theme of ...
 - the setting of (e. g. the postwar London) contributes to the development of the plot in the following way: ...
 - the story is essential to develop the central problem of confidence, and reveals, with sophisticated irony, how complicated the relations of man and his self may be, and how easy it is to misinterpret any outer message
 - the text uses the most common basic formula of commercial fiction: the protagonist aims at a goal, is confronted by various obstacles between himself and his goal, overcomes the obstacles and achieves his goal
 - on the surface this is a story of ... (e.g. action, suspense and adventure)
 - at a deeper level it is about ... (e.g. human nature)
 - although we are given only a brief glimpse of (e.g. Mr. Nilson's life), there are many clues as to what the whole of ... (his life is like)
 - the fragmentary sentences ...
 - the symbol of ... seems to represent the following abstractions (qualities)

- although the story contains little action, it dramatizes a significant conflict. Its opposed forces / ideas are ...
 - the conflict can be stated in terms of protagonist and antagonist / good and bad; love and hatred, dream and reality...
 - the text demonstrates how a very slight plot may be used to provide a considerable illumination of life.
 - to speak about syntax: sentences may be simple / composite / elliptical (one-member); two-member / compound / complex / nominal / verbal / complete / incomplete (elliptical)
- about vocabulary: neutral, colloquial, lofty, high flown, heavy-footed, elevated, exalted, the author may employ foreign words, professional terms, coarse or vulgar words.

3.6. ADDITIONAL VOCABULARY (CLICHÉS) TO INTERPRET A FEATURE ARTICLE

The article/ author can:

focus on / discuss/ consider / deal with / admit / tackle/ raise an issue/ matter/ question/ concern

The issue can be:

big / burning / central / crucial / important / vital / key / major / serious / complex / urgent / pressing / topical / an issue of current interest/

The issue/ matter/ question/ concern also can be:

controversial / contentious / thorny / difficult/ unresolved
current / contemporary / a problem of today / everlasting / eternal
domestic / global / international / local / national / regional / commercial / economic / educational / environmental / ethical / health / moral / political / social and so on.

The author can:

examine / explore / focus on / expose an issue / matter / question / concern / serious problem in (industry)

draw attention to the (fundamental) issue

the most encompassing and interesting statement that the writer makes is...

the primary attention lies in
to convey / translate some idea

The article (information, data) can be:

informative, motivating, thought-provoking, persuasive, meaningful, compelling, replete with ideas

The title (headline) can be:

eye-catching, attractive, enticing, charged with stylistic devices

Speaking about the problems, the main idea and the author and the reader:

the paper (article) puts forward the idea

the key words of the article which reveal the idea of the story are

the author says unequivocally

a panoply of reasons comes to the fore

the author managed to engage the reader's interest / to form / alter my opinion

the author keeps us up-to-date

to convey one's message in the best way

the writer is objective and shows all sides of the issue

unbiased / impartial story

a conclusion which gives an appropriate ending to the article

in terms of / in respect of smth

relating to / concerning smth

Speaking about the target reader:

the story targets (young people)

the story is targeted at/on (young people, a diverse audience, a wide range of readers)

the story appeals to general audience

the story has a mass appeal

the author tailors and adapts the information to every audience

The article in general:

arises interest in

has some advantages and disadvantages (drawbacks)

the article is of great help to...

valuable / invaluable, up-to-date/out of date

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SUPPLEMENTS

SUPPLEMENT 1

CHARACTER ADJECTIVES

- sensible – (благо)разумный, здравомыслящий
vivacious – живой
sympathetic – полный сочувствия; полный участия (разделяющий невзгоды)
enduring – терпеливый, выносливый
emotional – эмоциональный
passionate – страстный
unctuous – елейный
soulful – душевный
cordial – сердечный
heartly – сердечный
gushing – изливающий (чувства)
effusive – экспансивный, несдержанный
sentimental – sentimentalный
romantic – романтический
mawkish – приторный, слезливый, слащавый
fervent – пылкий, пламенный
fervid – пылкий
tense – напряженный, страстный
eager – жаждущий, страждущий
earnest – искренний, честный
impetuous – порывистый, импульсивный
excitable – легковозбудимый
hysterical – истеричный
delirious – безумный, бредовый, горячечный
hectic – лихорадочный, беспорядочный (особ. об образе жизни)
heartfelt – искренний, прочувствованный
good-natured – добродушный
good-humored – добродушный
communicative – общительный
sociable – общительный
modest – скромный
discreet – осмотрительный, неболтливый, благоразумный
generous – щедрый

considerate – заботливый, чуткий, внимательный
attentive – внимательный
sincere – искренний
enthusiastic – полный энтузиазма
self-possessed – владеющий собой, хладнокровный
merciful – милосердный
impartial – справедливый, беспристрастный
respectable – почтенный, респектабельный
broad-minded – имеющий широкие взгляды
witty – остроумный
clever, intelligent – умный, интеллектуальный
dignified – величественный; с чувством собственного достоинства
benevolent – снисходительный, благожелательный
consistent – последовательный
affectionate – нежный, любящий
courageous – храбрый, мужественный
a man of high principles – принципиальный
strong-willed – волевой
resourceful – находчивый
persistent – упорный
hard-working – трудолюбивый
sophisticated – искушенный, опытный, осведомленный, изощренный
sober – здравомыслящий
valorous – доблестный
chivalrous – рыцарский (благородный в поступках)
audacious – смелый, наглый
coward – трусливый
timid – робкий, застенчивый
poor-spirited – малодушный
accident-prone – невезучий (вечно что-то случается)
harum-scarum – легкомысленный, безрассудный, опрометчивый
impatient – нетерпеливый
prudential – благоразумный
half-hearted – равнодушный
nonchalant – бесстрастный, безразличный, беззаботный
squeamish – привередливый, брезгливый, разборчивый
fastidious – разборчивый, утонченный, привередливый
delicate – деликатный
haughty – оскорбительный, высокомерный

humble – скромный, бедный, простой, смиренный
meek кроткий
self-respecting – уважающий себя
conceited – тщеславный, самодовольный
pompous – помпезный, высокомерный, напыщенный
blatant – крикливый, вульгарный, вопиющий
boastful – хвастливый
solemn – важный, серьезный
impertinent – дерзкий, наглый, нахальный; неуместный
servile – раболепный
boot-licking – лизоблюд
faithful – верный, преданный; заслуживающий доверия, надежный
amicable – дружественный, дружелюбный
devoted – преданный
incompatible – несовместимый
resentful – неприязненный
intolerant – нетерпимый
boring – скучный
gregarious – общительный, любитель поступать как все
hospitable – гостеприимный
hostile – злонамеренный
sarcastic – саркастический
abusive – оскорбительный
jealous – ревнивый
ardent – страстный, горячий, ревностный, преданный
indignant – неприязненный
misanthropic – человеконенавистнический
malevolent – злорадный, недоброжелательный
hard-hearted – жестокий, бессердечный
unsociable – необщительный
ruthless – безжалостный, жестокий
philanthropic – покровительствующий
compassionate – сочувственный
remorseful – раскаивающийся
forbearing – сдержанный, терпеливый
just – справедливый
smooth-tongued – велеречивый, лстивый, вкрадчивый
hypocritical – лицемерный
egotistical – эгоистичный

perverse – упрямый, упорствующий (особ. в своей неправоте), не-
сговорчивый

greedy – жадный

fussy – несдержанный

sinister – злонамеренный

pathetic – жалкий, убогий, патетичный

vulnerable – уязвимый

reliable – надежный

stupid – глупый, тупой

cruel – жестокий

awkward – неловкий, неуклюжий

(un)trustworthy – (не)надежный

mean – злой, подлый

(in)sensitive – (бес)чувственный

cynical – циничный

sentimental – sentimentalный

shallow – поверхностный

(un)educated – (не)образованный

egocentric – эгоцентричный

reasonable – разумный

well-bred – хорошо воспитанный

ill-bred – плохо воспитанный

frank – честный, искренний

modest, shy – скромный, застенчивый

stingy – скупой

EXAMPLES OF ANALYSES

Sample 1

First read the text.

From Ragtime by E.L. Doctorow

One afternoon, a Sunday, a new model T-Ford slowly came up the hill and went past the house. The boy, who happened to see it from the porch, ran down the steps and stood on the sidewalk. The driver was looking right and left as if trying to find a particular address; he turned the car around at the corner and came back. Pulling up before the boy, he idled his throttle and beckoned with a gloved hand. He was a Negro. His car shone. The bright-work gleamed... I am looking for a young woman of color whose name is Sarah, he said. She is said to reside in one of these houses.

The boy realized he meant the woman in the attic. She's here. The man switched off the motor, set the brake and jumped down.

When Mother came to the door the colored man was respectful, but there was something disturbingly resolute and self-important in the way he asked her if he could please speak with Sarah. Mother could not judge his age. He was a stocky man with a red-complected shining brown face, high cheekbones and large dark eyes so intense as to suggest they were about to cross. He had a neat moustache. He was dressed in the affection of wealth to which colored people lent themselves.

She told him to wait and closed the door. She climbed to the third floor. She found the girl Sarah not sitting at the window as she usually did but standing rigidly, hands folded in front of her, and facing the door. Sarah, Mother said, you have a caller. The girl said nothing. Will you come to the kitchen? The girl shook her head. You don't want to see him? No, ma'am, the girl finally said softly, while she looked at the floor. Send him away, please. This was the most she had said in all the months she had lived in the house. Mother went back downstairs and found the fellow not at the back door but in the kitchen where, in the warmth of the corner near the cookstove, Sarah's baby lay sleeping in his carriage. The black man was kneeling beside the carriage and staring at the child. Mother, not thinking clearly, was suddenly outraged that he had presumed to come in the door. Sarah is unable to see

you, she said and she held the door open. The colored man took another glance at the child, rose, thanked her and departed.

Such was the coming of the colored man in the car to Broadview Avenue. His name was Coalhouse Walker Jr. Beginning with that Sunday he appeared every week, always knocking at the back door. Always turning away without complaint upon Sarah's refusal to see him. Father considered the visits a nuisance and wanted to discourage them. I'll call the police, he said. Mother laid her hand on his arm. One Sunday the colored man left a bouquet of yellow chrysanthemums which in this season had to have cost him a pretty penny.

The black girl would say nothing about her visitor. They had no idea where she had met him, or how. As far as they knew she had no family nor any friends from the black community in the downtown section of the city. Apparently she had come by herself from New York to work as a servant. Mother was exhilarated by the situation. She began to regret Sarah's intransigence. She thought of the drive from Harlem, where Coalhouse Walker Jr. lived, and the drive back, and she decided the next time to give him more of a visit. She would serve tea in the parlor. Father questioned the propriety of this. Mother said, he is well-spoken and conducts himself as a gentleman. I see nothing wrong with it. When Mr Roosevelt was in the White House he gave dinner to Booker T. Washington. Surely we can serve tea to Coalhouse Walker Jr.

And so it happened on the next Sunday that the Negro took tea. Father noted that he suffered no embarrassment by being in the parlor with a cup and saucer in his hand. On the contrary, he acted as if it was the most natural thing in the world. The surroundings did not awe him nor was his manner deferential. He was courteous and correct. He told them about himself. He was a professional pianist and was now more or less permanently located in New York, having secured a job with the Jim Europe Clef Club Orchestra, a well-known ensemble that gave regular concerts at the Manhattan Casino on 155th Street and Eighth Avenue. It was important, he said, for a musician to find a place that was permanent, a job that required no travelling... I am through travelling, he said. I am through going on the road. He spoke so fervently that Father realized the message was intended for the woman upstairs. This irritated him. What can you play? he said abruptly. Why don't you play something for us?

The black man placed tea, on the tray. He rose, patted his lips with the napkin, placed the napkin beside his cup and went to the piano. He sat on the piano stool and immediately rose and twirled it till the height was to his satisfaction. He sat down again, played a chord and turned to them.

This piano is badly in need of a tuning, he said. Father's face reddened. Oh, yes, Mother said, we are terrible about that. The musician turned again to the keyboard. "Wall Street Rag," he said. Composed by the great Scott Joplin. He began to play. Ill-tuned or not the Aeolian had never made such sounds. Small clear chords hung in the air like flowers. The melodies were like bouquets. There seemed to be no other possibilities for life than those delineated by the music. When the piece was over Coalhouse Walker turned on the stool and found in his audience the entire family: Mother, Father, the boy, Grandfather and Mother's Younger Brother, who had come down from his room in shirt and suspenders to see who was playing. Of all of them he was the only one who knew ragtime. He had heard it in his nightlife period in New York. He had never expected to hear it in his sister's home.

Coalhouse Walker Jr. turned back to the piano and said "The Maple Leaf". Composed by the great Scott Joplin. The most famous rag of all rang through the air. The pianist sat stiffly at the keyboard, his long dark hands with their pink nails seemingly with no effort producing the clusters of syncopating chords and the thumping octaves. This was a most robust composition, a vigorous music that roused the senses and never stood still a moment. The boy perceived it as light touching various places in space, accumulating in intricate patterns until the entire room was made to glow with its own being. The music filled the stairwell to the third floor where the mute and unforgiving Sarah sat with her hands folded and listened with the door open.

The piece was brought to a conclusion. Everyone applauded. Mother then introduced Mr Walker to Grandfather and to Younger Brother, who shook the black man's hand and said I am pleased to meet you. Coalhouse Walker was solemn. Everyone was standing. There was a silence. Father cleared his throat. Father was not knowledgeable in music. His taste ran to Carrie Jacobs Bond. He thought Negro music had to have smiling and cakewalking. Do you know any coon songs? he said. He did not intend to be rude – coon songs was what they were called. But the pianist responded with a tense shake of the head. Coon songs are made for minstrel shows, he said. White men sing them in black face. There was another silence. The black man looked at the ceiling. Well, he said, it appears as if Miss Sarah will not be able to receive me. He turned abruptly and walked through the hall to the kitchen. The family followed him. He had left his coat on a chair. He put it on and ignoring them all, he knelt and gazed at the baby asleep in its carriage. After several moments he stood up, said good day and walked out of the door.

Analysis of the story “Ragtime” by E.L. Doctorow

The text under analysis is an extract from the novel “Ragtime” written by the American writer, E. L. Doctorow in 1975. The most significant and dramatic events of the beginning of the 20th century in America are reflected through the characters’ lives. This novel was nominated for National Award of Nebula as the best novel, also Doctorow had a lot of other awards in literature.

This is a psychological type of text, which gives the reader a chance to realize the characters’ inner statement through their actions, depicts a drama of human’s lives.

The subject-matter is relations between a man and a woman, a balance between career development and marital bliss.

The theme of the story is the importance of being able to admit one’s faults and at the same time the importance of forgiveness. Another problem implied is racial prejudice and the place of the black man in the white society. Discrimination against the black in the USA is implied by the author as one of the key issues of the text.

I think that **the title** of the story “Ragtime” is full of meaning. As we know Ragtime is an American dancing music which was popular at the beginning of the 20th century and had a march rhythm which was syncopated making an effect of breaking. Also we know that it was the Black music. The title reflects the time and place of the described events.

The **scene takes place** in America of the twenties (or jazz age) on the one of New York’s street in the white family’s house. We even can guess about the season – it’s may be winter or early spring because the author emphasizes that the pianist brings a bouquet of yellow chrysanthemums, “which in this season had cost him a pretty penny”.

At first sight **the conflict** of the extract is between the man and the woman; he has a certain aim of getting her forgiveness but she ignores him. But if we look deeper we could see an internal conflict between the character’s strivings, namely between pride, hurt feelings and love. There is also an external conflict between the protagonist’s career ambitions and outer circumstances. The main character fights for the right to realize his talent and to be happy.

The text is represented by narration in the third-person with the elements of dialogue and description. The author gives objective descriptions of the events and only through the emotional coloration of the words we can see

his attitude towards the situation and characters in particular. Moreover, the fact that there are no speech marks in the text implies that the story is given as if it was an informal talk between intimate friends – it makes the story sensual, emotional, it creates a specific rhythm typical of Ragtime music. Sometimes it seems that this story is retold by the author after Mother's and Father's words because the author rephrases only family's thoughts. For example: *"Mother, not thinking clearly, was suddenly outraged that he had presumed to come in the door"; "Father considered the visits nuisance and wanted to discourage them", "Mother was exhilarated by the situation.... and she decided the next time to give him more visits", "(Father) he thought Negro music had to have smiling and cakewalking."*

The text has a dramatic **tone** because all the main character's attempts to rectify his mistakes turned out to be in vain.

Summary

This extract is about the black pianist who drives over to the white family's house where his baby and woman live hoping to get her forgiveness. One Sunday he plays the piano and the whole family gather in the sitting room to listen to his music but the woman never goes down showing her unwillingness to forgive him and thus making him leave.

The story falls into four logically connected parts; they are as follows: exposition, rising action, climax and denouement.

From the beginning the author involves the reader gradually, as the plot is developing logically, step by step. In the exposition the main character is introduced through his effective emergence on the front doorsteps of the house where the events are developing. The author makes use of a broad variety of stylistic devices. Employing **parallel constructions and asyndeton** the author creates a feeling of main character's rapidly developing life: *"The man switched off the motor, set the brake and jumped down", "...the colored man took another glance at the child, rose, thanked her and departed."* She told him wait and close the door. She climbed to the third floor. She found the girl Sarah..." The author resorts to **inversion** to describe how unexpected his coming in the white family's house was: *"such was the coming"* everyone in the house was surprised.

The rising action begins with the words: *"Mother was exhilarated by the situation."* In this part the author's speech gradually leads us to Mother's decision to give the pianist a chance, they change their attitude to him and accept him in their house. In this part we can see the author's narration with the elements of dialogue where the author emphasizes the Father's proposal:

“Why don’t you play something for us?” The action rises rapidly when he starts playing and at some moment the story gets an optimistic tone.

Describing a long Coalhouse’s preparations, the author creates the atmosphere of foretaste. And finally the dry narration is replaced by poetical description in order to convey the expression created by the music. To achieve this effect, the author makes use of a lot of stylistic devices such as **epithets**: “*Small clear chords*”, “*The most famous rag*”, “*the most robust composition, a vigorous music; in intricate patterns*”, “*the thumping octaves*”, the author lets us hear this music and feel its rhythm. Most of the family’s members have heard such music for the first time and it makes strong impression on them.

To show that Coalhouse’s playing the piano becomes a significant event for them the author resorts to **metaphors**: “*Small clear chords hung in the air; most famous rag of all rang through the air; there seemed to be no other possibilities for life than those delineated by the music*”. The family, impressed by his music, change their attitude and accept him in their society.

“*Everyone applauded.*” Here lies **the climax** of the text. For a moment there appears a hope of Sarah’s going down. The author creates strong tension, he even immerses the characters and readers into silence. It is a moment of everyone’s expectation of Sara’s reaction. Everything stands still in tension: “*Coalhouse Walker was solemn. Everyone was standing. There was a silence.*” Short, rhythmical sentences make an effect of a beating heart. But Sarah never goes down.

In the last part, where a pessimistic tone prevails, lies a **denouement** – the action falls and we learn that Sarah never forgives him. The author comes back to a dry **enumeration** of actions: “*After several moments he stood up, said good day and walked out of the door.*” Through this device we see that the main character accepts the situation with great dignity.

There are seven **characters** involved but the author depicts only the main character directly and in detail. The author gradually introduces him: at first he shows us the character’s car, then his “*gloved hand*” and finally we see that he is “*a Negro*”.

Coalhouse is a professional pianist, and to emphasize this the author resorts to **professionalisms**: “*Clef Club orchestra; regular concerts; the piano; piano stool; keyboard; ill-tuned; syncopating chords etc.* The author is picturing a successful, self-assured and resolute man with the help of **epithets**: “*a stocky man ...shining brown face*”, “*a neat moustache*”, “*long, dark hands; pink nails*”; “*the most natural things*”, the fact that he dressed

“in the affectation of wealth” and the **simile**: *“he acted as if it was the most natural thing in the world”*. These devices give us an opportunity to guess that he has achieved a success recently and he tries to agree with his new status: *“man was respectful”, “he was courteous and correct”*; **enumerations and asyndeton**: *“The colored man took another glance at the child, rose, thanked her and departed”*; *“The black man placed tea on the tray. He rose, patted his lips with the napkin, placed the napkin beside his cup and went to the piano”*.

He realizes that everyone takes him rather incredulously. It seems that he wants to say the family that he is not any savage man and he deserves white people's respect. He had a life full of hard moments, he doesn't want to tell the family about it. Through **aposiopesis (unfinished sentences)**: *“It was important for a musician to find a place that was permanent, a job that required no travelling...”* we understand that probably it was the main cause of his going away, though Coalhouse regrets it **parallel construction** serves to prove it: *“I'm through travelling. I'm through going on the road”*. We see how sincere his intention to get his family back is through the **metaphor** and the **simile**: *“in the warmth of the comer”*; *“...it appears as if Miss Sarah will not be able to receive me.”*

Sarah is the antagonist, the author describes her indirectly only through her actions and words. This character doesn't change through the story, she is static. All we know about her is that she is a colored woman who has been living (as a servant) in the white family's house for a few month and she has a baby from the black pianist. We see her only upstairs. She is very self-contained: *“It was the most she had said in all the months she had lived in the house.”* Through the Mother's words we know that *“she had neither family nor any friends from the black community in the downtown section of the city.”* The author doesn't tell us about her background and doesn't describe her appearance.

Mother and Father are minor characters. And again, the author describes these characters indirectly, through their actions, thoughts and words. He and she are the White, the owners of the house where events develop. We can see that the members of the family have no names; they are just the Family. At the beginning we see that they are outraged by Coalhouse's visit and his impudence: *“...she not thinking clearly, was suddenly outraged that he had presumed to come in the door”*.

Mother decides to give a chance to the black man – to underline this the author employs an **allusion**: *“When Mr. Roosevelt was in the White house he*

gave diner to Booker T. Washington. Surely we can serve tea to Coalhouse Walker Jr.”

The message can be formulated as follows:

Human relations are complex. Even if someone loves you, it doesn't necessarily mean this love will bring happiness. Social and ethnic characteristics of a person are involved in any relationship, often preventing people from seeing each other in the right light, without being prejudiced.

Sample 2

First read the text.

**Schools say au revoir to languages,
while universities proclaim Guten Tag**

*Universities are offering languages such as French
and German from scratch to counteract the decline
of modern foreign languages at A-level.*

The Guardian
31 May, 2016
Lucy Ward

It's summer term: season of exams, light evenings and – for many year 12s – university open days. With fashionable courses from psychology to sports science beckoning, how many applicants will resist their lure and choose those beleaguered Cinderella subjects, languages?

On current trends, few. The story of the decline of modern languages in UK universities is as familiar as the fact that Madame Marsaud was always *dans la cuisine* in the textbooks: the numbers taking modern foreign language degree courses fell 16% between 2007-08 and 2013-14.

The numbers stabilised last year, yet a new blow seems to land weekly: this month, the OCR exam board announced it is to discontinue GCSEs and A-levels in French, German and Spanish. The latest annual Language Trends report, meanwhile, found schools are not preparing for more GCSE or A-level language entries despite the new Ebacc – intended to see 90% of pupils take a suite of five core GCSEs including a language by 2020.

With school languages deep in the doldrums, and new initiatives, including primary school language study, yet to feed through, what can universities do to keep departments viable and the subjects alive? If students

with language skills are no longer there, where can teaching the subject even begin?

One answer, it appears, is at the beginning. Though it's difficult to detect in admissions statistics, university language courses are changing, with more opportunities for students to study a language from scratch. *Ab initio* courses, as they are termed, once the preserve of Russian, Chinese and Arabic, are now being extended to include more familiar languages: Spanish, sometimes French and especially German. In some universities, such courses are long established, but others are making new forays: Oxford offered beginners' German for the first time this year (available in joint honours to students with an A-level in another language); King's College London, went further and this year offered German from scratch with a range of subjects. Manchester has introduced French from scratch – plus the chance to add a language as a minor degree subject.

For Lauren Valentine, 19, completing the first year of a single honours French degree at Manchester, the university's new "flexible honours" programme has allowed her to fulfil her dream of learning Spanish, foiled when her school split her year into two random language groups and she ended up with French. "I was always embarrassed on family holidays when all I could say was *una cola lite*," she says. "I couldn't do Spanish at sixth-form college either, and I didn't have the confidence to apply for joint honours with Spanish *ab initio* because I thought it wouldn't ever be as good as my French.

"We did a lot of intensive grammar in the first year, and I feel that my Spanish is now above A-level standard, though the vocab will take more time to bed in. The course has given me even more than I'd hoped, and I now want to go into translation or interpreting."

The new Manchester programme, introduced this year and allowing students to take a "minor" in a range of subjects including languages, is designed to catch students who might not have considered languages, or perhaps lacked the confidence to apply to study them at degree level. While the university still demands at least one good language A-level for traditional joint honours language courses, the minor courses require no prior language experience. This year, 30 out of 53 students taking a minor chose a language, and the vast majority plan to carry on – with a few even switching to full joint honours.

The scheme allows students to "dip their toe in the subject" for a year without risk, says assistant undergraduate director, Joseph McGonagle, and if they do continue they can get a language on their degree certificate. "The

feedback is brilliant – they are grabbing it with both hands.” The hope is to double the numbers this September, he says. “This is about rebuilding from a low base – or a different base. We can’t let the popularity of school languages decline and not address that at university level.”

Meanwhile at Southampton, another Russell Group institution with a languages focus, *ab initio* courses are longer established. As in most language departments, they have an equality function, ensuring linguists who were able to take only one language in the sixth form can still take a traditional joint honours language degree, according to professor of modern languages Vicky Wright. Roughly 10% of applications for a combined degree are from applicants with only one language, though it was almost a quarter this year for French and Spanish because Spanish – although growing in popularity – is still often not available in schools at A-level, and even French is now not always on offer.

George Hope, 22, took only French at A-level, despite German being available. But when the language bug struck he applied to take French with accelerated German *ab initio* at Southampton, and fell in love with the “orderly, structured” language, spending his gap year in Freiburg and reaching a level equal to his French.

At the moment, he believes, *ab initio* options are recognised only by those who are “looking at languages already, so it isn’t really helping revive languages. But it could, if you encourage people applying to university, and say have you thought about languages alongside your main subject?”

At Southampton and many universities, the traditional *ab initio* option combining a new language with a known one may not be converting those who haven’t considered languages, but it does help counteract the effect of declining school language teaching. The dual language A-level student is “an endangered species”, according to McGonagle but, says Wright, “against a national trend of steady decline, we are holding our own but not increasing”.

At Oxford, *ab initio* German introduced this year has proved popular, and nine students are signed up for September (compared with 70 who have German A-level). Beginner students are taught very intensively and therefore their numbers will, for now, be capped at 16, says Katrin Kohl, professor of German literature.

The new course, Kohl notes, has attracted students drawn to German in diverse ways: perhaps through an interest in the economy, through family connections, or after reading something influential.

Jocelyn Wyburd, chair of the university council of modern languages and director of the language centre at Cambridge, sees the expansion of *ab*

initio as “universities grappling with a pipeline problem” – a “woeful” 48% of the GCSE cohort last year took at least one language.

A strong fight back by language departments, mainly through the Routes into Languages campaign, plus government initiatives, may ultimately see a turnaround in language take-up in the UK. But for now, Wyburd says, universities are “reinventing their rules. Each department is devising its own pathways and constantly reviewing what are the non-negotiables.”

Can *ab initio* rescue languages? “It can. Will it? I don’t know – I’d love it to. But it’s not a panacea.”

Analysis of the newspaper article “Schools say au revoir to languages, while universities proclaim Guten Tag”

The headline of the article is “Schools say au revoir to languages, while universities proclaim Guten Tag”. The reporter of the article is Lucy Ward. The article is taken from the Guardian, published on May 31, 2016.

The article tells us about the decrease of students’ interest in studying foreign languages after graduating from school due to the fact that foreign languages are excluded from the curriculum. The author mentions the course *ab-initio* which is used as the motivation solving tool at universities, the scheme which allows students to immerse themselves in the subject and show incredible results.

The subject matter of the article is the pace of foreign languages in higher education.

The theme is finding solutions to the problem of supporting foreign languages learning.

The idea of the article is the significance of conducting university foreign language courses as the source of revival of foreign languages and students’ involvement into studying.

The problems raised in the article are the following ones: the decline of modern languages degree courses in UK, keeping department viable and university subjects alive, exclusion of some foreign languages from the system of school exams, lack of interest towards foreign languages.

The article is written in formal style, because there are few colloquial words and phrases. Speaking about the genre we can say that it belongs to a publicistic newspaper article because we can detect some educational terms such as “learn from scratch, exams, university open days, universities, textbooks, foreign language degree courses, OCR exams, GCSE, A-level, EBacc, primary school language study, *Ab-initio* courses, honours degree,

flexible honours programme, sixth-form college, joint honours, language departments and some university names, for example, Oxford, King's College London, Manchester, Cambridge which serve to make the article more scientific and topical.

The author explains the results of university foreign language courses, confirming the ideas with statistics and figures, for instance, “the numbers taking modern foreign language degree courses fell 16% between 2007-08 and 2013-14”, “The latest annual Language Trends report, meanwhile, found schools are not preparing for more GCSE or A-level language entries despite the new Ebacc – intended to see 90% of pupils take a suite of five core GCSEs including a language by 2020”, “This year, 30 out of 53 students taking a minor chose a language, and the vast majority plan to carry on – with a few even switching to full joint honours”, “Roughly 10% of applications for a combined degree are from applicants with only one language”, “A “woeful” 48% of the GCSE cohort last year took at least one language”.

Besides, I would like to mention that there are plenty of quotations in the article, which have direct references to expert opinions on an efficient approach to learning foreign languages. For example, “The scheme allows students to “dip their toe in the subject” for a year without risk, says assistant undergraduate director, Joseph McGonagle, and if they do continue they can get a language on their degree certificate. “The feedback is brilliant – they are grabbing it with both hands.” The hope is to double the numbers this September, he says. “This is about rebuilding from a low base – or a different base. We can’t let the popularity of school languages decline and not address that at university level.” “Beginner students are taught very intensively and therefore their numbers will, for now, be capped at 16, says Katrin Kohl, professor of German literature.” “The new course, Kohl notes, has attracted students drawn to German in diverse ways: perhaps through an interest in the economy, through family connections, or after reading something influential.” Jocelyn Wyburd, chair of the university council of modern languages and director of the language centre at Cambridge, sees the expansion of *ab initio* as “universities grappling with a pipeline problem”.

The article’s tone is uneasy, as the author is concerned about the situation, but he doesn’t impose his opinion, he just conveys his ideas through quotations and statistics, which describe university foreign language courses in a positive way. All this information makes the readers think about these facts and statements and take them in a serious way.

The conclusion of the article is that foreign language courses such as *ab initio* may rescue languages but there is no guarantee due to the fact that it’s

not a magical pill. We may find a rhetorical question “Can ab initio rescue languages? Will it?” which gives us food for thought.

I would like to indicate that the text is full of stylistic devices, which make it more detailed and elaborate. For instance, we can notice some foreignisms “au revoir”, “Guten Tag”, “dans la cuisine”, “una cola lite”, which reflect the topic discussed in the article. What is more, the author uses some allusions such as “Cinderella subjects” and “Madame Marsaud”, drawing our attention to the problem of the decline of learning languages. With the help of the bright epithet “fashionable courses” the author emphasizes the fact that modern popular courses don’t include foreign languages, the metaphor “rescue language” depicts ab initio as a solving problem tool and saver. As for the metaphor “The dual language A-level student is “an endangered species” it points that only few students are interested in learning several languages. Furthermore, we may find the personification “school languages deep in the doldrums” which indicates a lack of attention to foreign languages in the school curriculum and the idiom “deep the toe in the subject” which underlines there’s no risk in trying foreign language course ab initio.

Once again I want to mention that the problem raised in the article is the necessity to improve the status of foreign language university courses.

I totally agree with the author of the article. I would like to say that proficiency in other languages is a vital skill that gives the opportunity to interact with the world in a more direct and meaningful way and this way educators do their best to make the process of learning easier and increase motivation by offering various efficient foreign language courses. However, it seems to me no modern foreign language courses can force students to learn languages without their sincere desire. Moreover, I guess there are those who tend to believe that attending courses gives a guarantee that there will be an incredible result but they probably forget learning languages is time-consuming work requiring dedication.

However, there are people who support another point of view. They suppose that foreign language courses are a panacea and those who attend the courses definitely succeed as they have regular practice and access to the information.

I cannot agree with the opposite opinion as the latest foreign language courses are still unable to convey knowledge by pressing a button and at least require proper attention and a great deal of effort.

In conclusion, I would like to say that those who are willing to make an effort while learning foreign languages definitely have more chances to achieve impressive results than those who just believe in the magical abilities of foreign language courses.

ON WRITING

EXTRACTS FROM THE INTERVIEWS
WITH BRITISH AND AMERICAN WRITERS

Extract from the interview with John Fowles

John Fowles – (/faʊlz/; 31 March 1926 – 5 November 2005) was an English novelist of international renown, critically positioned between modernism and postmodernism. His work was influenced by Jean-Paul Sartre and Albert Camus, among others.

After leaving Oxford University, Fowles taught English at a school on the Greek island of Spetses, a sojourn that inspired *The Magus* (1965), an instant best-seller that was directly in tune with 1960s “hippy” anarchism and experimental philosophy. This was followed by *The French Lieutenant’s Woman* (1969), a Victorian-era romance with a postmodern twist that was set in Lyme Regis, Dorset, where Fowles lived for much of his life. Later fictional works include *The Ebony Tower* (1974), *Daniel Martin* (1977), *Mantissa* (1982), and *A Maggot* (1985).

Fowles’s books have been translated into many languages, and several have been adapted as films.

The interview took place in Zaragoza, during the 10th Conference of the Spanish Association for Anglo-American Studies (16–19 December 1986).

Susana Onega: You have often explained that some of your novels developed from a single image: “*The French Lieutenant’s Woman*”, for example, developed from the image of a woman standing on the quay at Lyme Regis, and looking out over a rough sea; or “*The Collector*”, from a piece of news in the papers about the kidnapping of a young woman who was held prisoner in an air-raid shelter in London. Did any of the other novels also originate in a similar way?

John Fowles: It used to happen to me by something like a cinema ‘still.’ I used to get one vision. In another novel, one of my favorite novels, in fact, “*Daniel Martin*”, I did have an image that in the novel is at the very end of the book. It was of a woman standing in a desert somewhere. I did not at that time even know where it was. She seemed to be weeping, to be lost, a

moment of total desolation. It is from tiny images like that, very like cinema stills, say good Buñuel stills or Eisenstein stills, the way they can evoke the whole film even though there is only one frame, one picture. That seems to have some effect on me. I do not think this is true of many novelists, it is just a peculiarity of my own. I am a visual person in other ways. I would normally much rather go to an art gallery than sit on a literary discussion. Pictures have always spoken to me, in emotional terms anyway.

I think that the novel has not caught up with the modern world in the sense of what the novelist can leave out. This is one of the great qualities a novelist must have, knowing what to omit, what to leave out. Many novelists, I am afraid I would accuse the Americans a little bit here, write far too many words. They do not let the reader do any work. You must, you see, get the reader on your side and the way to get people on your side is to give them pleasant work or intriguing, interesting work. Therefore, all that you leave out, all the gaps in your text, are so much fuel for this one-to-one relationship you have with the reader.

Extract from the interview with John Updike

John Hoyer Updike – (March 18, 1932 – January 27, 2009) was an American novelist, poet, short-story writer, art critic, and literary critic. One of only four writers to win the Pulitzer Prize for Fiction more than once, Updike published more than twenty novels, more than a dozen short-story collections, as well as poetry, art and literary criticism and children's books during his career.

Hundreds of his stories, reviews, and poems appeared in *The New Yorker* starting in 1954. He also wrote regularly for *The New York Review of Books*. His most famous work is his “Rabbit” series (the novels: “Rabbit, Run”, “Rabbit Redux”, “Rabbit Is Rich”, “Rabbit at Rest” and the novella “Rabbit Remembered”), which chronicles the life of the middle-class everyman Harry “Rabbit” Angstrom over the course of several decades, from young adulthood to death.

John Updike was interviewed in Zagreb, Croatia, on October 21, 1978.

Radeljković: *Mr. Updike, I would like to ask you about your actual process of writing. Do you have a fixed schedule? How do you do it, actually?*

John Updike: Well, the schedule is semi-fixed. I try to write in the morning and then into the afternoon. I'm a later riser; fortunately, my wife is also a late riser. We get up in unison and fight for the newspaper for half an hour. Then I rush into my office around 9:30 and try to put the creative project first. I have a late lunch, and then the rest of the day somehow gets squandered. There is a great deal of busywork to a writer's life, as to a professor's life, a great deal of work that matters only in that, if you don't do it, your desk becomes very full of papers. So, there is a lot of letter answering and a certain amount of speaking, though I try to keep that at a minimum. But I've never been a night writer, unlike some of my colleagues, and I've never believed that one should wait until one is inspired because I think that pleasures of not writing are so great that if you ever start indulging them you will never write again. So, I try to be a regular sort of fellow – much like a dentist drilling his teeth every morning – except Sunday, I don't work on Sunday, and there are of course some holidays I take. I should mention something that nobody ever thinks about, but proofreading takes a lot of time. After you write something, there are these proofs that keep coming, and there's this panicky feeling that this is me and I must make it better. A good deal of time is spent actually rewriting, rereading what you have written.

Extract from the interview with Julian Barnes

Julian Patrick Barnes (born 19 January 1946) is an English writer. He won the Man Booker Prize in 2011 with “The Sense of an Ending”, having been shortlisted three times previously with “Flaubert's Parrot”, “England, England”, and “Arthur & George”. Barnes has also written crime fiction under the pseudonym Dan Kavanagh. In addition to novels (*Metroland* (1980), *Before She Met Me* (1982), *Staring at the Sun* (1986), *A History of the World in 10½ Chapters* (1989), *Talking It Over* (1991), *The Porcupine* (1992), *Love, etc* (2000), *The Sense of an Ending* (2011), *The Noise of Time* (2016), *The Only Story* (2018), *Elizabeth Finch* (2022), Barnes has published collections of essays and short stories.

Julian Barnes was interviewed by journalist Shusha Guppy from “The Paris Review” in 2000.

Shusha Guppy What do you mean by “telling the truth”?

Julian Barnes: I think a great book – leaving aside other qualities such as narrative power, characterization, style, and so on – is a book that describes the world in a way that has not been done before; and that is recognized by those who read it as telling new truths – about society or the way in which emotional lives are led, or both – such truths having not been previously available, certainly not from official records or government documents, or from journalism or television. For example, even people who condemned *Madame Bovary*, who thought that it ought to be banned, recognized the *truth* of the portrait of that sort of woman, in that sort of society, which they had never encountered before in literature. That is why the novel was so dangerous. I do think that there is this central, groundbreaking veracity in literature, which is part of its grandeur. Obviously it varies according to the society. In an oppressive society the truth-telling nature of literature is of a different order, and sometimes valued more highly than other elements in a work of art.

Extract from the interview with Alice Munro

Alice Ann Munro (/mə'n'rou/ born 10 July 1931) is a Canadian short story writer who won the Nobel Prize in Literature in 2013. Munro's work has been described as revolutionizing the architecture of short stories, especially in its tendency to move forward and backward in time. Munro's fiction is most often set in her native Huron County in southwestern Ontario. Her stories explore human complexities in an uncomplicated prose style.

Lisa Dickler Awano profiled Alice Munro for the *Vancouver Sun* and has interviewed her for other publications in October, 2010.

Lisa Dickler Awano: There's tremendous coverage, in the American press, about cruelty among children.

Alice Munro: It's happening here in Canada too. There was a horrible murder in Toronto, where a fourteen-year-old girl persuaded her boyfriend to kill a girl she thought of as her rival, and he did it. Anyway, a story is not always about what could happen, or it's certainly not about what did happen.

Lisa Dickler Awano: Another of the stories in this collection takes its title, "Face," from the prominent purple birthmark that the protagonist was born with, which affects his life, and the lives of those around him, for better and worse.

Alice Munro: I loved writing "Face" because I don't know what came first. I guess that first scene, where the father rejects (his disfigured child)

completely. I have known (of people), not in my husband's generation, but in the generation before his, who would just do that. Nothing could come near them that wasn't perfect, or respectably perfect. I wanted to write a story about this, but also to write about how somebody survives; and he does survive. Of course it's the love of that little girl Nancy, that nobody expects or understands, and we don't really know what has happened to her. But I think she's all right. It's about love, and love among children. So we've got hate among children and love among children.

Lisa Dickler Awano: Throughout your canon, you have delved into the ambiguous nature of relationships between parents and children. In "Deep Holes" you explore the chasms in relationships between members of a family. During their picnic on a treacherous overhang at Osler Bluff, Kent, one of the children, has an accident that changes the course of his life. We see how the consequences of that event reverberate through the years. Does "Deep-Holes" hark back to your earlier story "Silence," or others of your stories in which communication breaks down between older and younger generations?

Alice Munro: Maybe a little. But there is a real place like Olser Bluff, and whenever I get into places like that I become a young mother again, thinking of all the dangers there are. And then from that, somehow, I got this idea. It's not really about Sally, the mother, as much as the son, Kent. He's trying to find some route to goodness, which is often a terrible bother to other people. He's cut off from other people by his need to dramatize himself as a good person.

People like this often do a lot of good in the world, as Kent is doing. But he's also a very inhumane person to be around. Right at the beginning, they are off on a picnic, there are a lot of rough spots in the family, but everybody's doing their best, especially Sally, the poor woman nursing her baby. So what does Kent do? He goes too close to the edge, and falls over. He didn't *mean* to do that exactly, but this is what this type of person will do. It's especially important to me too how Sally's husband, Alex, is always kind of obtuse, but *he's* the one who has to be there to get the kid out of the hole.

Kent is not an entirely unpleasant character, but he's a person who's looking for something in life that is going to make a lot of disturbance. And what is interesting to me is the mother's feeling about such a child. She sort of knows that he's a pain in the neck but she can't stop caring for him more than anybody else.

STYLISTIC DEVICES

Expressive Phonetic Means

Alliteration – intentional repetition of initial consonants in two or more successive words. It reinforces expressiveness, thus used for the purpose of visualisation. It is often found in idioms.

E.g. She was free in her prison of passion.

He swallowed the hint with a gulp, and a gasp, and a grin.

Onomatopoeia – the act of creating or using words that include sounds similar to the noises the words refer to. It can be direct – words formed by sound imitation (*ding-dong, murmur*) or indirect – repetition of sounds of neighbouring words, or repetition of the word which helps create some specific image and tone. The use of onomatopoeia gives rhythm to the text and create a particularly vivid imagery, making the reader “hear” the sounds of the objects described and see the situation in detail.

E.g. He was driving at this mere whispering sixty.

So he scraped and scratched and scrabbled and scrooged, and then he scrooged again scrabbled and scratched and scraped, working busily with his little paws and muttering to himself: “Up we go! Up we go!”

STYLISTIC SEMASIOLOGY

Figures of replacement (based on transfer)

Figures of Quantity

Hyperbole – a deliberate exaggeration of the real degree of quality, quantity or emotional intensify. It emphasizes, adds additional meanings and connotations, such as humorous, comic, or with solemnity, tragic. It may be trite or genuine.

E.g. She had a nose which was three inches too long.

Understatement – lessening, weakening of the real qualities of the object of speech. It is mostly used for character drawing.

E.g. I have a few shillings (about a considerable sum of money).

Litotes – a special variety of understatement. Expresses the idea by means of partial or complete negation of the opposite idea. It is mostly used to downplay the situation described or for the ironic expression of an idea

E.g. He was no fool.

She was dressed not without taste.

Figures of Quality

Metonymy – a transfer by contiguity, implying the substitution of one, direct name for another, indirect or figurative name, having real connection with the former. It may be trite and genuine. A genuine metonymy reveals a quite unexpected replacement of one word for another, or one concept for another, making a special impression on a reader.

E.g. She went through perfume and conversation.

From cradle to grave.

His pen knows no compromises.

Metaphor – a transfer by similarity, based on likeness between the notions without real connection. A metaphor is a figure of speech, built upon an implicit, implied, or hidden comparison between two things that are unrelated, but which share some common characteristics. It is employed to create psychological portraits and to present abstract notions like vivid, dynamic and lifelike ones. It may be trite, genuine, prolonged.

E.g. The leaves fell sorrowfully.

She is a real flower.

I took a bite and the flavours danced around my mouth, forming a happy mix.

Personification – a variety of metaphor. It implies an attribution of human properties to lifeless objects. The formal signals of personification are the use of personal pronouns (he/she), a capital letter and direct address. It is used to breathe life into lifeless objects and to express one's attitude towards these objects.

E.g. How soon hath Time, the subtle thief of youth, stole on wing my three and twentieth year!

Irony – replacement of a name by its opposite (transfer based on contrast). This stylistic device is based on realization of two meanings: contextual and dictionary, which stand in opposition to each other. It is used for:

- critical evaluation;
- humorous connotations;
- connotations of mockery.

E.g. Stony smiled a sweet smile of an alligator.

Antonomasia – the use of a proper name instead of common nouns and vice versa. The device is adopted to give expressive information to the reader about the bearer of the name. It may be metaphorical, metonymic and reverse (speaking names).

E.g. He's a real Othello (metaphoric).
He sold all his Van Dykes (metonymic).
Mr. Mumble (reverse).

Periphrasis – the use of a description of an object, which is a particular characteristic of it, instead of the direct name. Figurative periphrasis may be metaphoric or metonymic. The aim of the device is to point to one of the seemingly insignificant features or properties of the given object, and intensify this property by naming the object by the property.

E.g. The cap and gown (student body); my better half (my wife); a play of swords (battle).

"I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced" (mother).

Allegory – a variety of metaphor or metonymy. It is a symbolic expression of abstract ideas, which usually relate to morals, through concrete objects, scenes, situations. It appeals to a reader's creativity and used to make a reader demonstrate their interpretative skills.

E.g. The scales of justice.

It's time to beat your swords into ploughshares.

Allusion – a metaphoric reference to a well-known historical, literary, mythological, biblical fact. The primary meaning of the word or phrase, which is assumed to be known (i.e. the allusion), serves as a vessel into which new meaning is poured.

E.g. If I'm not home by midnight, my car might turn into a pumpkin (Cinderella).

She smiles like a Cheshire cat (Alice in Wonderland).

Epithet – stylistically expressive attribute or adverbial modifier. There may be inverted or phrase epithet. It is used to characterize an object and point out to the reader, and frequently impose on them some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.

E.g. Atticus's lonely walk.

Judge Taylor's voice ... was tiny.

A well-matched, fairly-balanced give-and-take couple.

Figures of Co-Occurrence (based on combination of meanings)

Figures of Identity (the combined meanings are similar or equal)

Simile – is an imaginative, explicit statement concerning the likeness of two notions. In the use of this device the meanings of the two notions compared belong to different semantic spheres. May be trite or genuine. The formal signals of Simile are conjunctions (like, than) and verbs (to remind, resemble).

E.g. Her eyes were no warmer than an iceberg.

Figures of Inequality

Synonymous specifiers (clarifying synonyms) – two or more synonyms are used to characterize the object of speech in a more precise way. The second synonym does not mean a repetition, but always has some additional information.

E.g. You are not like the rest of your rude, dishonest, vulgar family. If there is one thing in the world I detest and despise – it is snobbishness.

Climax (Gradation) – an arrangement of ideas, where the preceding element is weaker than the following (every following element is stronger). It is used to impress upon the reader the significance of the things described or to depict phenomena dynamically with special emotional tension.

E.g. Threaten him, imprison him, torture him, kill him – he will not betray his country.

Anti-Climax – a stylistic device consisting in weakening the emotional effect by adding unexpectedly weaker element to a stronger one, which is mentioned first. In other words, it is a sudden transition in discourse from an important idea to a ludicrous or trivial one. Thus, a reader is deceived in his expectations. This device is often met with in humorous, ironical and sarcastic stories.

E.g. She was appalling and soon forgotten.

Early to rise and early to bed makes a male healthy and wealthy and dead

Pun (Play on words) – a jocular combination of two meanings of a polysemantic words or two homonyms. The purpose of Pun is to create a humorous or ironic effect. Besides, a clever use of Pun is effective in creating a meaningful situation. Authors often resort to Pun composing characters' names.

E.g. Is life worth living? – it depends on the liver!

I like archery, but it's hard to see the point.

Zeugma – a combination of a polysemantic word (usually a predicate) with two or more other words, which are incompatible in their meanings (usually functioning as objects). It is employed to create a comic effect.

E.g. She possessed two false teeth and a sympathetic heart.

I packed my shirt and sadness.

Tautology pretended – a two-member utterance with seemingly identical theme (the subject discussed), and rheme (what the speaker has to say about it, or predicate): *Business is business. Enough is enough. For East is East, and West is West.*

Sentences of this kind convey an impression of lack of any informative potential. But a closer examination makes it clear that as a reader is aware of what ‘war’, ‘order’, ‘East’, ‘business’ are no further elucidation is required. Thus the rheme in reality becomes informative. Hence, the tautology we observe in such cases is tautology pretended, or sham tautology.

Tautology disguised – an utterance expressing practically the same idea twice, by means of a different wording. Thus in sentences like these a seemingly new turn of thought is only a paraphrase of the preceding one.

The reasons for using tautology are numerous and depend on the strategic intentions of an author (to satirize or mock the object, to emphasize the significance of a subject and others).

Figures of Contrast

Antithesis – intentional confrontation of two notions to underline radical difference between them. The device implies contrastive comparison.

E.g. Youth is lovely, age is lonely; youth is fiery, age is frosty.

Oxymoron – attribution of a property to an object incompatible to this property.

E.g. A mute cry, adoring hatred; the house was full of nothing.

Stylistic Syntax

Devices Based on Absence of Structural Elements

Ellipsis – an utterance, in which one or both principal members are missing but may be easily restored. It imitates the common features of colloquial language.

E.g. Tomorrow at 1. 30.

The ringleader was hanged and his followers imprisoned.

Nothing so difficult as a beginning.

Aposiopesis – an intentional break-off in the beginning or the middle of the sentence. It is employed to create the effect of unwillingness on the part of the speaker to say what is on his mind, it also may indicate the abundance of emotions which hamper the utterance to continue. The reader is expected to complete the sentence in their mind.

E.G. WELL, I NEVER ... GET OUT, OR ELSE ...

Asyndeton – the absence of conjunctions where they are normally expected. It is typical of colloquial speech, characterized by brevity. In an author's discourse it is used to impart dynamic force to the text, to create a certain inner rhythm.

E.g. You want anything, you pay for it.

I insist (for) it will give me the greatest pleasure.

Absence of Auxiliary Elements – omission of auxiliary verbs, prepositions etc. This means is characteristic of informal communication and employed to render colloquial character of speech in books of fiction.

E.g. I (have) been waiting here all morning.

(Is the) chair comfortable?

Devices Based on Excess of Structural Elements

Repetition Proper – recurrence of a word or a phrase in an utterance. The purpose of the device is to emphasize the important element, to attract the reader's attention to it, making it especially relevant. The emphatic unit imparts special sense to the whole of the sentence.

E.g. Scrooge went to bed again and thought and thought it over and over.

Polysyndeton – intentional repetition of conjunctions. The author makes use of the device to create the inner rhythm to the narration; to create connotations of solemnity; to render the atmosphere of monotony or some other atmosphere required by the situation (bustle, anxiety, excitement).

E.g. And the rain descended, and the floods came, and the winds blew and beat upon the house.

Spring was moving in the air above and in the earth below and around him, penetrating even his dark and lowly little house...

Prolepsis – repetition of the noun subject in the form of the corresponding personal pronoun, thus making it more prominent. The use of the device is a typical feature of popular speech. Often met in nursery rhymes.

E.g. Miss Lewinsky, she slept forty days and nights without waking up.

Tautology in appended (attached) statements – repetition of the sentence in a very general manner (the pronominal subject and auxiliary or modal verb representing the predicate are used in the attached part of a two-member of

two-elements structure). Such sentences are signals of unstrained emotion, used in affected colloquial speech. The aim of this element is to lay special emotional emphasis on the utterance.

E.g. I know you were there, I do! But you must do it, you must!

Emphatic construction emphasizing the Rheme of the utterance – transformation of a simple sentence into a complex one with the help of introductory ‘it’ as a formal subject. The part which is emphasized becomes the predicate (the rheme) of the principal clause. It is used for the reason of additional emotional stress.

E.g. It was on Friday that we met him.

It was she who made you cry.

Devices Based on Unusual Distribution of Elements

Inversion – any purposeful deviation from the traditional correct word order (S-P-O). The element placed in the unusual position is made prominent, thus the desired effect on the reader is achieved. In addition to focusing the attention to certain words or phrases, it creates a certain rhythm to the piece of literature.

E.g. Cold was the day when we met.

By the window stood the little girl.

Detachment – placement of secondary parts of sentences in such a way that they seem to be torn away from its referent. The detached part assumes a greater degree of significance and is given special prominence by intonation. This enables the author to strengthen, emphasize the word or the phrase in question.

E.g. It was indeed, to Forsythe eyes, an old house.

Tall and handsome, he appealed to women.

Devices Based on Revaluation/Shift of Syntactic Meanings

Quasi-Affirmative Sentences – sentences not affirmative formally, but expressing emphatic assertion.

E.g. Don't you see?

As if you didn't know!

Quasi-Interrogative Sentences – utterances containing imperatives used instead of questions.

E.g. Here you are to write your age and birthplace.

Quasi-Negative Sentences – empathetic negation in the form of general or special question (rhetorical questions with affirmative predicates).

E.g. Did I say a word about money? "Will you be back to dinner, sir?" – "Dinner?" muttered Soames and was gone.

Quasi-Imperative Sentences – expression of an order or a request in a roundabout way. These sentences do not contain verbs in the imperative mood.

E.g. Tea. For two. Out here.

Rhetorical question a – question that does not demand any information but serves to express the emotions of the speaker and also to attract the attention of the audience, to involve the readers into the episode.

E.g. Isn't that too bad?

Devices Based on Recurrence of Syntactic Structures

Parallelism – a repetition (or identity) of two or more neighbouring syntactical units. It is often combined with repetition of one or several members of the sentence (lexical repetition). It is used to make recurring parts more conspicuous, more prominent than the others.

*The clock is flowing,
The stream is flowing.*

Anaphora (a ..., a ...) – lexico-syntactical repetition of a word or phrase placed at the beginnings of several neighbouring structures. This rhetorical device serves the purpose of strengthening the repeated element. May also impart some specific rhythm to the text and increase the sound harmony.

E.g. She brought trouble to your daughter Jane. She brought trouble to everyone.

Epiphora (...b, ...b) – repetition of the final elements of two or more adjacent syntactical forms. The employment of this expressive means contributes to rhythmical regularity of speech, making prose resemble poetry.

E.g. I am exactly the man to be placed in a superior position in such a case as chat. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that.

Symploca – a combination of anaphora and epiphora in two or more adjacent utterances. By means of Symploca special intensification of the utterance is achieved. It renders meditation, sadness, happiness and other psychological and emotional states of mind. It may also stress monotony of action, it may suggest fatigue, despair, or hopelessness. Besides, this figure of speech highlights contrast of the parts of a sentence.

E.g. If he wishes to float into fairyland, he reads a book; if he wishes to dash into the thick of battle, he reads a book; if he wishes to soar into heaven, he reads a book.

Framing – repetition of an element at the initial and in final position of a syntactic unit. It is aimed at bringing of the repeated element at the forefront, demonstrating special emotional attitude to it.

E.g. Money is what he is after; money.

Anadiplosis – a kind of repetition in which a word or a phrase, concluding one utterance (a segment of the text) occurs at the beginning of the following utterance (segment).

E.g. I was happy, happy at least in my own way.

And they braced themselves for the last long stretch, the home stretch, the stretch that we know is bound to end...

Chiasmus – a special variety of parallelism – “reversed parallelism”. It is the use of two adjacent parallel constructions accompanied by a repetition of the initial and final element. The peculiarity of this stylistic devices is that the repeated words and phrases have reversed (inverted) position in parallel constructions. It is important to remember that the second part does not necessarily mirror the exact words that appear in the first part, but rather the concepts and parts of speech are recurred. Popular puns (witticisms) may be based on chiasmus. Apart from the stylistic effect produced by the members (due to their meaning and logical opposition), this device may be employed to create inner rhythm and emphasis.

E.g. A handsome man kisses misses, an ugly man misses kisses.

Home is where the great are small and the small is great.

**LITERARY AND PUBLICISTIC TEXTS
WITH DISCUSSION MATERIAL FOR WRITING ANALYSES**

Text 1

Sunflowers by Kirsten Kelly

My favourite dress is bright yellow. When I spin around with my arms stretched wide and my head back, it takes off around me and I become a sunflower.

I am wearing it today. I wish I could wear it every day, but my Dad says people will think he is a terrible parent. I don't care what other people think, but I love my Dad.

I am sitting in the back seat of our car, curling the long yellow tie of my dress around and around my little finger, waiting for my Dad. We are on our way to Miss Parker's office. Even though Miss Parker is nice, I don't always like our visits. She has so many words while I have none. Sometimes she lets me draw. I like those visits better because drawing is one of my favourite things to do.

The car door opens, and my dad gets into the driver's seat. He turns to look at me and attempts to smile, except his eyes continue frowning.

“Ready, Jess?” he asks.

I nod.

His gaze remains on me for a little while, then sighing, he turns to start the car.

As we drive, I stare out of the window at all the different people outside. I wonder where they are going and what their lives are like. A boy is walking with his mum, holding her hand. I imagine walking with them, holding her other hand. Together, we go to the park, play on the swings, and run around playing tag.

I am just about to grab my new brother's arm and shout, “you're it!” when the car door opens and my new brother is my Dad again.

“Let's go, Jess,” he says, unbuckling my seatbelt and holding his hand out towards me. In order to take his hand, I let go of my dress tie that is still half wrapped around my little finger. As I do my Dad calls out my name, in a loud voice and I jump. He pulls my hand closer to his face, inspecting the red mark on my little finger. Only now do I feel its sting.

I snatch my hand back and stare at my feet. My face feels hot. Without another word, my Dad takes hold of my hand again, moves me out of the way of the car door, and closes it. The car makes the beeping sound it does when it locks, and I know it is time to walk. With my eyes still fixed on my feet, I count the steps to the entrance of Miss Parker's building.

On reaching it, the door opens by itself and we enter the building. Gripping my hand tightly, my Dad leads us to the lift. My hand is hurting a little, but my tongue won't shape the words so I can tell my Dad. So I am ready to press the button, I stop counting when we are a few steps away from the lift. My Dad always lets me press the button, but today he does it himself. My face is hot again.

When the lift arrives, we enter it. My Dad presses the button with Miss Parker's name on it and my hand goes in search of my dress tie again. But before I find it my Dad swipes my hand back down. My eyes are heavy; my tongue sticks to the top of my mouth.

From behind her desk, the lady smiles at us as we enter Miss Parker's office.

"Hello, Mr. Ellis, how are you?" she asks.

Her lipstick is bright red, like the reddest apple. It makes her teeth look super white.

"I am well, thank you," my Dad replies. I wonder why he is lying.

"Hello, Jessica," she continues, although her eyes stay on my Dad.

"Miss Parker will be right with you, please take a seat."

We walk over to the couch and sit down. There are some toys in a box in the corner by the couch, but I don't play with them. I twirl the tie of my dress around my finger again but remembering, stop, and glance up at my Dad. Already staring at his phone, he hasn't noticed. I let my breath out.

While we wait, I swing my legs back and forth. They disappear underneath the couch, then reappear again and I am back in the park. Higher and higher I swing until I am flying with the birds, so light and free.

I am not there for long. Soon enough, my Dad's voice interrupts my and I am back in Miss Parker's office again.

"On you go, Jess," he says, nodding his head towards Miss Parker, who is standing in front of us.

I stand up and follow Miss Parker in to her room.

"You can sit on the mat today, Jessica." Miss Parkers say, closing the door behind us.

I walk over to the mat in the corner of her room where there is a little red table with crayons and paper on it. Today is a day when Miss Parker asks me questions and I draw.

I try to draw what she wants me to, although I am not always sure what that is. After a while, Miss Parker asks, 'what do you think makes your daddy sad, Jessica?'

I pick up the yellow crayon and draw.

When I finish, I put the crayons down and it is time to go back into the waiting room. Still sitting on the couch, my Dad is now holding his phone to his ear.

"Ok, talk soon, I have to go," he says as we walk towards him.

"Jessica, please wait here a moment while I have a quick chat with your Dad," Miss Parker says, motioning to the couch.

I sit down as Miss Parker leads my Dad back into her room and closes the door behind them. I clasp my hands in my lap and wonder what they are talking about.

A little while later, the door to Miss Parker's room opens, I squeeze my hands tighter. My Dad looks sad. These days, he always looks sad.

I jump down from the couch and walk towards him. He says goodbye to Miss Parker as I take hold of his hand. The lady behind the desk looks up as we leave, but she says nothing. My Dad doesn't say goodbye to her either and I am glad.

Silence fills the car as we drive home. I think there may be stones in my tummy.

As soon as we get home, I go straight to my room. Kneeling by my bed, I take out my special box from underneath it. Inside my special box is where I keep my secret things. Sitting on my bed, I take off the lid and pull out the red scarf. I rub it against my cheek. It is even softer than my fluffy bunny I cuddle to sleep every night. Next, I take out the photograph, and seconds later I am with her again. The wind plays with my hair while her hand, warm and so near, slips into mine. I look up at her, enjoying her closeness. Her red scarf, draped around her neck, fans out behind her. She is so beautiful.

My bedroom door opens and I am sitting on my bed again and my Dad is standing in front of me. I didn't hear his feet on the stairs. I turn the photograph over, face down.

Sitting down beside me, my Dad asks, "Can I have a look at the photo, Jess?"

When I don't move my hand from the photo, my Dad places his hand on top of it and with the other, he slides the photo out from under mine. He turns over the photo and for a minute I stop breathing.

He looks at it for a few moments, then grabbing my hand pulls me off my bed. Out of the door we go, down the stairs, and into the living room. I feel funny and hot. My Dad opens a drawer in the sideboard and pulls out some papers. I am not sure what they are at first. One by one, he fixes them to the living room walls. Tears run down my cheeks.

"Where should this go, Jess?" my Dad asks, holding out the photograph towards me. Heart thumping, I take the photo and place it right in the centre of all my drawings that now decorate our living room walls.

"Perfect!" my Dad exclaims, gently taking hold of my hand. His voice sounds different. Next, he kneels down and turns me towards him. His eyes are softer, more like they used to be.

"I'm sorry Jessica," he says, "I'm sorry for trying to shut everything out. I'm sorry for shutting you out."

I'm not sure I understand his words, but I understand his eyes. Throwing my arms around my Dad's neck, I squeeze him tight. For a long time, we remain like that, remembering one another while a roomful of happy sunflowers shines down on us. And in amongst them all is the photograph of my mum. Her red scarf is dancing in the wind behind her, her hand is in mine as she smiles over us from a field full of her own sunflowers.

In that moment, words form on my tongue. I open my mouth to let them out as my Dad hugs me even tighter.

Questions to discuss:

1. What can you say about the relations between Father and Daughter?
2. What health problems does the girl have? Are they more physical or emotional? Why do you think so?
3. What role do you think communication plays in a family?
4. What do you know about sunflower as a symbol. Find more information about this element.
5. What role do you think the yellow colour plays in the story? What other colours have been mentioned?
6. Compare the girl's daydreams and reality? How do these dissimilarities reveal the main idea of the story?
7. What can you say about the tone of the story? Is it the same throughout the text?
8. What person is the story narrated in? What effect is achieved by this?

9. What language peculiarities provide a child-story effect?
10. Speculate on the Grammar of the text (Present Simple and Present Continuous tenses).
11. Dwell upon the major stylistic device presented in the story (E.g. I'm not sure I understand his words, but I understand his eyes). Comment upon it.
12. Do you think the story is worth reading? Is it thought provoking?

Text 2

The golden boys by Chris Rose

Every August. Every August for twelve years. Every August for twelve years we went to the same small town on holiday. Every August for twelve years we went to the same beach. Every August for twelve years my parents rented the same small house in the same small town near the same beach, so every morning of every August for twelve years I woke up and walked down to the same beach and sat under the same umbrella or on the same towel in front of the same sea.

There was a small café on the beach where we sat every day, and every day Mr Morelli in the café said “Good morning!” to my parents, and then always patted me on the head like a dog. Every day we walked down to our red and white umbrella. Every day my father sat on his deckchair and read the newspaper then went to sleep. Every day my mother went for a swim in the sea and then went to sleep. Every lunchtime we ate the same cheese sandwiches which my mother made, and then every afternoon we went up to the café and ate an ice cream while my parents talked to Mr Morelli about the weather. Every summer for twelve years I sat there and read books and sometimes played volleyball with some of the other boys and girls who were there, but I never made any friends.

It was so boring.

Every August for twelve years the same family sat next to us. They were called the Hamiltons. We had a red and white umbrella, they had a green one. Every morning my parents said “Good morning!” to Mr and Mrs Hamilton, and Mr and Mrs Hamilton said “Good morning!” to my parents. Sometimes they talked about the weather.

Mr and Mrs Hamilton had two sons. Richard was the same age as me, and his brother Philip was two years older than me. Richard and Philip were both taller than me. Richard and Philip were very friendly and both very handsome. They were much friendlier and more handsome than me. They made friends with everyone and organised the games of volleyball on the

beach or swimming races in the sea with the other children. They always won the games of volleyball and the swimming races. My parents liked Richard and Philip a lot. “Why can’t you be more like Richard and Philip?” they said to me. “Look at them! They make friends with everyone! They are polite, good boys! You just sit here reading books and doing nothing!”

I, of course, hated them.

Richard and Philip, Richard and Philip, Richard and Philip – it was all I ever heard from my parents every August for twelve years. Richard and Philip were perfect. Everything about them was better than anything about me. Even their green beach umbrella was better than our red and white one.

I was sixteen years old the last summer we went there. Perfect Richard and perfect Philip came to the beach one day and said that they were going to have a barbecue at lunchtime. They were going to cook for everyone! “Forget your cheese sandwiches,” they laughed. “Come and have some hamburgers or barbecue chicken with us! We’re going to cook!”

My parents, of course, thought this was wonderful. “Look at how good Richard and Philip are! They’re going to do a barbecue and they’ve invited everybody! You couldn’t organise a barbecue!”

Every summer for twelve years, on the other side of my family, sat Mrs Moffat. Mrs Moffat was a very large woman who came to the same beach every summer for twelve years on her own. Nobody knew if she had a husband or a family, but my parents said that she was very rich. Mrs Moffat always came to the beach wearing a large hat, a pair of sunglasses and a gold necklace. She always carried a big bag with her. She never went swimming, but sat under her umbrella reading magazines until lunchtime when she went home.

Richard and Philip, of course, also invited Mrs Moffat to their barbecue.

Richard and Philip’s barbecue was, of course, a great success. About twenty people came, and Richard and Philip cooked lots of hamburgers and chicken and made a big salad and brought big pieces of watermelon and everyone laughed and joked and told Mr and Mrs Hamilton how wonderful their sons were. I ate one hamburger and didn’t talk to anybody. After a while, I left, and made sure that nobody saw me leave.

Mrs Moffat ate three plates of chicken and two hamburgers. After that she said she was very tired and was going to go and have a sleep. She walked over to her umbrella and sat down on her deckchair and went to sleep. When she woke up later, everybody on the beach was surprised to hear her screaming and shouting.

“My bag!!!! My bag!!!” she shouted. “It’s gone!!! It’s GONE!!!” Everybody on the beach ran over to Mrs Moffat to see what the problem was. “Someone has taken my bag!!!” she screamed. “Someone has stolen my bag!!!”

“Impossible!” said everybody else. “This is a very safe, friendly beach! There are no thieves here!” But it was true. Mrs Moffat’s big bag wasn’t there any more.

Nobody had seen any strangers on the beach during the barbecue, so they thought that Mrs Moffat had perhaps taken her bag somewhere and forgotten it. Mr Morelli from the café organised a search of the beach. Everybody looked everywhere for Mrs Moffat’s big bag.

Eventually, they found it. My father saw it hidden in the sand under a deckchair. A green deckchair. Richard and Philip’s deckchair. My father took it and gave it back to Mrs Moffat. Everybody looked at Richard and Philip. Richard and Philip, the golden boys, stood there looking surprised. Of course, they didn’t know what to say.

Mrs Moffat looked in her bag. She started screaming again. Her purse with her money in it wasn’t in the big bag. “My purse!” she shouted, “My purse has gone! Those boys have stolen it! They organised a barbecue so they could steal my purse!”

Everybody tried to explain to Mrs Moffat that this couldn’t possibly be true, but Mrs Moffat called the police. The police arrived and asked golden Richard and golden Philip lots of questions. Richard and Philip couldn’t answer the questions. Eventually, they all got into a police car and drove away to the police station.

I sat there, pretending to read my book and trying to hide a big, fat purse under the sand on the beach.

That was the last summer we went to the beach. My parents never talked about Richard and Philip again.

Questions to discuss:

1. How can you comment upon the main character’s feelings? How old is the boy? Why is it relevant?
2. Make an observation of the relationships in the main character’s family.
3. What stylistic device prevails in the story? What imagery and tone does it convey?
4. Why do you think the story has “the golden boys” but not the “I” character in the title?

5. Think about the protagonist and antagonist of the text. Is the protagonist a positive character? What is your view on his future?
6. Comment upon the conflict of the text.
7. What problems are raised in the story? What lesson does the story teach?

Text 3

England's school system is in crisis – could Labour's National Education Service be the solution?

The Conversation

**Alpesh Maisuria, Senior Lecturer in Education Studies, University
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Published: February 19, 2019

England's education system is reaching crisis point. A major problem is the teacher shortage – as schools struggle to recruit and retain staff. Maybe this isn't surprising, though, given a recent survey found that many state school teachers say much of their work is meaningless – reduced to being merely about capturing metrics rather than real learning.

Teachers in England's schools are under enormous pressure to get good test results for the all-important league tables. This has led to a widespread “teach to the test” culture. There is also growing evidence of “dodgy practices” in admissions – all in a bid to boost rankings. One way this happens is by informal or managed exclusions of poorly performing pupils – who are often children with special educational needs.

This competitiveness, which permeates much of the system, is also having a negative impact on pupils. Mental health problems affect about one in ten children – and partly to blame are the marathon of tests they have endured from a young age. Children in England are among the most tested and least happy in the world.

Educational inequality is chronic in the UK. And the combination of high-stakes testing and selective schooling makes matters worse. The effect of social class is most prominent at the age of 11 when grammar schools get the opportunity to select pupils – most of whom have had access to private tuition. It's no accident, then, that high-performing selective schools continue to be dominated by the wealthiest pupils.

With so much competition between schools, you might expect there to be choice – but it seems choice depends on the depth of your pocket. Consider,

for example, the price tag of £204,000 in basic fees alone for a five year education at Eton – this, the top school in the UK, is only a choice for the most affluent parents of 13 year olds.

Issues beyond the school gates

The state of higher education is no better. With funding slashed, more than 40% of total university finance now comes from student fees. And with tuition fees being among the highest in the world, students are forced to take student loans carrying exorbitant interest rates of between 3.3% and 6.3%. Though these do not necessarily have the same impact on students from wealthier families who can pay off the debt immediately if they want.

Universities are now offering more places and increasingly more unconditional offers to students in a bid to lessen their own serious financial struggles – which has tended to turn students into customers. And, as the labour market prospects for young people diminish, universities are marketing themselves as the most attractive in terms of “employability”. With this has come claims that grade inflation is rife and that too many students are being awarded top grades.

Academics are also struggling. Primarily to blame are increased workloads, many academics in higher and further education work on average more than two unpaid days each week – working unpaid weekends and evenings and missing out on holiday to get the job done. Academics are also more easily dispensable than ever before, with cheaper replacements – such as hourly paid postgrads desperate for a foot in the door.

A National Education Service

Previous attempts to address the emerging crisis have actually created more competition – as was the case with previous education secretary Michael Gove, who reloaded a distinctly neoliberal rather than progressive education policy agenda.

There has never been a revolution of the whole education system in England, but this is the ambition for Jeremy Corbyn’s National Education Service (NES), that would mirror the NHS. The idea is to radically change the structure and ethos of education – which is currently stratified and differentiated mainly by social class – by creating a new system that is universal and free at every level: “cradle-to-grave”. Labour also pledges to introduce free school meals for all primary school children, paid for by removing the VAT exemption on private school fees.

The new service would aim to foster a collaborative ethos through a structure that designates institutions as partners rather than competitors. This would happen within and across all stages and levels of education. It would

replicate something like the London Challenge model which successfully improved schools in London by encouraging them to learn from each other and work together.

Equality and fairness

Instead of focusing on metrics, with threats of punitive consequences, educators should be encouraged to co-construct a localised curriculum and engage in research and development – with sufficient time to do so. These are the cornerstones of the highly successful Finnish model of education. For the Finns, there is no crisis of recruitment and retention, instead, teachers are valued, autonomous and have an esteemed professional status.

Of course, financing a National Education Service is the critical challenge. But politics is about choices and education needs to be viewed as a national priority – a greater share of GDP needs to be allocated to educating the generations, rather than other (vanity and legacy) political projects. A change in the taxation system would help to move the country towards a National Education Service.

Ultimately, a society and education system that is built around principles of equality and fairness is what the country should be aiming for. And for this to happen, deep structural change is necessary. Whether Labour's National Education Service would be the change many have been waiting for remains to be seen. But one thing's for sure, it's a step in the right direction.

Questions to discuss:

1. Why do teachers say that much of their work is meaningless? What is implied by “capturing metrics rather than real learning”? Do you agree with this statement?
2. What problems does a student face in school?
3. What does the author say about Grammar schools? What do you remember about this type of school?
4. Explain the phrase “Educational inequality is chronic in the UK”.
5. Why is “The state of higher education no better”?
6. What are the ambitions of National Education Service? Do you consider these ideas feasible?
7. What atmosphere is created in the article? Do you share the author's views?
8. Comment upon the cases of detachment. What is the purpose of their use?
9. What is the role of education in our life? Is university degree as important as before?
10. What improvements do you think our system of education requires?

Text 4

Beyond the fridge door: Let's take children's ideas seriously

<https://www.artscouncil.org.uk/>

31 August 2021

Phoebe Martin

“No idea is too big, fun or impossible” is a motto repeated often at Little Inventors. From “Shoe 2 Metre Rulers” invented by Ava to help with social distancing to “The Ice UmBRRRella 2021” by Alfie which protects your ice cream from melting in the sun. The proof is well and truly, in the pudding.

Little Inventors is a creative education organisation that challenges young people to draw their invention ideas and then asks designers and makers to help bring the ideas to life in the form of prototypes, models and animations. We then celebrate them through inspiring exhibitions and events.

Thanks to Arts Council England and the government’s Culture Recovery Fund, we have been able to continue this work, despite the impact of the Covid-19 pandemic.

Our aim is to help children gain a life-long passion for the joys of creative thinking and doing and the opportunity to develop and showcase their creativity and problem-solving skills while building confidence, empathy, curiosity and resilience. Throughout this summer we’ve encouraged children, young people and their families to #RediscoverSummer safely through a series of creative challenges and we’ve been reminded of the innate creativity of children and young people!

The creativity challenge

Constraints and challenges provide a motivation to find solutions through creative thinking. And what bigger challenge was there than lockdown? To find a new way for us to reach children, parents and teachers during this difficult time, we created our Mini Challenges, which aimed to spark children and young people’s curiosity and inspire creative thinking. We’ve now published nearly 300 challenges, and they are still going strong! Children love getting challenges and coming up with ideas to solve them. We’ve received inventions to sort odd socks, energy generating drum kits and machines that help to keep your pets fit during lockdown, there is plenty to get your creativity flowing.

A sea of possibilities

From mini challenges to global problems, our oceans need invention to minimise our effect on them and to help them thrive.

Mission: Protect our oceans is a long running challenge set for young people to learn more about the ocean and solve one of the many problems it faces. 700 invention ideas were submitted in the first call out and from these, 15 have been brought to life by skilled Canadian makers and animation students and shown in our brilliant online exhibition.

Can children save the world? We think so!

How can we stop climate breakdown and better protect our planet? We have launched an international challenge that encourages young people and families to think up inventive ways to help solve this huge problem. The Climate Champions challenge is in collaboration with CRIN (Child's Rights International Network) and the most interesting ideas submitted will be shown at the UN Human Rights committee to hopefully influence world leaders. Rather than solely focusing on cleaning up the damage caused by human activities, we want to collaboratively think about how we can live more sustainably and boost biodiversity, wherever you live in the world.

Now over to you!

The ability to invent requires something that comes naturally to children: creativity and imagination. Memorising information such as facts and numbers is useful, but it's not what makes a child curious and a creative thinker. Instead, it's the encouragement to observe and learn about the world around us, and then to use our creativity to create something new, surprising, beautiful, fun or useful.

We welcome all children and all ideas throughout this summer and beyond. Our website has over 15,000 ideas, so why not get inspired and take up a new challenge?

We know that the world has many challenges, but at Little Inventors we're inspired every day by children and young people's incredible, creative ideas and their ability to problem-solve and we can't wait to welcome them back, both in-person and online, as #RediscoverSummer comes to an end.

Questions to discuss:

1. What is your idea of creativity? Does it need developing?
2. Does our country have any organisations promoting inventions and creativity?
3. What traits and skills does creative thinking develop? What occupations need non-standard thinking?
4. Do you share the opinion about children's innate creative abilities?
5. Do you think schools do enough to enhance creative thinking? What ideas would you suggest to promote abilities to invent among children?

6. Does the feature raise any problems? What is the main idea of the story?
7. Was the author persuasive in proving the importance of creative thinking?
8. Can you comment upon the Stylistic devices: *The Ice UmBRRRRella*, *Can children save the world? We think so!* Find some others.
9. What is the atmosphere created by the author?

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НА АНГЛИЙСКОМ ЯЗЫКЕ

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