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WRITING A LITERARY ANALYSIS PAPER

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I. TEXT. LITERARY TEXT TYPES

A text is any meaningful spoken, visual or written message.

A text communicates.

By writing and speaking we create texts, and by reading and listening we understand and interpret texts.

Different types of texts exist.

Texts serve different purposes and can be classified in many ways.

Different text types are structured in particular ways.

LITERARY TEXT TYPES: Narrative - novel, short story, myth, legend, science fiction, fantasy, fable, cartoon, stage play, film script, television script, radio script, role play. **Poetry** - sonnet, haiku, lyric verse, song, limerick, jingle, epic, ballad

FACTUAL TEXT TYPES: Report - reference book, documentary, guidebook, experimental report, group presentation. **Recount** - journal, diary, newspaper article, historical recount, letter, log, timeline. **Procedure** - instruction, recipe, directions. **Exposition** - advertisement, lecture, editorial, letter to the editor, speech, newspaper article, magazine article. **Explanation** - scientific writing, spoken presentation. **Discussion** - debate, conversation, talkback radio. **Description** - observation, speech, analysis. **Response/Review** - book review, film review, restaurant review, personal response.

In addition to these text forms, there are visual text forms and data, which must be understood and interpreted in our daily lives. Examples of visual text forms are actions, expressions, illustrations, concept maps, photographs, images, symbols, plans and sketches. Examples of data are maps, diagrams, graphs, timetables, tables and charts.

LITERARY TEXT TYPES

Fiction is the form of any narrative or informative work that deals, in part or in whole, with information or events that are not factual, but rather, imaginary and theoretical—that is, invented by the author. Although fiction describes a major branch of literary work, it may also refer to theatrical, cinematic, or musical work. Fiction contrasts with non-fiction, which deals exclusively with factual (or, at least, assumed factual) events, descriptions, observations, etc. (e.g., biographies, histories).

A novel is a long prose narrative that describes fictional characters and events in the form of a sequential story, usually. The genre has historical roots in the fields of medieval and early modern romance and in the tradition of the novella. The latter, an

Italian word used to describe short stories, supplied the present generic English term in the 18th century.

Further definition of the genre is historically difficult. The construction of the narrative, the plot, the relation to reality, the characterization, and the use of language are usually discussed to show a novel's artistic merits. Most of these requirements were introduced to literary prose in the 16th and 17th centuries, in order to give fiction a justification outside the field of factual history.

A short story is a work of fiction, usually written in narrative prose. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a "single effect" or mood. In so doing, short stories make use of plot, resonance, and other dynamic components to a far greater degree than is typical of an anecdote, yet to a far lesser degree than a novel. While the short story is largely distinct from the novel, authors of both generally draw from a common pool of literary techniques.

Short stories have no set length. In terms of word count there is no official demarcation between an anecdote, a short story, and a novel. Rather, the form's parameters are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators.

The short story has been considered both an apprenticeship form preceding more lengthy works, and a crafted form in its own right, collected together in books of similar length, price, and distribution as novels. Short story writers may define their works as part of the artistic and personal expression of the form. They may also attempt to resist categorization by genre and fixed form.

Drama is the specific mode of fiction represented in performance. The term comes from a Greek word "dran" meaning "action" (Classical Greek: δράμα, drama), which is derived from "to do" or "to act" (Classical Greek: δράω, draō). The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception. The early modern tragedy *Hamlet* (1601) by Shakespeare and the classical Athenian tragedy *Oedipus the King* (c. 429 BCE) by Sophocles are among the masterpieces of the art of drama

The two masks associated with drama represent the traditional generic division between comedy and tragedy. They are symbols of the ancient Greek Muses, Thalia and Melpomene. Thalia was the Muse of comedy (the laughing face), while Melpomene was the Muse of tragedy (the weeping face). Considered as a genre of poetry in general,

the dramatic mode has been contrasted with the epic and the lyrical modes ever since Aristotle's *Poetics* (c. 335 BCE)—the earliest work of dramatic theory.

The use of "drama" in the narrow sense to designate a specific type of play dates from the 19th century. Drama in this sense refers to a play that is neither a comedy nor a tragedy—for example, Zola's *Thérèse Raquin* (1873) or Chekhov's *Ivanov* (1887). It is this narrow sense that the film and television industry and film studies adopted to describe "drama" as a genre within their respective media.

A novella is a written, fictional, prose narrative normally longer than a novelette but shorter than a novel. The English word "novella" derives from the Italian word "novella", feminine of "novello", which means "new".

The Science Fiction and Fantasy Writers of America Nebula Awards for science fiction define the novella as having a word count between 17,500 and 40,000. Other definitions start as low as 10,000 words and run as high as 70,000 words.

The novella is a common literary genre in several European languages.

Poetry (from the Greek *poiesis* — ποίησις — with a broad meaning of a "making", seen also in such terms as "hemopoiesis"; more narrowly, the making of poetry) is a form of literary art which uses the aesthetic qualities of language to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

Poetry has a long history, dating back to the Sumerian Epic of Gilgamesh. Early poems evolved from folk songs such as the Chinese *Shijing*, or from a need to retell oral epics, as with the Sanskrit Vedas, Zoroastrian Gathas, and the Homeric epics, the *Iliad* and the *Odyssey*. Ancient attempts to define poetry, such as Aristotle's *Poetics*, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from more objectively-informative, prosaic forms of writing. From the mid-20th century, poetry has sometimes been more generally regarded as a fundamental creative act employing language.

Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor, simile and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Readers accustomed to

identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as written in lines based on rhyme and regular meter; however, there are traditions, such as Biblical poetry, that use other means to create rhythm and euphony. Much modern poetry reflects a critique of poetic tradition, playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing rhyme or set rhythm. In today's increasingly globalized world, poets often adapt forms, styles and techniques from diverse cultures and languages.

A sonnet is a form of a poem that originated in Europe, mainly Italy: the Sicilian poet Giacomo da Lentini is credited with its invention. They commonly contain 14 lines. The term sonnet derives from the Italian word sonetto, meaning "little song". By the thirteenth century, it signified a poem of fourteen lines that follows a strict rhyme scheme and specific structure. Conventions associated with the sonnet have evolved over its history. Writers of sonnets are sometimes called "sonneteers," although the term can be used derisively. One of the best-known sonnet writers is William Shakespeare, who wrote 154 of them (not including those that appear in his plays). A Shakespearean, or English, sonnet consists of 14 lines, each line containing ten syllables and written in iambic pentameter, in which a pattern of an unstressed syllable followed by a stressed syllable is repeated five times. The rhyme scheme in a Shakespearean sonnet is a-b-a-b, c-d-c-d, e-f-e-f, g-g; the last two lines are a rhyming couplet.

Haiku (俳句 haikai) (no separate plural form) is a very short form of Japanese poetry typically characterised by three qualities:

The essence of haiku is "cutting" (kiru). This is often represented by the juxtaposition of two images or ideas and a kireji ("cutting word") between them, a kind of verbal punctuation mark which signals the moment of separation and colours the manner in which the juxtaposed elements are related.

Traditional haiku consist of 17 *on* (also known as morae), in three phrases of 5, 7 and 5 on respectively. (The term "On" (rarely "Onji") refers to counting phonetic sounds in Japanese poetry. In the Japanese language, the word "on" (音) means "sound". It is used to mean the phonetic units counted in haiku, tanka and other such poetic forms. Known as "morae" to English-speaking linguists, the modern Japanese term for the linguistic concept is either haku (拍) or mōra (モーラ)) Any one of the three phrases may end with the kireji. Although haiku are often stated to have 17 syllables, this is inaccurate as syllables and *on* are not the same.

Modern Japanese haiku (現代俳句 gendai-haiku) are increasingly unlikely to follow the tradition of 17 on or to take nature as their subject, but the use of juxtaposition continues to be honoured in both traditional and modern haiku. There is a common, although relatively recent, perception that the images juxtaposed must be directly observed everyday objects or occurrences.

In Japanese, haiku are traditionally printed in a single vertical line while haiku in English often appear in three lines to parallel the three phrases of Japanese haiku.

Previously called hokku, haiku was given its current name by the Japanese writer Masaoka Shiki at the end of the 19th century.

Lyric poetry is a poem used to express feelings. Lyric poems have specific rhyming schemes and are often, but not always, set to music or a beat. Aristotle, in *Poetics* 1447a, mentions lyric poetry (kitharistike played to the cithara, a type of lyre) along with drama, epic poetry, dancing, painting and other forms of mimesis. The lyric poem, dating from the Romantic era, does have some thematic antecedents in ancient Greek and Roman verse, but the ancient definition was based on metrical criteria, and in archaic and classical Greek culture presupposed live performance accompanied by a stringed instrument.

A jingle is a short tune used in advertising and for other commercial uses. The jingle contains one or more hooks and meaning that explicitly promote the product being advertised, usually through the use of one or more advertising slogans. Ad buyers use jingles in radio and television commercials; they can also be used in non-advertising contexts to establish or maintain a brand image. Jingles are a form of sound branding.

An epic (from the Ancient Greek adjective ἑπικός (epikos), from ἔπος (epos) "word, story, poem") is a lengthy narrative poem, ordinarily concerning a serious subject containing details of heroic deeds and events significant to a culture or nation. Oral poetry may qualify as an epic, and Albert Lord and Milman Parry have argued that classical epics were fundamentally an oral poetic form. Nonetheless, epics have been written down at least since the works of Virgil, Dante Alighieri, and John Milton. Many probably would not have survived if not written down. The first epics are known as **primary, or original, epics**. One such epic is the Old English story *Beowulf*. Epics that attempt to imitate these like Milton's *Paradise Lost* are known as literary, or secondary, epics. Another type of epic poetry is **epyllion** (plural: epyllia), which is a brief narrative poem with a romantic or mythological theme. The term, which means 'little epic', came into use in the nineteenth century. It refers primarily to the erudite, shorter hexameter poems of the Hellenistic period and the similar works composed at Rome from the age of the neoterics; to a lesser degree, the term includes some poems of the English Renaissance, particularly those influenced by Ovid. The most famous example of classical epyllion is perhaps Catullus 64.

Some of the most famous examples of epic poetry include the *Ramayana*, *Mahabharata*, *Iliad* and the *Odyssey*.

A ballad is a form of verse, often a narrative set to music. Ballads derive from the medieval French chanson balladée or ballade, which were originally "dancing songs". Ballads were particularly characteristic of the popular poetry and song of the British Isles from the later medieval period until the 19th century and used extensively across Europe and later the Americas, Australia and North Africa. Many ballads were written and sold as single sheet broadsides. The form was often used by poets and composers from the 18th century onwards to produce lyrical ballads. In the later 19th century it

took on the meaning of a slow form of popular love song and the term is now often used as synonymous with any love song, particularly the pop or rock power ballad.

II. EXPRESSIVE MEANS AND STYLISTIC DEVICES. I.R. GALPERIN'S CLASSIFICATION

The classification suggested by Prof. Galperin is simply organised and very detailed. His manual «Stylistics» published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1. Phonetic expressive means and stylistic devices.
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices.

Phonetic expressive means and stylistic devices

To this group Galperin refers such means as: **onomatopoeia; alliteration; rhyme; rhythm.**

Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, ding – dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called «echo writing». An example is: «And the silken, sad, uncertain rustling of each purple curtain» (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: “The possessive instinct never stands still (J. Galsworthy) or, “Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before” (E. A. Poe).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not

be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh – fresh – press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth – forth, tale – tool – treble – trouble; flung – long.

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in “upon her honour – won her”, “bottom – forgot them – shot him”. Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance.

Compound rhyme may be set against what is called eye – rhyme, where the letters and not the sounds are identical, as in love – prove, flood – brood, have – grave. It follows that compound rhyme is perceived in reading aloud, eye – rhyme can only be perceived in the written verse.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: “rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features” (Webster’s New World Dictionary).

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The

metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an background of the metre. In accented verse – by the number of stresses in a line. In prose – by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parametres of the rhythm in verse and in prose are entirely different.

Lexical expressive means and stylistic devices

There are three big subdivisions in this class of devices and they all deal with the semantic nature of a word or phrase. However the criteria of selection of means for each subdivision are different and manifest different semantic processes.

I. In the first subdivision the principle of classification is the interaction of different types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of the lexical means is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

A. The first group includes means based on the interplay of dictionary and contextual meanings:

Metaphor

Metaphor is a transfer of the name of an object to another object on the basis of similarity, likeness, affinity of the two objects. At the same time there is no real connection between them, as in the case with metonymy. The stylistic function of a metaphor is not a mere nomination of the thing in question but rather its expressive characterization E.g.: «The machine sitting at the desk was no longer a man; it was a busy New York broker...» (O'Henry).

Metaphor has no formal limitations: it can be a word, a phrase, any part of a sentence as a whole. Metaphors are either simple or complex (prolonged). A simple, elementary metaphor is that which has no bearing on the context: it is a word, a phrase, a sentence. A prolonged metaphor is elaborated in a series of images logically connected with one another producing a general description of a character, a scene, etc.

Personification is a particular case of metaphor. It consists in attributing life and mind to inanimate things. Besides the actual objects of Nature abstractions of the mind, such as life, death, truth, wisdom, love, evil, hope, etc. are frequently personified. Thus, personification is ascribing human properties to lifeless objects. In classical poetry of the 17th century personification was a tribute to mythological tradition and to the laws of ancient rhetoric:

«How soon hath Time, the subtle thief of youth,
Stolen on his wing my three and twentieth year!» (Milton)

In poetry and fiction of the last two centuries personification was used to impart the dynamic force to the description or to reproduce the particular mood by which the

events described are coloured. Personification is an important device used to depict the perception of the outer world by the lyrical hero. In most cases personification is indicated by some formal signals. First of all, it is the use of personal pronouns «he» and «she» with reference to lifeless things: «Then Night, like some great loving mother, gently lays her hand at our fevered head... and, though she does not speak, we know what she would say...» (Jerome).

Personification is often achieved by the direct address: «O stretch by reign, fair Peace, from shore to shore Till conquest cease, and slavery be no more». (A. Pope)

Another formal signal of personification is capitalized writing of the word which expresses a personified notion: «No sleep till morn, when Youth and Pleasure meet To chase the glowing Hours with flying feet». (Byron)

One should bear in mind that sometimes the capital letter has nothing in common with personification, merely performing an emphasizing function.

Allusion is a brief reference to some literary or historical event commonly known. The speaker (writer) is not explicit about what he means: he merely mentions some detail of what he thinks analogous in fiction or history to the topic discussed. Consider the following example:

«If the International paid well, Aitken took good care he got his pound of flesh...» (Chase).

Here the author alludes to Shakespeare's Shylock, a usurer in «The Merchant of Venice» who lends Antonio three thousand ducats for three months on condition at on expiration of the term, if the money is not paid back, Shylock is entitled to «an equal pound» of Antonio's «fair flesh».

Antonomasia. Metaphorical antonomasia is the use of the name of a historical, literary, mythological or biblical personage applied to a person whose characteristic features resemble those of the well-known original. Thus, a traitor may be referred to as Brutus, a ladies' man deserves the name of Don Juan.

Metonymy is applying the name of an object to another object in some way connected with the first. The metonymic connections between the two objects are manifold:

- a) source of action instead of the action: «Give every man thine ear and few thy voice»;
- b) effect instead of the cause: «He (fish) desperately takes the death»;
- c) characteristic feature instead of the object itself: «He was followed by a pair of heavy boots»;
- d) symbol instead of the object symbolized: «crown» for «king».

Synecdoche is a variety of metonymy. It consists in using the name of a part to denote the whole, or vice versa. E. g.: «To be a comrade with a wolf and owl...» In this example «wolf» and «owl» stand for wild beasts and birds in general.

Periphrasis is in a way related to metonymy. It is a description of an object instead of its name. E. g.: «Delia was studying under Rosenstock –you know his repute as a disturber of the piano keys» (instead of «a pianist»).

Satire

The next group of stylistic devices based on the interaction of logical dictionary and logical contextual meanings may be united under the name of satire. Its mechanism is simultaneous realisation of dictionary and contextual meaning which stand in

opposition to each other. The principal devices of satire are irony, sarcasm, paradox and grotesque.

Irony is a transfer based upon the opposition of the two notions: the notion named and the notion meant. Here we observe the greatest qualitative shift, if compared with metonymy (transfer by contiguity) and metaphor (transfer by similarity). Irony is used with the aim of critical evaluation of the thing spoken about.

E. g.: «What a noble illustrations of the tender laws of this favoured country! – they let the paupers go to sleep!» (Dickens).

In oral speech irony is made prominent by emphatic intonation, mimic and gesticulation. In writing, the most typical signs are inverted commas or italics.

Sarcasm is closely related to irony. The difference lies in the degree or strength of expression: sarcasm is the most bitter kind of irony, without implied or hidden meaning.

E.g.: Don Guistino made a point of never defending innocent people. They were idiots who entangled themselves in meshes of the law: they fully deserved their fate ... All his clients were guilty, and of them got off scot free.

«I never defend people I can't respect» he used to say. (N. Douglas)

Paradox is also used to express a critical attitude. It is a self contradictory, seemingly absurd statement with a second level of meaning.

E.g.: «Wine costs money, blood costs nothing» (B. Shaw) – the second level or implication of this statement is the author's negative attitude to war.

Another instrument of satire is **grotesque** – a fantastic exaggeration used for satirical purposes. Grotesque can be found, for example, Jonathan Swift's works.

Satire is not to be mixed with humor. **Humour** does not aim to criticizing the evils of society; its purpose is to cause laughter. This is usually done by juxtaposing (putting together) incongruous details, by creating a comic contrast.

E.g.: Medora took ... two art lessons a week from Professor Angelini, a retired barber who had studied his profession in a Harlem dancing academy. (O. Henry)

B. The second unites means based on the interaction of primary and derivative meanings:

Zeugma

Derivative or secondary logical meanings are never completely independent of the primary meaning. A word can be made to materialize both a primary and a derivative (secondary) logical meaning. This is often done to create a humorous effect. Zeugma is the use of a word in two or more meanings at once; i. e. a word is used in the same grammatical but different semantical relations to two words in a context. Usually a literal and transferred meaning, a free combination and a set phrase are joined together. This is done by using a verb, which is made to refer to different subjects or objects (direct or indirect).

E. g.: a) And the boys took their places and their books.

b) All the girls were in tears and white muslin. (Dickens)

Pun

The pun is a play upon words. It differs from zeugma structurally, since in the pun the central word is always repeated. The pun is rather free in the text, its context is broader than that of zeugma, and sometimes it is as large as the whole work. In many cases the humorous effect is caused by the interplay, not of two meanings of one word, but of two

words that are pronounced or written alike. E. g.: the title of one of Oscar Wilde's plays, «The Importance of Being Earnest», is based on a pun, since the name of the hero (Ernest) and the adjective «earnest» (meaning «seriously – minded») are both present in the mind of the reader:

Algernon: You answer to the name of Ernest. You look as if your name was Ernest. You are the most earnest – looking person I ever saw in my life. It is perfectly absurd your saying that your name isn't Ernest.

C. The third group comprises means based on the opposition of logical and emotive meanings:

Interjections and exclamatory words

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. In traditional grammars the interjection is regarded as a part of speech. But there is another view which regards the interjection as a sentence. However a close investigation proves that interjection is a word with strong emotive meaning.

E. g.: Oh, where are you going to all you Big Steamers?

The interjection oh, by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Interjections such as: Heavens! Good gracious! God knows! Bless me! are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections – such as terrible! awfully! great! wonderful! splendid! These adjectives acquire strong emotional colouring and are equal in force to interjections.

Epithet

An epithet is a word or a phrase expressing the author's subjective emotional evaluation of an object, state or action. It points out to the reader some of the properties or features of the object so as to intensify them and suggest a possible emotive attitude. Epithets should be distinguished from logical attributes which are impersonal and objective. An epithet is subjective, and it is always emotionally coloured or expressive. Compare two combinations: steel knife and steel will. The first is a logical attribute, the second is an epithet.

As a result of long usage an epithet can form fixed word-combinations with the noun it modifies, i.e. become traditional and predictable. Such epithets are called fixed, e.g.: merry old England; true love. They are used in poetic speech and also in newspaper style (e.g. of vital importance, tremendous possibilities).

Epithets can be classified according to the manner in which they characterize objects, into direct and transferred epithets. Direct epithets point to a feature that is an essential part of the object they describe, e.g.: «There was a dull orange glow in the low sky». Transferred epithets apply to one object but characterize another, one in some way connected with it, e.g. a lip-sticky smile, a tobacco-stained smile. Usually a human emotional state is projected onto a related object, e.g.: a waiting silence, a sleepless pillow.

According to their structure, simple, compound and phrase epithets should be distinguished. Simple epithets are ordinary adjectives. Compound epithets are compound words, e.g.: «the house has a weather-beaten look».

Phrase epithets are phrases or sentences used as attributes, e.g.: «They played a what-would-you-do-if -you-had-a-million game». (Depraver).

Phrase epithets should be distinguished from string epithets, which are groups of epithets arranged in a string that characterize the given object from many sides, e.g.: «The money she had accepted was two soft, green, handsome ten-dollar bills». (Dreiser).

Epithets could be expressed by a syntactical construction consisting of two nouns linked in an of phrase e.g.: «a witch of a woman». This is known as the syntactic or reversed epithet, because it is the syntactic head –word that serves as the epithet from the semantic point of view.

Antithesis is a confrontation of two notions which underlines the radical difference between them.

Two words or expressions of the opposite meanings may be used to characterize the same object. E. g.: «It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness...» (Dickens).

Antithesis may be used to depict two objects with opposite characteristics.

E.g.: «His fees were high; his lessons were light...» (O’Henry).

Two objects may be opposed as incompatible by themselves and each of them obtain a characteristic opposite to that of the other.

E.g.: «For the old struggle – mere stagnation, and in place of danger and death, the dull monotony of security and the horror of an unending decay!» (Leacock).

Oxymoron

Oxymoron consists in ascribing a property to an object incompatible, inconsistent with that property. It is a logical collision of words syntactically connected but incongruent in their meaning. E.g.: «O brawling love! O loving hate!» (Shakespeare).

D. The fourth group is based on the interaction of logical and nominal meanings and includes:

Antonomasia

Interaction of logical and nominal meaning has two aspects. On one hand, a proper name may be used to express a general idea, i.e. in the function of a common noun; on the other hand, common nouns may be used in the function of proper names. Both aspects are parts of one stylistic device – antonomasia.

A personal name may be used to denote another person – one who shares one or two common characteristic features with the person who was first given this name. Names of well-known historical figures are usually used in this way, e.g.: a Napoleon of crime.

A product can be named after its inventor or manufacturer, e.g.: a Colt (a revolver), or after the place where it is produced, e.g. a Plymouth (a car). In the same way a work of art may be named after its creator, E.g.: Where one man would treasure a single Degas, Renoir, Cezanne, Mr.Ferraro bought wholesale – he had six Renoirs, four Degas, five Cezannes. (G.Green)

Antonomasia is frequently used in the political vocabulary, e.g. the Pentagon (the United States Army; originally its headquarters in Washington, residence of the President). Here it comes close to metonymy.

Another aspect of antonomasia is the use of meaningful names in works of literature. Their function is to inform the reader by pointing out the leading, most essential features of the characters thus named, e.g. Lady Teazle (Sheridan), Becky Sharp (Thackeray), Mrs. Newrich, Lord Knotacen1; (= not a cent) (S. Leacock).

II. The principle for distinguishing the second big subdivision according to Galperin is entirely different from the first one and is based on the interaction between two lexical meanings simultaneously materialised in the context. This kind of interaction helps to call special attention to a certain feature of the object described. Here belong:

Simile

It is an explicit statement concerning the similarity, the affinity of two different notions. The purpose of this confrontation of the names of two different objects is to characterize vividly one of the two. One of the two co-occurring denominations is the name of the object reality spoken about; the other denomination is that of an object not connected with the first in objective reality but having certain features in common with the first object. E. g.: «That fellow (first object) is LIKE an old fox (second object)».

The existence of common features is always explicitly expressed in a simile, mostly by means of the words «as», «like» and others. There are two types of simile. In one of them the common feature of two objects is mentioned: «He is as beautiful as a weathercock».

In the second type the common feature is not mentioned; the hearer is supposed to guess what features the two objects have in common:

«My heart is like a singing bird».

Care should be taken not to confuse the simile and any sort of elementary logical comparison. A simile presupposes confrontation of two objects belonging to radically different semantic spheres; a comparison deals with two objects of the same semantic sphere:

«She can sing like a professional actress» (logical comparison);

«She sings like a nightingale» (simile).

Synonymic repetition. To figures of identity we may refer the use of synonyms denoting the same object of reality and occurring in the given segment of text. We should distinguish:

a) the use of synonyms of precision,

b) the use of synonymic variations.

Synonyms of precision. Two or more synonyms may follow one another to characterize the object in a more precise way. The second synonym expresses some additional feature of the notion; both synonyms permit a fuller expression of it. E. g.: «Joe was a mild, good-natured, sweettempered, easy-going, foolish fellow» (Dickens).

Synonymic variations. Frequently synonyms or synonymic expressions are used instead of the repetition of the same word or the same expression to avoid the monotonousness of speech, as excessive repetition of the same word makes the style poor. E. g.: «He brought home numberless prizes. He told his mother countless stories every night about his school companions» (Thackeray).

Hyperbole is the use of a word, a word-group or a sentence which exaggerates the real degree of a quantity of the thing spoken about. It is a distortion of reality for the purpose of visualization or strengthening the emotional effect. It is also an important expressive literary device, often employed for humouristic purposes. E. g.: «One after another those people lay down on the grass to laugh – and two of them died» (Twain).

Understatement consists in lessening, reducing the real quantity of the object of speech. The psychological essence of under-statement is more complicated than that of hyperbole. The hearer is expected to understand the intentional discrepancy between what the speaker says about the object and what he really thinks about it. E.g.: «I was half afraid you had forgotten me».

Litotes is a specific variety of understatement consisting in expressing the lessened degree of quantity of a thing by means of negation of the antonym. The negation of the antonym expresses the positive idea but in a somewhat lessened degree. E. g.: «not bad» in the meaning of «good», or «little harm will be done by that».

III. The third subdivision comprises stable word combinations in their interaction with the context:

A cliché is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration: in other words it has become stereotyped. Cliche is a kind of stable word combination which has become familiar and which has been accepted as a unit of a language.

E. g.: rosy dreams of youth, growing awareness.

Proverbs are short, well-known, supposedly wise sayings, usually in simple language.

E. g.: Never say never. You can't get blood of a stone.

Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture – lessons that people of that culture want their children to learn it. They are served as some symbols, abstract ideas. Proverbs are usually dedicated and involve imagery. E.g.: Out of sight, out of mind.

Epigram is a short clever amusing saying or poem.

E. g.: A thing of beauty is a joy forever.

Quotation is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics.

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

Syntactical expressive means and stylistic devices

Syntactical expressive means and stylistic devices are not paradigmatic but syntagmatic or structural means. In defining syntactical devices Galperin proceeds from the following thesis: the structural elements have their own independent meaning and this meaning may affect the lexical meaning. In doing so it may impart a special contextual meaning to some of the lexical units.

The principal criteria for classifying syntactical stylistic devices are:

- 1 the juxtaposition of the parts of an utterance;
- 2 the type of connection of the parts;
- 3 the peculiar use of colloquial constructions;
- 4 the transference of structural meaning.

Devices built on the principle of juxtaposition.

Inversion

Emphatic inversion is an intentional change of the standard (Subject-Verb-Object) word order in an English sentence. Unlike grammatical inversion, it doesn't change the general structural meaning of the sentence but serves to intensify the meanings of words or phrases which occupy an unusual position within a sentence (usually at the beginning or at the end of it).

Inversion is most frequently used with the following parts of the sentence:

- a) predicative, e.g.: Strange is the heart of a woman.
- b) simple verbal predicate, e.g.: Came frightful days of snow and rain.
- c) the object, e.g.: What are England's rights, I ask, Me from my delights to sever, me to torture, me to task?
- d) adverbial modifiers, e.g.: UP goes unemployment, up go prices (Morning Star)

Emphatic inversion creates the effect of elevated speech, finality or satire, e.g.: A lady so graceful and accomplished will look leniently on the deficiencies here (Dickens).

Detachment

Detachment consists in placing a secondary part of a sentence into an isolated position, usually at some distance from the word it logically refers to, for the sake of emphasis. The isolated part, although structurally independent – either thrust into the main sentence and set off by dashes or commas, or made into a separate short sentence – remains in fact a secondary part of the sentence. The stylistic effect is produced by the clash of the structural and semantic aspects of the detached construction.

E.g.: I have to beg you for money. Daily! (S.Lewis)

Parenthesis

Parenthesis should be distinguished from detachment. It is a word or phrase that is inserted abruptly into the sentence, so as to attract the reader's attention to one of the aspects of the subject matter of the utterance. It is usually set off by commas, dashes or brackets to introduce an illustration, explanation, definition, or any other sort of additional information into a sentence that is logically and grammatically complete without it.

E.g.: I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S.Maugham)

Parallel constructions. The stylistic device of parallelism or parallel constructions depends on the use of identical or similar syntactic structures or phrases in two or more sentences or parts of one sentence. The structures may be equivalent, complementary or opposite in meaning. Parallelism may be partial or complete. In cases of partial parallelism, parallel constructions are to be found within a single sentence as its clauses.

E.g.: It was Mr. Squeers's custom to ... make a sort of report ...regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills which had been paid, the accounts which had unpaid, and so forth. (Dickens)

In cases of complete parallelism, identical constructions are to be found thought out a number of sentences: E.g.: He thought it must be a horrible illusion; he thought he was dreaming! He thought he was going mad! (J.Conrad)

Parallel constructions are often backed up (supported) by the repetition of meaningful words (lexical repetition) as well as conjunctions (polysyndeton). In their turn, parallel constructions often serve as a basis for other stylistic devices.

Chiasmus

Chiasmus, or reversed parallelism, is based on the repetition of syntactic pattern, but it also has a cross order of words and phrases. Chiasmus may be regarded as a combination of inversion and parallelism or as inverted parallelism.

E.g.: Down dropped the breeze.

The sails dropped down. (Coleridge)

The cross arrangement of words may be combined with direct word order, e.g.: «I know the world and the world knows me» (Dickens). This is classified as lexical chiasmus.

Repetition

One and the same word or phrase or expression of the same idea may appear two or more times within one sentence or one paragraph, thus making up the stylistic device of repetition, or reiteration. The function of this device is to intensify the emotional impact or logical emphasis.

Repetition may be lexical and syntactical. Lexical repetition, in its turn, may be classified into simple and synonymical. In cases of simple repetition one and the same sentence, or one and the same member of a sentence,

appears two or more times in succession. E.g.: ... the photograph of Lotta Lindbeck be tore into small bits across and across and across. (E.F.) In the cases of synonymical repetition the same effect is achieved by the use of various synonyms.

E.g.: He loved to do things upon a grand scale, to preside to dominate.

Syntactical repetition is classified according to its composition. The most frequently used classes are **anaphora, epiphora, anadiplosis and framing**.

Anaphora consists in placing the same word or words at the beginning of two or more successive clauses, sentences or lines. Since the beginning is the strongest position in the sentence, special emotional stress is given to the repeat part of the utterance.

E.g.: «It were better that he knew nothing. Better for common sense, better for him, better for me». (Dickens)

Epiphora is the repetition of words or phrases at the end of relatively complete fragments of speech. E.g.: «I wake up and I'm alone, and I walk through the streets and I'm alone, and I talk with people and I'm alone ...» (J.Braine). In this case, – permanent presence of one idea. Is underlined; in other cases, the effect may be that of irony.

Anadiplosis or «catch repetition», is a repetition of a significant word or phrase from a preceding clause in a new clause, usually at its beginning. In this way the most important part of the utterance is singled out and given special stress. E.g.: «Mr. Winkle is gone. He must be found, Sam – found and brought back to me». (Dickens)

A chain of repetitions may be formed in this way.

E.g.: A smile would come into Mr.Pickwick's face the smile extended into a laugh: the laugh into a roar, and the roar became general. (Dickens)

Framing, as is clear from the name itself, is a repetition of the opening word or phrase of a sentence at the end, of a sentence or a sense-group.

E.g. He couldn't spy on her. If she wanted to keep things from him –she must; he could not spy on her. (Galsworthy)

It may also occur in longer passages where the opening sentence or phrase is repeated at the end of the passage.

Enumeration: The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men. (Dickens)

Climax (gradation) means such an arrangement of ideas (notions) in which what precedes is inferior to what follows. The first element is the weakest; the subsequent elements gradually rise in strength. E. g.: «I am sorry. I am so very sorry. I am so extremely sorry» (Chesterton).

Anti-climax (bathos). By anti-climax, any deviation of the order of ideas found in climax is usually meant. But it should be underlined that anticlimax consists in weakening the emotional effect by adding unexpectedly weaker elements to the strong ones which were mentioned above. Usually anti-climax is employed for humouristic purposes. E. g.: «The woman who could face the very devil himself – or a mouse – loses her grip and goes all to pieces in front of a flash of lightning».(Twain).

Antithesis

This stylistic device builds an emotional effect on bringing together strongly contrasted words or ideas. Very often the contrasting pair is a pair of antonyms, e.g.: She was sour, but she liked making sweet things. Antithesis is often supported by parallel constructions: the antagonistic features of two objects are more easily seen when they are included into similar structures.

Asyndeton consists in the deliberate avoidance of conjunctions. Its aim is to make parts of a sentence or logically connected separate sentences more emphatic owing to their syntactic independence.

E.g.: The sky, the flowers, the songs of birds! (Galsworthy)

Polysyndeton, as opposed to asyndeton is based on intentional use of numerous conjunctions. In this way the similarity or close connection between parts of the utterance may be expressed. Besides that, the repetition of conjunctions makes an utterance more rhythmical and lends intensity to narration, e.g.: And the coach, and the coachman, and the horses, rattled, and jangled and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square. (Dickens)

Apokoinou construction

This construction is an asyndetical connection of two clauses in a complex sentence, where the word linking the clauses is given two syntactic functions due to the absence of conjunction. It was widely used in Old English literature, but has become highly colloquial in Modern English; therefore its use in present-day works of literature is restricted to representing irregular, careless or uneducated speech, e.g.: Here's a boy comes to that very same house, next morning. (Dickens)

Gap-sentence link: It was an afternoon to dream. And she took out Jon's letters. (Galsworthy)

Ellipsis: Nothing so difficult as a beginning; how soft the chin which bears his touch.
(Byron)

Aposiopesis or «break-in the narrative», is a stylistic device based on sudden breaking off in speech without completing a thought as if the speaker was unable or unwilling to state what was in his mind. In emotive prose this device is used to imply a certain emotional attitude on the part of the speaker, as e.g. doubt, hesitation or fear: E.g.: «Shuttleworth, I – I want to speak to you in-in strictness confidence-to ask your advice. Yet-yet it is upon such a serious matter that I hesitate-fearing» (W.Q.), sometimes also a warning or a threat: «You just go home or I'll...»

Aposiopesis should not be confused with incomplete sentences, frequent in the conversational style. It is used intentionally, so as to attract the reader's attention to what is implied, without actually stating it.

Question – in- the – narrative

This is a question, which is asked and answered by one and the same person, usually the author. It gives the impression of an intimate conversation between the writer and the reader, e.g.: Scrooge knew he was dead? Of course, he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. (Dickens.)

Unlike rhetorical question, question-in-the- narrative does not contain statements, since they are answered by the author himself.

Represented speech

This is a representation of the actual utterance, or direct speech, by a second person, usually the author, or the representation of the thoughts and feelings of a character as if they had been spoken aloud. Thus two varieties of represented speech could be distinguished: a.) uttered represented speech and b.) unuttered or inner represented speech.

Represented speech combines the qualities of the author's speech and the speech of the characters: like the author's speech, it is written in the 3d person and in the past tense but, on the other hand, the choice of words and constructions is close to colloquial speech, – it abounds in exclamatory words and phrases, elliptical constructions, unfinished sentences, etc. E.g.: Oh, love, love! Edward! Edward! Oh, he would not, could not remain away. She must see him-give him a chance to explain. She must make him understand that it was not want of love but fear of life-her father, everything, everybody-that kept her so sensitive, aloof, remote. (Dickens).

Represented speech should not be confused with indirect speech, which is the speech of the characters summed up by the author. In indirect speech, as different from represented speech, there are no elements of colloquial speech and its emotional qualities are not represented.

Litotes

Negative constructions can be used for making positive statements, thus creating a peculiar stylistic effect. The negation plus noun or adjective in a negative form point out .a positive quality in a person or thing, e.g.:

a) Her figure was evidently not bad.

b) I saw him not infrequently during the difficult years he spent in Paris. (S.Maugham).

A negation implying affirmation is less categorical than the corresponding affirmative construction but has a greater emotional effect. E.g.: Soames Forsyte was not unlike a bulldog.

According to Galperin there are structural and compositional syntactical devices, devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group «peculiar use of colloquial constructions» among the syntactical means and the group called «peculiar use of set expressions» among the lexical devices. Another criterion used for classifying lexical expressive means namely, «intensification of a certain feature of a thing or phenomenon» also seems rather dubious. Formulated like this it could be equally applied to quite a number of devices placed by the author in other subdivisions of this classification with a different criteria of identification, such as metaphor, metonymy, epithet, repetition, inversion, suspense, etc. It does not seem quite just to place all cases of ellipsis, aposiopesis or represented speech among colloquial constructions.

III. WRITING A LITERARY ANALYSIS PAPER

1. THINKING ABOUT THE GENRE

Literary analysis is a genre that in many ways resembles an argument: you make a claim about the work and support your claim with evidence from the text as well as reasoning and analysis. The purpose of a response to literature is to persuade the readers that your analysis and interpretation of the work are valid, reasonable, and logical.

When you write about literature, you participate actively in the construction of knowledge about the text. That is to say, the text itself creates only part of its message. The writer of the work has done his or her part to convey its meaning by using symbols, language, setting, plot, character, foreshadowing, and the like, to suggest the text's message. Unlike "hard sciences," however, literature cannot be empirically tested in the laboratory; its meaning comes from its readers. In fact, literature begs for *readers* to read, react to, think about, and interpret the text. Having engaged in those steps, the process continues with another step: communicating to others the meaning you, as a reader, have constructed from the text. Your interpretation and analysis, then, add to the body of meaning about the text.

Most likely, you have been asked to write about literature before: perhaps you've read a book and written a report or review of it for your junior high English class; perhaps you've studied an author and researched his or her life and work; perhaps you've read a piece of literature and answered essay questions about it on an essay exam. Because literature is a focus of many English classes, it is likely that you have had some experience with reading and responding to literature in your past academic life. As a genre, literary analysis differs from other types of writing you may have done about literature, such as an evaluation. For instance, as an assignment for school, you may have watched a play or read a story and had to write a review of it. A review calls upon the writer to make an evaluation, to describe and analyze the work in question. The

purpose of writing a review is to persuade the readers that your evaluation, which is based on criteria, is a sound assessment of the work.

With literary analysis, however, the focus is not on offering your opinion about the work; rather, the focus is to interpret and analyze the text. Certainly, you offer your informed opinion of the text's interpretation, but you do not assess the merits of the text or tell readers whether or not you liked the work. Literary analysis, then, tends to be more objective than a review might be. For that reason, literary analyses are written using third person pronouns. Other features of literary analysis include a clearly stated thesis (often called a claim) that is supported by reasons and evidence from the text. Writers use present tense verbs to discuss the work rather than past tense.

Why do schools put emphasis on literature? First, literature is a way to experience a way of life, a time period, a culture, an emotion, a deed, an event that you are not otherwise able, willing (as, say, in the case of murder), or capable of encountering in any other manner. Literature, then, opens doors to new and different life experiences.

Second, the critical reading skills that you bring to reading short stories, poems, novels, plays, as well as non-fiction, are the same types of critical reading strategies that serve you well in any other type of reading that you do—whether it be reading a computer manual, a biology text, a legal document, or the like. In order to write well about literature, you must be able to read the text closely, looking at its structure, the words the author has chosen, the characters' motivations, the patterns of language and literary devices. Certainly, you don't read a biology text looking for literary devices and uses of language; rather, you read that text searching for an understanding of the structure of the interaction within an organism, how the organism relates to other organisms, the biochemical pathways involved in those interactions. However, in either case—reading a piece of literature or a technical document—you read closely and carefully, looking at not only **what the writer is saying**, but also looking at **why it's being said and how it's being said**. Furthermore, the critical reading strategies that you employ in reading literature heighten your sense of observation and draw upon your life skills. For instance, as you read a literary text and notice the characters, you have to think about and respond to each character's motivation. (Why did she do that? What makes her "tick"?) Reading literature, then, enhances your critical reading skills.

Likewise, being able to write about literature demonstrates your ability to read critically and engage in the higher level thinking skills of analysis and interpretation. Being able to construct a reasonable claim, supported by evidence and logic, is essential to many other types of expository writing tasks (as you can see from the types of writing in this text). Regardless of the writing task or audience, it is essential to be able to communicate your ideas clearly and effectively, whether you're writing a feasibility report for your boss or a literary analysis paper for your teacher.

Often, students are intimidated when it comes to writing about literature because they feel that they do not know enough about literature to write about it or that the author is surely hiding some meaning in the text that they just can't find. It is important, though, to keep in mind that readers are integral to making meaning with literary texts. Readers complete the writer's work, bringing their own life experiences and ideas to it to make meaning. Sometimes students feel as if the whole purpose of writing about literature is to be critical of the work—and that's difficult to do if you happen to really like the

work. Responding to literature, however, does not have to be intimidating if you read carefully and critically, keeping your mind set on thinking about and analyzing the text, and if you write about an aspect of the work that sparks your interest, whether positively or negatively.

2. STRATEGIES FOR READING A WORK OF LITERATURE

Like other types of reading assignments, reading literature in an effort to respond to it requires more than just a quick read-through. In other words, reading literature for a course or for the purpose of responding to it is much different than reading the latest John Grisham novel while on vacation at the beach. Reading with the intent of writing about the work requires multiple readings of the text. When reading the Grisham novel at the beach, we usually read the text only once and often quickly. The following strategies offer suggestions for reading a story, poem, play, or novel for coursework:

1. When reading through the work for the first time, read as you would at the beach: get the “gist” of the plot (yes, poems often have a plot, too), the characters, and a general idea of the meaning of the piece. Enjoy the work and don’t be stressed out about any upcoming writing assignment!

2. During the second read, pay particular attention to words that you do not know and look up those words in the dictionary. If a word has multiple meanings listed, consider each of the meanings. Often writers will use antiquated or secondary meanings of words. You may find it helpful to write the meanings of the words in the margin of the text or on a separate note card, so that you can easily refer to them when reading, writing, and thinking about the work. Paying attention to word choice is especially important when reading poetry. Because poems are often short, every word counts, which means that poets select their words very carefully. Often in poetry, words may have dual meanings, each of which makes sense within the poem but offers differing interpretations.

3. Think about the setting of the work and its culture. Where is it set? What are customs, traditions, and lifestyles like in that particular region? What is the socioeconomic status of the characters—are they rich, middle class, poor? What is the ethnicity of the characters? Considering these issues gives valuable insight into the work’s meaning and perspective.

4. During subsequent readings, methodically begin to pay attention to how characters interact with one another, how the writer uses words to convey meaning, how the characters speak, who is telling (or narrating) the story, the kinds of images the writer uses, or any other aspect of the text that seems important to you. Ask yourself along the way what you think about each aspect and why you think that way. Many students find it helpful to keep a reading journal, as well, when they read through a text. In a reading journal, you can record your thinking about the work. As you continue analyzing the text, add to your notes.

5. Annotating the text (by underlining or circling passages and writing in the margins) is helpful because your annotations can refer you to particular sections of the work later. Since you will need to draw the evidence for your interpretation from the work itself,

having already marked sections of the work will aid you in garnering your evidence when writing the paper later.

Terms for Analyzing Literature

Literary critics and scholars use discipline-specific terms to talk about a work of literature. These terms make it easier for writers of literary analyses to communicate with each other. By using the same “jargon” or language, literary critics do not have to define common ideas constantly.

The following are terms (the definitions of which have been simplified) that may help you as you read and write about literature:

- **Character:** A character is a “person” in a literary work. Characters have moral and psychological features that make them human in some way or another. We often think of characters as being either *flat* or *round*. *Flat characters* are one-dimensional; they act stereotypically or expectedly. *Round characters*, on the other hand, are more complex in their make-up; they may act in contradictory or unexpected ways.

- **Drama:** This term actually has several meanings; however, in this unit, drama refers to plays, works of literature that can be read and performed on stage.

Fiction: Work that comes from a writer’s imagination is considered fiction. Types of fiction include short stories, novels, fairy tales, folklore, and fables.

- **Foreshadowing:** Foreshadowing uses either action or mood to prepare the reader for something that will happen later in the work of fiction or drama. It is often helpful to think of foreshadowing as clues that a detective might follow when solving a mystery. The writer leaves hints along the way to set the stage for what is to come later.

- **Narrator:** The narrator of a literary work is the person who tells the story. Sometimes the person who tells the story is a character within the work; we call this person a *first person narrator*. Other times, the story is told by someone who is not part of the action; this type of narrator is called a *third person narrator*. A third person narrator can know everything about the characters—their history, their minds, their emotions—in which case, the narrator is considered an *omniscient narrator* (“all-knowing”). An omniscient narrator can also move back and forth through time and space. A third person narrator who has only limited knowledge of the events and characters, or who only knows the minds of some characters and not others, is a *limited omniscient narrator*.

- **Personification:** Giving animals or inanimate objects human characteristics is personification.

- **Plot:** The term plot refers to the action or “story line” of the literary work. Drama and fiction have plots, but sometimes poems do also. Plot usually involves conflict between two or more characters or between a character and himself or herself. Traditionally, the plot of drama or fiction follows a particular pattern, which includes the *exposition* (where the conflict or action begins), the *rising action* (the events that promote the conflict), the *climax* (the point of greatest emotional tension in the work), and *the resolution or denouement* (where the loose ends are wrapped up). However, literary works do not have to follow this pattern.

- **Setting:** Setting is where the action takes place and includes both the physical location as well as the time period.
- **Symbolism:** Writers use symbolism so that a person, object, or event can create a range of emotional and intellectual responses in the readers. For example, using a flag as a symbol might conjure patriotic feelings in one person, anti-patriotic feelings in another, or perhaps, like a warning flag, a sense of danger. By using symbols, the writer can evoke a wide body of feelings.

3. TIPS FOR WRITING A LITERARY ANALYSIS PAPER

The Purpose of a Literary Analysis:

A literary analysis is not merely a summary of a literary work. Instead, it is an argument about the work that expresses a writer's personal perspective, interpretation, judgment, or critical evaluation of the work. This is accomplished by examining the literary devices, word choices, or writing structures the author uses within the work. The purpose of a literary analysis is to demonstrate why the author used specific ideas, word choices, or writing structures to convey his or her message.

How to Create a Literary Analysis Paper:

1. Read the text closely several times. Focus on the ideas that are being presented. Think about the characters' development and the author's writing technique. What might be considered interesting, unusual, or important?

2. Brainstorm a list of potential topics. Highlight important passages in the text and take notes on these passages. Later, when writing the paper, these notes should help a writer to remember which aspects of the story caught his/her attention. The topic chosen should always be based on a writer's interpretation of the author's message. Here are some things a writer may want to consider when brainstorming for a literary analysis.

- **Character:** What observations might a writer make about the characters? Are there discrepancies in what they think, say, or do? Are the observations a writer makes different from what other characters say? How does the author describe the characters? Are the characters "dynamic" (a dynamic character is a character that undergoes important changes throughout the work)? Are the characters "static" characters (a static character is a character that stays the same throughout the work)? Are the characters "flat" characters (a flat character is a character that does not have vivid character traits) or "round" characters (a round character is a character that has vivid character traits)? Are the characters symbolic or representative of some universal quality? Is it possible that two characters in the text might be compared or contrasted?
- **Setting:** Is there a relationship between the work's setting and its mood? Does the setting reflect the work's theme? How does the setting impact the characters? Does a change in the setting affect the mood, characters, or conflict?

- **Plot:** How might the beginning of the work be interpreted? How does the plot build suspense? Does the author use techniques such as foreshadowing or flashback? Are there patterns of cause-effect relationships? Do events occur in a logical order? Examine the events that lead to the climax and determine how the work ends?
- **Theme:** What is the major idea or theme of the work? How does the author relay this theme? Is there a greater meaning to the details given? How do the characters' moods affect the theme? What allusions are made throughout the work? Are there repeating patterns or symbols? What does the title say about the theme?
- **Dialogue:** What is the purpose of the dialogue? Is the dialogue appropriate in terms of word choice or sentence length? How does the dialogue impact the characterization? How does the author use the dialogue to show the mood of the characters? How does this aid the author's message? How does the dialogue impact the plot?
- **Imagery:** In what way might a specific image or series of images be analyzed? How might the development of images throughout the work be explained? Are the images important to the meaning of the work? How are images interrelated with other literary elements?
- **Figures of speech:** How are figures of speech such as similes, metaphors, and hyperboles used throughout the text? How are these figures of speech important in relation to the meaning of the text? Are figures of speech interrelated between other literary elements?
- **Tone:** How might describe the attitude of the author or the tone of the work be described? Is the tone serious, playful, casual, formal, or somber? How does the author achieve this tone? How does the tone impact the author's message? Does the author say one thing but mean another? Does the author take the subject seriously or treat it lightly?
- **Rhyme/Rhythm:** Do the author's words, sentences, or paragraphs seem to share a similar rhyme pattern? What type of rhythm does the author seem to be creating? How is this rhyme/rhythm impacting the author's message? Does the author use the different rhymes/rhythms as a sound device for the literary work? How does the author do this?
- **Point of View:** What point of view do the characters display? First, second, or third? How does this point of view affect the theme, plot, or conflict of the work? How might the author's point of view impact a writer's analysis? Might the character's first person point of view draw a writer to feel as though he/she is hearing a personal account and cause him/her to feel an intimate connection with the character? Might the author's third person account cause a writer to feel as if the author is acting as the narrator of the story? Or might it cause a writer to believe that the narrator is an omniscient being who is distant but knows the character's thoughts and feelings?

3. Think about what the author is trying to say. Why is this important? When viewing this work as a piece of art, what might a writer's response be? What might a

writer's reactions be to the ideas presented in the work? Are these ideas truthful or relevant to today and how? If a writer were asked what they thought of this work how might they respond? What points might a writer make?"

4. Select a topic that has sufficient supporting evidence. A writer should make sure to include specific details to support the topic. Use highlighted sections of the book as evidence to support the topic that has been chosen.

5. Write a working thesis. The analysis will need a strong thesis that states a writer's perspective but also allows it to be debated. The thesis should state a writer's opinion, but it should also allow readers to arrive at their own conclusions.

Example of a **debatable thesis**:

Pride and Prejudice is about Elizabeth Bennet's effort to overcome her own proud behavior and discrimination towards Mr. Darcy, as well as how her family is affected by the haughtiness and preconceptions of the society around them.

(This is a debatable thesis because it asks the reader, "Does Elizabeth actually exhibit haughtiness and preconceptions? Is this why she doesn't get along with Mr. Darcy? How is Elizabeth's family affected by the haughtiness and preconceptions of the society around them?")

Avoid a **non-debatable thesis**:

Pride and Prejudice is about five sisters and their journey to find love.

(This thesis is non-debatable because it is undisputable. The paper is framed as a summary rather than as a literary analysis.)

6. Make an extended list of evidence. Find more evidence from the text to support the working thesis. Then select the evidence that will be used in the paper.

7. Refine the thesis. Make sure the thesis fits with the evidence that has been presented.

8. Organize the evidence. Match the evidence to the order of the thesis. Delete any of the original textual supports that may no longer follow the thesis, and gather new evidence if needed.

9. Interpret the evidence. When writing a literary analysis, it is very important for writers to make sure they express their own personal interpretation of the work. Be careful that the literary analysis is not a summary.

10. Create a rough draft. When writing a rough draft, there are several methods that may aid a writer in creating a strong final draft. Here are a few methods:

- **Outline:** An outline will help a writer to organize his/her thoughts and ideas. It will remind a writer of the order of the thesis, as well as the supporting points he/she would like each topic sentence to have.
- **Free-write:** A short, ten minute free-write will help to get all of a writer's thoughts on paper. It will allow a writer to focus on the content, rather than the punctuation and spelling. Once the free-write is complete, a writer can read through it and circle the points that are strong, as well as omit the ones that are not.
- **Bubble Map:** A bubble map will allow a writer to draw connections from one idea to the next. It will give a writer a visual idea of the direction of the literary analysis, as well as help a writer to see the connections between the topics. This can help a writer transition from one topic to another more fluidly.

11. Revise the Analysis. After completing the first draft, revise the analysis by considering the following questions:

Is the thesis clearly stated in the first paragraph?

Is the sentence structure varied?

Does the structure of the analysis emphasize the main ideas?

Is the third-person point of view used throughout the entire essay?

Has the present tense been used to discuss the work and past tense to describe the author's background?

Have quotation marks been used around direct quotations?

Have the sources been cited correctly?

Has extraneous information that does not support the thesis been eliminated?

Have clear transitions been used between sentences and paragraphs?

12. Proofread. Once the content of the essay is well-developed, it should be proofread for grammar, punctuation, and spelling. It is often helpful to read the paper slowly and clearly out loud. If possible, another person should listen and read along as the paper is being read. The paper should be printed and proofread several times until an accurate final copy is created. Be alert to common grammatical errors such as sentence fragments, comma splices, or run-on sentences.

4. TYPES OF APPROACHES TO LITERARY ANALYSIS

Literary analysis, or literary criticism, refers to a reader's efforts to investigate a text to understand why it has been constructed or written the way it is as well as to understand the types of cultural, social or personal assumptions or arguments it makes. Although any person with a critical eye can evaluate a text, several thematic approaches to literary criticism have emerged in the past 200 years to help readers narrow their focus when engaging in literary analysis.

Traditional Approaches

Some of the first approaches to literary criticism include **biographical and historical approaches**. In a biographical approach, a reader theorizes how the author's life is evident in the text. A reader might identify evidence of the biography in characters or events throughout the text, or a reader might make conclusions about the author's life based on the events of the text. Historical approaches similarly attempt to connect the events of the text to the time period in which the text was written. Historical approaches attempt to uncover how real events impacted the author's approach to both the subject matter and style of the text. Traditional approaches are sometimes criticized for being too concerned with context and not the text itself.

Philosophical Approaches

Philosophical approaches to literary analysis evaluate either the way a prevailing moral or religious viewpoint has influenced the content of the text or the way a text poses and responds to pressing philosophical inquiries. A moralist approach is a general philosophical approach in which a reader evaluates the way that an author establishes ethical codes for right and wrong. An existentialist approach assumes that individuals in

texts are isolated from their environments, which are perceived as strange, alien and void of any inherent truth -- key tenants of existentialist philosophy. Existentialist approaches are critical of representations of authenticity versus absurdity and subjective versus objective morality.

Psychological and Sociological Approaches

Psychological and sociological approaches evaluate both the explicit and implicit representations of psychological and sociological phenomena in a text. Psychological approaches evaluate the psychology of both the characters in and the author of a text. Freudian approaches evaluate the role of the author's or character's ego as well as the presence of popular Freudian concepts such as sexuality, repression and the subconscious. Sociological approaches are more concerned with individuals and their relationship with society. A Marxist approach regards a text as the result of work and focus largely on the role of class in both the context and the creation of the text. A feminist approach examines the roles of gender and patriarchy in a text and evaluates a text's stance on feminist issues.

Introspective Approaches

Introspective approaches are one of the more recent developments in literary analysis. An introspective approach evaluates how the text relates to, addresses or impacts the reader. Reader-response analysis is the most common of the introspective approaches. In a reader-response approach, the reader takes an active role in garnering meaning or value from a text. The reader is responsible for taking an inventory of her own biases, values or assumptions prior to reading and pinpointing the ways that a text challenges or reinforces those traits. Introspective approaches also value the subjectivity of the reader's experience and assume that an objective reading is either impossible or no more valuable than a subjective reading.

5. SAMPLE TEXTS FOR ANALYSIS

CAT IN THE RAIN

by Ernest Hemingway

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the cafe a waiter stood looking out of the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

"I'm going down and get that kitty," the American wife said.

"I'll do it," her husband offered from the bed.

"No, I'll get it. The poor kitty out trying to keep dry under a table."

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

"Don't get wet," he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

"Il piove," the wife said. She liked the hotel-keeper.

"Si, si, Signora, brutto tempo. It is very bad weather."

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the cafe. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the door-way an umbrella opened behind her. It was the maid who looked after their room.

"You must not get wet," she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

"Ha perduto qualche cosa, Signora?"

"There was a cat," said the American girl.

"A cat?"

"Si, il gatto."

"A cat?" the maid laughed. "A cat in the rain?"

"Yes," she said, "under the table." Then, "Oh, I wanted it so much. I wanted a kitty."

When she talked English the maid's face tightened.

"Come, Signora," she said. "We must get back inside. You will be wet."

"I suppose so", said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading.

"Did you get the cat?" he asked, putting the book down.

"It was gone."

"Wonder where it went to," he said, resting his eyes from reading.

She sat down on the bed.

"I wanted it so much," she said. "I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain."

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

"Don't you think it would be a good idea if I let my hair grow out?" she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

"I like it the way it is."

"I get so tired of it," she said. "I get so tired of looking like a boy."

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

"You look pretty darn nice," he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

"I want to pull my hair back tight and smooth and make a big knot at the back that I can feel," she said. "I want to have a kitty to sit on my lap and purr when I stroke her."

"Yeah?" George said from the bed.

"And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes."

"Oh, shut up and get something to read.," George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

"Anyway, I want a cat," she said, "I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat."

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

"Avanti," George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body.

"Excuse me," she said, "the padrone asked me to bring this for the Signora."

1924

SAMPLE ANALYSIS

1. Summary

The short story "Cat in the Rain" was written by Ernest Hemingway in the 1920's. It is about an American couple that spends their holidays in an Italian hotel. It is a rainy day and the American woman sees a cat in the rain, which she wants to protect from the raindrops. When she goes out of the hotel, which is kept by an old Italian who really seems to do everything to please that woman, and wants to get the cat, it is gone. After returning to the hotel room, she starts a conversation with her husband George, who is

reading all the time, telling him how much she wants to have a cat and other things, for instance her own silver to eat with. Her husband seems to be annoyed by that and not interested at all. At the end of the story there is a knock on the door and the maid stands there holding a cat for the American woman in her hands.

Peculiarities of the introduction

The first thing that caught my eyes was the long description at the beginning. First there is a description of the environment in good weather, which means spring or summer, then a description of the momentary situation in the rain. This description creates an atmosphere that is sad, cold and unfriendly. To create this atmosphere Hemingway uses words such as "empty" or "the motorcars were gone". Later on, by looking at the relationship of the two Americans, you can see that this description was a foreshadowing of the state of the couple's relationship: First it was nice, the spring-time of their love, and now there is only rain, their relationship got cold and unfriendly. Another symbolic hint in this introduction is the war monument, which is mentioned three times. This maybe is done to tell us that a conflict is to be expected.

From girl to wife

The next thing I wondered about was the spontaneous reaction of the woman after she saw that cat. Usually only children want to protect cats or dogs from the rain, because a grown-up knows that rain does not do any harm to animals living on the street. From that point on you can find an interpretation which is quite complex and not that easy to explain: On the one hand the woman wants to protect that little cat, which now stands for something innocent and vulnerable, like a baby. So she wants to protect that vulnerable thing, which is more the behaviour of an adult. But on the other hand she acts like a little child by having this wish for a cat. Another hint for that is that the woman is referred to as "girl" in the following paragraph, not as "wife" like before.

The sequence in which we get to know that she likes the hotelkeeper a lot is next. She likes the way he wants to serve her. Why? Because it gives her the feeling to be grown up, to be treated like a lady. But the other reasons for fancying him originate from a more childish thinking, like the fact that she likes him because of his big hands. To underline this childish behaviour, all sentences in this part begin with "She liked..", which is the typical way of a child to want something: "I like cats, I like chocolate, I like bubble-gum "and so on. When she talks about the cat in this situation, she does not say "cat" but "kitty", which is usually a childish expression as well.

The next sentence that seems to be important to me is: "The padrone made her feel very small and at the same time very important. She had a momentary feeling of being of great importance." At this point we can see again the two parts of her personality. The child in her feels very timid because of the presence of this tall, old, serious man, the woman in her feels flattered by the way he cares for her. She seems to be like a girl of about fourteen, still being a child and now slowly noticing the woman inside her.

Marriage problems

When she comes back to the hotel room, her husband is still reading. She tells him that she does not know why she wanted that cat so much, but we know it: She feels the need for something to care for, to be responsible for, that makes her grow up, for example having a baby. George does not need all that anymore, because he already is grown up, which is shown by his serious behaviour and that he treats his wife like a child. And

now we understand why they are having problems with their marriage - because they are on different levels: He already is a man, she is still a girl. They cannot find a mutual base for their relationship and that makes her bored by him and him annoyed by her.

But George does not understand the problem of his wife and therefore of their relationship, because when she talks about letting her hair grow to make her become more female, he just tells her with disinterest that he likes it the way it is.

But her wish for longer hair is only the beginning. She tells him that she wants her own silver to eat with and candles and that cat, standing again for something to be responsible for and new clothes. I am sure that her new clothes would be very female, because all these things stand for the world of a grown-up. So she utters, without really recognizing it herself, the immense wish to be an adult at last - as quickly as possible. And that is why she is now referred to as "wife" again.

The sentence that she wants it to be spring again stands for her huge wish for a new spring in her relationship, now that the process of her growing up has started and she might attempt to find a way to be level with her husband, which maybe will help them to finally find a mutual basis. In the end she gets a cat, brought by the maid on request of the padrone. It is not important if it is the same cat she saw on the street or not, the only thing that matters is that she finally gets something to take responsibility for and that symbolizes the first step in the direction of a grown-up life.

Conclusion

Altogether I would say that the theme of the story are the problems that a relationship has, when one partner becomes dominant or repressive and the other is trying to change and improve the situation. If they are aware of their problems they might be able to save their marriage, but if they do not recognize that their relationship will become more and more like the depressive weather in this short story, until there will be winter when their love will die.

(Taken from the website: Department of English at Gymnasium Steglitz, Berlin, Germany)

2. The sample of emotive prose which has been chosen for stylistic analysis is a short story "Cat in the rain" by Ernest Hemingway. It has been chosen because it is suggestive and contains a definite psychological implication. The story is interesting from the point of view of the author's approach to conveying the main idea to the mind of the reader. It is always implicit and remains unspoken. It is the reader himself who should find it behind the simple, at first sight, description of the events. Hemingway presents only sequence of outward actions and leaves the reader to imagine more than the words themselves can convey. This is characteristic of Hemingway's manner of writing he is famous for. The author was born in 1899 in Chicago. His family was rich and well provided. His father's democratic views influenced Ernest greatly, but ignorance of bourgeois society lighted up a protest in the writer. The young man early left his family's home. Working as a reporter in the newspaper he came in touch with cruelty of American life and decided to go in the Army. Since this time his searches began. He saw lives of different circles, people of different nationalities. The author let us analyze a lot of characters and events. His literature was his own interests in hunting, love,

fishing, military services and so on. Hemingway avoided conventional narration in his stories. He tried to make the reader understand his ideas by sketching in vivid scenes his own experience. The story "Cat in the rain" reflects the writer's approach to life in general. It is about an American couple who are spending their vacations in Italy. The writer leaves the surface comparatively bare: the meaning is plain and simple. A close study of the story for the purpose of examining its style involves a careful observation and a detailed description of the language phenomena at various levels. The text of the story is not homogeneous: it is interrupted with the elements of description and the characters' dialogues. The writer's strong sense of place is revealed by the use of foreignisms: "Si, si, signora, brutto tempo" and so on. The very structure of the story adds to the effect of implication but the actual meaning of what is going on is not clear at the beginning of the story, as the feelings suggested by the writer are not precisely determined. The plot of the story is meant to begin before the narration itself starts. There isn't any preface to the story, the reader knows nothing about the couple's past. Hemingway shows his characters in a certain period of their lives - his favorite device. The story begins with the description of the hotel where they stayed. At first sight everything seems to be ideal: a cosy room on the second floor, lovely view from the window. And only the description of the rain evokes the mood of sadness in the reader. To bring home to the reader this air of melancholy which is felt when it is raining, the author uses such stylistic device as parallel constructions: "The rain dripped from the palm trees. The water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain ". One can notice that nouns rain, pools, sea belong to one semantic sphere - the water. This stylistic device is employed by the author to create the atmosphere of inevitability. One can not hide from the rain. Water is everywhere: it is on the ground, it is pouring from the heavens as though the nature weeps for something. All this pricks the reader's ears and makes him think that something will happen with this American couple. In this abstract the author also resorts to the help of stylistic device known as alliteration, namely the repetition of the sounds -r- and -l-: "Rain dripped from the palm trees, the sea broke in a long line in the rain" which brings the necessary measured rhythm into the utterance. Skillfully combining these three stylistic devices the writer obtains the needed effect: within three sentences he gives an exhaustive picture of one of the melancholic rainy evenings when time goes by so slowly. It is also the syntax that serves for this purpose. The author resorts to parallel constructions consisting of short simple sentences to create a downcast atmosphere of dull, monotonous evening and at the same time presentiment and alarming anticipation of something that is likely to happen in the nearest time. In such deadly boring evening the American girl saw a cat in the rain. "The cat sat under the table and tried to make herself so compact that she wouldn't be dripped on". Suddenly the girl felt strong inexplicable desire to get this cat. Maybe she just pitied it. It must have been a miserable spectacle: wet, homeless cat crouching under the table in the empty square. The girl decided to go down and get this cat. Here the reader gets acquainted with her husband. He is lying on the bed and reading and he has no desire to go out in such weather for the cat his wife wants so much. Although he proposed it but sooner out of politeness and he did not insist. "Don't get wet"- he said, but it wasn't a care - he said it just to say something. Later the reader

can see that the hotel-keeper gives the girl more attention than her own husband. That's why she liked the owner of the hotel so much. Emphasizing the girl's attitude to the hotel-keeper the author resorts to repetition: "She liked the deadly serious way he received any complains. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands ". Unconsciously comparing him with her indifferent husband she liked him because he displayed a kind of attention to her. He always bowed seeing her. His attention can be explained by the fact that he was the owner of the hotel and it was his due to take care of his clients, especially if they were foreigners. He just wanted them to feel comfortable and convenient. He displayed paternal care and attention to her. Maybe the girl was disposed to the hotel-keeper because he reminded her of her own father who was always kind to her. Anyway, it was so pleasant for the girl to feel sympathy and care. The author says: "The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance". That is the reason she liked him. He made her feel important. He listened to her every word and request, and she knew that her every little whim will be fulfilled, and that can not be said about her husband who never worried about her feelings. Quite the opposite picture the reader can see when the girl went upstairs in her room. The only reaction of her husband was the question if she got the cat. He did not notice her disappointment. Suddenly the girl felt unhappy. Through her sad monologue the writer shows all her dissatisfaction with the life, beginning with the absence of the cat and ending with her short clipped hair. "I get so tired of it"- she says about her hair, but it is not just looking like a boy that she is tired of. She is tired of a boring life, of her indifferent and selfish husband who remains deaf to her despair. She does not say directly that she is not satisfied with her family life. But the reader can see it in the context. She says: "I want to pull my hair back tight and smooth and make a big knot at the back that I feel. I want to have a kitty to sit on my lap and purr when I stroke her". She wants to have long hair to look solid and respectable. She wants to have children and her own house which she associates with silver and candles. And the cat in her dreams is a symbol of refuge, something that she corresponds with such notions as home and cosiness. The author underlines the idea of dissatisfaction using repetition. In importunate repetition of the construction "I want" the reader can see the girl's emotional state. This stylistic device discloses her excitement, she is on the verge of hysterics. The emotional tension increases. "And I want to eat at a table with my own silver, and I want candles. And I want it to be spring and I want to brush up my hair out in front of the mirror and I want the kitty and I want some new clothes ". Here is an example of polysyndeton. The abundant use of the conjunction and makes the members of enumeration more conspicuous and also serves to emphasize the girl's state of confusion. The syntax also contributes to the effect of extreme agitation of the girl. The writer deliberately avoids the use of commas in the girl's speech to show uninterrupted, without any pauses flow of speech which testifies to her emotional excitement. This abstract may be regarded as the climax of the story. Here the emotional tension reaches its highest degree. The girl throws out all her discontent, all her negative emotions which she accumulated during her joint life with her husband. Then the peak of the climax comes: "Oh, shut up and get something to read" says her husband. Estrangement grows between two people. The girl

feels insulted and stays looking out of the window. It is still raining. The rain is present during the whole narration. It is the silent witness of the running high drama. The rain pierces the plot of the story and has a symbolic meaning. It symbolizes their unfortunate family life. The girl stubbornly continues: "Anyway I want a cat - she says. -I want a cat. I want a cat now . If I can't have long hair or any fun, I can have a cat". Suddenly she realizes that her marital life was not successful and the cat for her is the only possibility to feel satisfaction. But her husband does not care about it. He even does not listen to her. Probably he never mused over their joint life. To the end of the story the author gratifies the girl's wish and she gets the cat. But it is not that very cat from the street. It is a fat replete Tom-cat sent by the hotel-keeper. Then the writer impartially leaves the reader to guess further development of the events. But it is this very device that makes the reader realize that the girl won't be satisfied, that she never be happy with her husband. And this big tortoise-shell cat does not symbolize home and cosiness, it won't bring her happiness, sooner it symbolizes missed opportunity The main stylistic device the story is built upon is suspense. The author deliberately postpones the denouement keeping the reader in pressing anticipation. Hemingway's wonderful mastery of the language permits him to keep the reader tense till the denouement. Although everything seems to lie on the surface, but indeed the reader should make a great effort to derive the unspoken reference from the description of the facts. Hemingway's scrupulous attention to details permits him to introduce the hidden idea between the lines, without saying it directly. Hemingway's talent lies in deep psychological insight into human nature.

6. TIPS FOR POETRY ANALYSIS

1. Read the poem silently to yourself, then read it out loud. Then read it once more silently. You do not have to memorize a poem to write convincingly about it, but you should know it fairly thoroughly.
2. Decide what you think the poem is about. If you are absolutely mystified, consider writing a paraphrase, which is a line-by-line "translation" of the poem into plain language. Once you've made a general decision about the poem's meaning, write it down so that you can refer to it as you look at the details of the poem.
3. Pay special attention to unusual words. It is often helpful to ask yourself what the most important word in a line, couplet, or stanza is. You can also look for words with unusual connotations. Make a note of these, especially if the word suggests something that you didn't expect to see.
4. Identify examples of poetic devices. In the margins, simply make a note of what kinds of poetic devices you find. Don't worry about explaining them quite yet. Keep a list of poetic devices handy. If your instructor has emphasized certain devices above others, such as metaphor and imagery, put those at the top of the list.

5. Mark lines which most directly speak about the meaning of the poem. These lines will probably be most useful in supporting your thesis. Place a different mark by the lines that remain confusing or mysterious. Return to these last.

6. Draft your paper by writing down your thesis from Step 2, and try to support your interpretation of the poem by explaining the lines you marked in Step 5. Be sure to mention not only what the lines mean, but also how the specific language helps make that meaning; refer to Steps 3 and 4 for help with this.

7. Return to the lines that confused you. Decide how you can make them fit what you think the poem means. Be creative with this part, and don't be afraid of coming up with an outlandish idea. If you think there is no way to make these lines fit the poem, consider changing the meaning you wrote down in Step 2 to incorporate them.

8. Begin your paper with your thesis. Support the thesis with a citation of lines and their meaning. Finally add how examples of poetic devices emphasize the details and meaning of the poem.

Poetry Analysis

When we analyze a poem, there are three main categories we examine:

- 1.Content
- 2.Style
- 3.Theme & Evaluation

Content: When we examine the content of a poem, we're looking for:

The reader's first impressions
What the poem may look like on its surface
An examination of the poet (or poetic voice)
The poem's context
An examination of the poem's title
Identification of conflicts within the poem
A discussion about tone and mood

First Impressions - After reading the poem for the first time, it is helpful to record your first impressions:

Interesting Words
Possible Subject

Your impressions will change as you re-read the poem. You might begin by writing something like:

Upon first reading, a reader may be given the impression that Robert Frost is writing about walking through a woods on a nice fall day. He speaks of two roads and...

On the Surface - This accompanies the first impressions part of your analysis. This is where the reader tells the audience what the poem appears to be about before he/she looks at the figures of speech and imagery.

Poet & Poetic Voice - Before offering any sort of analysis, you must first find out a little bit about the poet who created the poem. This requires a little bit of research.

It is also important to remember that some poets don't write as themselves. They often adopt a persona to be the speaker (or voice) of the poem. Often, the poetic voice could be expressing an emotion that the poet may or may not share.

Who is the ADDRESSEE of the poem? To whom is the speaker speaking?

Context - This is where learning a little bit about the poet comes in very handy. What circumstances must have existed to make this poet create this poem? Details about the poet's life. What's happening in society (wars, marriage, etc) then. Does the poem address a social, psychological, historical, or mythical phenomenon?

Title - You have to assume that the poet chose the title of his/her poem after a lot of thought. How does it fit? Is it a good title to represent the poem? How does it relate to the ideas in the poem? Do you think it is an appropriate title? Why do you think he/she decided to name the poem by this title?

Conflicts - This may or not be present in the poem, but it is often central to many poems. Must be identified if present. Often, poems with an emotional theme are built around a conflict. It is important to identify this conflict because it is the conflict in the poet's life that probably forced him/her to write the poem. How do these conflicts help propel the poem forward?

Tone: All About the Poet - Tone is the poet's attitude towards his/her subject. Tone is projected through poetic voice. It is created through diction(word choice), rhythm, rhyme, and use of imagery. It may be mournful, angry, reflective, melancholy, joyful, bitter, ironic, etc. (Usually expressed as an adjective) By picking up the tone of a poem, you'll be better able to understand its intended meaning.

When discussing tone, it is important for you to find examples of lines/diction in the poem which support your choice.

Mood: All About You - Mood is how the reader is supposed to feel after reading the poem. It describes the atmosphere the poem creates. How do you think the poet wanted you to feel? Chances are that a poet who uses a melancholy tone will create a bright and lively mood in the reader. Choice of words and imagery are what create tone. Again,

mood is usually expressed as an adjective (angry, reflective, melancholy, bitter, excited, happy, etc.)

Again, find examples of lines/diction in the poem which explain how this mood is created.

Style: Looking at a poem's style requires the reader to dig deeper than the surface and examine such things as:

The type of poem we're examining
The poem's diction(word choices)
Identification and examination of figures of speech
Identification of images and symbolism in the poem
The parts of the poem appealing to the reader's senses
The structure of the poem (if it has any structure, that is)

Type of Poem - Popular poetry forms include:

Lyric (short and musical; most often rhymed)
Sonnet (14 lines with a definite rhyme scheme)
Ballad (a lyric poem which tells a story)
Ode (poem written in praise of something)
Epic (a long, heroic poem with elevated language)
Dramatic Monologue (a conversation)
Free Verse (no particular structure)
Elegy (like a eulogy, only in poem)

Diction - This is the poet's word choice. Upon reading the poem, make sure to discover the meanings of unfamiliar words and phrases, allusions, and other unfamiliar elements. This doesn't necessarily have to be part of your analysis, but it will definitely help your understanding. Is the poem free of clichés? Are the words concrete or abstract? How does the diction contribute to or detract from the poem?

Remember, you must comment on the diction and then offer examples to support your claims.

Figures of Speech - The key to discussing and understanding poetry is in deciphering its figurative language, which includes **Figures of speech** (simile, metaphor, oxymoron, etc.)Does the poet use figurative language? Each must be identified and then explained. Without an explanation of what the figure of speech means, all you have proven is that you can identify various figures of speech.

Tie them to the poem by telling what they mean, both literally and figuratively.

Imagery & Symbolism - Are there concrete images that the poet wants the reader to see, hear, smell, touch, taste? •What images does the poem evoke? How are they evoked? How do different images connect or contrast with one another? Are there other aural (onomatopoeia, alliteration) and visual (achieved through simple description) details?

Structure - Structure usually applies to poems that must follow a certain structure like sonnets, limericks, haiku, etc.

The way the lines are organized and grouped.

Line length?

Rhyme, rhythm, and its division (or not) into stanzas.

Stanzas (line groupings)

Couplet (a pair of lines that rhyme)

Triplet (three rhyming lines)

Quatrain (four rhyming lines)

Rhyme Scheme (lines that rhyme with one another)

Rhythm (the existence of a regular beat –it can give the poem a feeling of energy and life; think of how rhythm enhances music).

Theme & Evaluation: In the final part of the analysis, the reader offers his/her ideas about possible themes that are present in the poem.

Also, the reader communicates his/her final thoughts about the poem in general and the poem's relationship to modern life.

Theme - Does this poem have an underlying message? Does this poem try to tell us something about life, humanity, or something else? Is the poem trying to teach the reader a lesson of some sort?

Evaluation - Does the poet succeed in recreating his/her experiences within the reader? How? Is the experience intensely felt by the reader? Does the poem succeed in sharpening the reader's awareness of something significant?

In the final part of the analysis, the reader offers his/her final thoughts about the poem in general.

An educated guess about the poem's theme. The reader's judgment of the poem. You decide whether the poet achieved his/her purpose

Discussion of how the poem's theme relates to present-day life and/or experiences.

Go through the poem line by line –don't leave anything without analysis.

This is a formal paper. You don't write using 'I'. Instead, when commenting on the poem, you should say 'the reader' or 'one'.

Remember, you are making judgments about this poem. Any time you make a judgment, you should support yourself with evidence (lines/phrases) from the poem itself.

7. POEM ANALYSIS. SYMPATHY BY PAUL LAURENCE DUNBAR

SYMPATHY

By Paul Laurence Dunbar (1872-1906)

*I KNOW what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals--
I know what the caged bird feels!*

*I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting--
I know why he beats his wing!
I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,--
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings--
I know why the caged bird sings!*

POEM ANALYSIS

By Gary R. Hess

Paul Laurence Dunbar's poem titled "Sympathy" is a metaphor for what it means to be a black male during the 1800s. As a poet, Dunbar was praised as the Poet Laureate of the black race, but at the same time he was criticized for being too pro-white within his writings. With this being said, much of Dunbar's literary success didn't happen until the second-half of the 20th century.

Dunbar was an intelligent man who wrote in both common English and black dialect. Poetic scholars like William Dean Howells has suggested Dunbar's poetry can be divided into two specific groups: dialect and literary. It is often believed that Dunbar's poetry written in dialect is a more authentic view of himself and his culture.

This poem, "Sympathy", is an example of Dunbar's literary poems. However, this poem does serve cultural significance even without Dunbar's use of dialect. This poem is made up of three stanzas with each consisting of a rhyming pattern: ABCCBAA, ABAABAA, ABCCBAA.

"Sympathy" is about a bird who is peeking outside his cage and sees a beautiful landscape with the sun shining bright. The author continues the poem by stating he knows the way the bird feels. The second stanza mentions the bird clanging his wings against the bars until it bleeds. The bird's "old, old scars" suggests that the bird has done this many times before, wanting terribly to get out. The author also wants to get out. The final stanza is about the bird singing, not of "joy or glee" but of prayer. The bird is asking God to let him leave his cage to enjoy the beauties of the outside world. Dunbar states he knows why the bird acts this way and even suggests that he does the same.

This writing is a metaphor for how Dunbar feels about his life and how many blacks felt about their own during the time of its writing. They felt trapped inside a cage, wishing they could get out and enjoy the other areas of life the same way whites could. They wanted to enjoy the river and the "springing grass." However, no matter how hard they tried and prayed, it wasn't possible. But even knowing their fate, they continue trying.

IV. FOR PRACTICE:

1. READ THE FOLLOWING SHORT STORIES AND PRACTICE THE READING STRATEGIES AND TIPS FOR WRITING A LITERARY ANALYSIS PAPER. ANALYSE THE STORIES.

The Last Leaf by O. Henry

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hote of an Eighth street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

"She has one chance in—let us say, ten," he said, as he shook down the mercury in his clinical thermometer. "And that chance is for her to want to live. This way people have of lining-up on the side of the undertaker makes the entire pharmacopeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She—she wanted to paint the Bay of Naples some day," said Sue.

"Paint?—bosh! Has she anything on her mind worth thinking about twice—a man, for instance?"

"A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth—but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent. from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting—counting backward.

"Twelve," she said, and a little later "eleven;" and then "ten," and "nine;" and then "eight" and "seven," almost together.

Sue looked solicitously out the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear. Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were—let's see exactly what he said—he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'till I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes, plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der prain of her? Ach, dot poor lettle Miss Johnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old—old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not bose? Go on. I come mit you. For half an hour I haf peen trying to say dot I am ready to bose. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill baint a masterpiece, and ve shall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

Wearily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth

now, and some milk with a little port in it, and—no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook."

An hour later she said.

"Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is—some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You've won. Nutrition and care now—that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and—look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece—he painted it there the night that the last leaf fell."

Caged

By L.E.Reeve

Purcell was a small, fussy' man; red cheeks and a tight melon-like stomach. Large glasses so magnified his eyes as to give him the appearance of a wise and kind owl. He owned a pet shop. He sold cats and dogs and monkeys; he dealt in fish food and bird seed, prescribed remedies for ailing canaries, on his shelves there were long rows of cages. He considered himself something of a professional man. There was a constant stir of life in his shop. The customers who came in said: "Aren't they cute"! Look at that little monkey! They're sweet. "And Mr. Purcell himself would smile and rub his hands and nod his head. Each morning, when the routine of opening his shop was completed,

it was the proprietor's custom to perch on a high stool, behind the counter, unfold his morning paper, and digest the day's news.

It was a raw, wintry day. Wind gusted against the high, plate-glass windows. Having completed his usual tasks, Mr. Purcell again mounted the high stool and unfolded his morning paper. He adjusted his glasses, and glanced at the day's headlines. There was a bell over the door that rang whenever a customer entered. This morning, however, for the first time Mr. Purcell could recall, it failed to ring. Simply he glanced up, and there was the stranger, standing just inside the door, as if he had materialized out of thin air. The storekeeper slid off his stool. From the first instant he knew instinctively, that the man hated him; but out of habit he rubbed his hands, smiled and nodded. "Good morning," he beamed. "What can I do for you?" "The man's shiny shoes squeaked forward. His suit was cheap, ill-fitting, but obviously new. Ignoring Purcell for the moment, he looked around the shadowy shop. "A nasty morning," volunteered the shopkeeper. He clasped both hands across his melon-like stomach, and smiled importantly. Now what was it you wanted?" "The man stared closely at Purcell, as though just now aware of his presence. He said, "I want something in a cage." "Something in a cage?" Mr. Purcell was a bit confused. "You mean – some sort of pet?" "I mean what I said!" snapped the man. "Something in a cage. Something alive that's in a cage." "I see," hastened the storekeeper, not at all certain that he did. "Now let me think. A white rat, perhaps? I have some very nice white rats." "No!" said the man. "Not rats. Something with wings. Something that flies." "A bird!" exclaimed Mr. Purcell. "A bird's all right." The customer pointed suddenly to a cage which contained two snowy birds. "Doves? How much for those?" "Five-fifty," came the prompt answer. "And a very reasonable price. They are a fine pair." "Five-fifty?" The man was obviously disappointed. He produced a five-dollar bill. "I'd like to have those birds. But this is all I've got. Just five dollars. "Mentally, Mr. Purcell made a quick calculation, which told him that at a fifty cent reduction he could still reap a tidy profit. He smiled kindly "My dear man, if you want them that badly, you can certainly have them for five dollars." "I'll take them." He laid his five dollars on the counter. Mr. Purcell unhooked the cage, and handed it to his customer. "That noise!" The man said suddenly. "Doesn't it get on your nerves?" "Noise? What noise?" Mr. Purcell looked surprised. He could hear nothing unusual. "Listen." The staring eyes came closer. "How long d'you think it took me to make that five dollars?" "The merchant wanted to order him out of the shop. But oddly enough, he couldn't. He heard himself asking, "Why – why, how long did it take you?" "The other laughed. "Ten years! At hard labour. Ten years to earn five dollars. Fifty cents a year. "It was best, Purcell decided, to humor him. "My, my! Ten years. That's certainly a long time. Now"

"They give you five dollars," laughed the man, "and a cheap suit, and tell you not to get caught again. "The man swung around, and stalked abruptly from the store. Purcell sighed with sudden relief. He walked to the window and stared out. Just outside, his peculiar customer had stopped. He was holding the cage shoulder-high, staring at his purchase. Then, opening the cage, he reached inside and drew out one of the doves. He tossed it into the air. He drew out the second and tossed it after the first. They rose like balls and were lost in the smoky gray of the wintry city. For an instant the liberator's silent gaze watched them. Then he dropped the cage and walked away. The merchant

was perplexed. So desperately had the man desired the doves that he had let him have them at a reduced price. And immediately he had turned them loose. "Now why," Mr. Purcell muttered, "did he do that?" He felt vaguely insulted.

A dark brown dog by Stephahn Crane

A child was standing on a street-corner. He leaned with one shoulder against a high board-fence and swayed the other to and fro, the while kicking carelessly at the gravel. Sunshine beat upon the cobbles, and a lazy summer wind raised yellow dust which trailed in clouds down the avenue. Clattering trucks moved with indistinctness through it. The child stood dreamily gazing.

After a time, a little dark-brown dog came trotting with an intent air down the sidewalk. A short rope was dragging from his neck. Occasionally he trod upon the end of it and stumbled.

He stopped opposite the child, and the two regarded each other. The dog hesitated for a moment, but presently he made some little advances with his tail. The child put out his hand and called him. In an apologetic manner the dog came close, and the two had an interchange of friendly pattings and waggles. The dog became more enthusiastic with each moment of the interview, until with his gleeful caperings he threatened to overturn the child. Whereupon the child lifted his hand and struck the dog a blow upon the head. This thing seemed to overpower and astonish the little dark-brown dog, and wounded him to the heart. He sank down in despair at the child's feet. When the blow was repeated, together with an admonition in childish sentences, he turned over upon his back, and held his paws in a peculiar manner. At the same time with his ears and his eyes he offered a small prayer to the child.

He looked so comical on his back, and holding his paws peculiarly, that the child was greatly amused and gave him little taps repeatedly, to keep him so. But the little dark-brown dog took this chastisement in the most serious way, and no doubt considered that he had committed some grave crime, for he wriggled contritely and showed his repentance in every way that was in his power. He pleaded with the child and petitioned him, and offered more prayers.

At last the child grew weary of this amusement and turned toward home. The dog was praying at the time. He lay on his back and turned his eyes upon the retreating form.

Presently he struggled to his feet and started after the child. The latter wandered in a perfunctory way toward his home, stopping at times to investigate various matters. During one of these pauses he discovered the little dark-brown dog who was following him with the air of a footpad.

The child beat his pursuer with a small stick he had found. The dog lay down and prayed until the child had finished, and resumed his journey. Then he scrambled erect and took up the pursuit again.

On the way to his home the child turned many times and beat the dog, proclaiming with childish gestures that he held him in contempt as an unimportant dog, with no value save for a moment. For being this quality of animal the dog apologized and eloquently expressed regret, but he continued stealthily to follow the child. His manner grew so very guilty that he slunk like an assassin.

When the child reached his door-step, the dog was industriously ambling a few yards in the rear. He became so agitated with shame when he again confronted the child that he forgot the dragging rope. He tripped upon it and fell forward.

The child sat down on the step and the two had another interview. During it the dog greatly exerted himself to please the child. He performed a few gambols with such abandon that the child suddenly saw him to be a valuable thing. He made a swift, avaricious charge and seized the rope.

He dragged his captive into a hall and up many long stairways in a dark tenement. The dog made willing efforts, but he could not hobble very skilfully up the stairs because he was very small and soft, and at last the pace of the engrossed child grew so energetic that the dog became panic-stricken. In his mind he was being dragged toward a grim unknown. His eyes grew wild with the terror of it. He began to wiggle his head frantically and to brace his legs.

The child redoubled his exertions. They had a battle on the stairs. The child was victorious because he was completely absorbed in his purpose, and because the dog was very small. He dragged his acquirement to the door of his home, and finally with triumph across the threshold.

No one was in. The child sat down on the floor and made overtures to the dog. These the dog instantly accepted. He beamed with affection upon his new friend. In a short time they were firm and abiding comrades.

When the child's family appeared, they made a great row. The dog was examined and commented upon and called names. Scorn was leveled at him from all eyes, so that he became much embarrassed and drooped like a scorched plant. But the child went sturdily to the center of the floor, and, at the top of his voice, championed the dog. It happened that he was roaring protestations, with his arms clasped about the dog's neck, when the father of the family came in from work.

The parent demanded to know what the blazes they were making the kid howl for. It was explained in many words that the infernal kid wanted to introduce a disreputable dog into the family.

A family council was held. On this depended the dog's fate, but he in no way heeded, being busily engaged in chewing the end of the child's dress.

The affair was quickly ended. The father of the family, it appears, was in a particularly savage temper that evening, and when he perceived that it would amaze and anger everybody if such a dog were allowed to remain, he decided that it should be so. The child, crying softly, took his friend off to a retired part of the room to hobnob with him, while the father quelled a fierce rebellion of his wife. So it came to pass that the dog was a member of the household.

He and the child were associated together at all times save when the child slept. The child became a guardian and a friend. If the large folk kicked the dog and threw things at him, the child made loud and violent objections. Once when the child had run, protesting loudly, with tears raining down his face and his arms outstretched, to protect his friend, he had been struck in the head with a very large saucepan from the hand of his father, enraged at some seeming lack of courtesy in the dog. Ever after, the family were careful how they threw things at the dog. Moreover, the latter grew very skilful in avoiding missiles and feet. In a small room containing a stove, a table, a bureau and

some chairs, he would display strategic ability of a high order, dodging, feinting and scuttling about among the furniture. He could force three or four people armed with brooms, sticks and handfuls of coal, to use all their ingenuity to get in a blow. And even when they did, it was seldom that they could do him a serious injury or leave any imprint.

But when the child was present, these scenes did not occur. It came to be recognized that if the dog was molested, the child would burst into sobs, and as the child, when started, was very riotous and practically unquenchable, the dog had therein a safeguard.

However, the child could not always be near. At night, when he was asleep, his dark-brown friend would raise from some black corner a wild, wailful cry, a song of infinite lowness and despair, that would go shuddering and sobbing among the buildings of the block and cause people to swear. At these times the singer would often be chased all over the kitchen and hit with a great variety of articles.

Sometimes, too, the child himself used to beat the dog, although it is not known that he ever had what could be truly called a just cause. The dog always accepted these thrashings with an air of admitted guilt. He was too much of a dog to try to look to be a martyr or to plot revenge. He received the blows with deep humility, and furthermore he forgave his friend the moment the child had finished, and was ready to caress the child's hand with his little red tongue.

When misfortune came upon the child, and his troubles overwhelmed him, he would often crawl under the table and lay his small distressed head on the dog's back. The dog was ever sympathetic. It is not to be supposed that at such times he took occasion to refer to the unjust beatings his friend, when provoked, had administered to him.

He did not achieve any notable degree of intimacy with the other members of the family. He had no confidence in them, and the fear that he would express at their casual approach often exasperated them exceedingly. They used to gain a certain satisfaction in underfeeding him, but finally his friend the child grew to watch the matter with some care, and when he forgot it, the dog was often successful in secret for himself.

So the dog prospered. He developed a large bark, which came wondrously from such a small rug of a dog. He ceased to howl persistently at night. Sometimes, indeed, in his sleep, he would utter little yells, as from pain, but that occurred, no doubt, when in his dreams he encountered huge flaming dogs who threatened him direfully.

His devotion to the child grew until it was a sublime thing. He wagged at his approach; he sank down in despair at his departure. He could detect the sound of the child's step among all the noises of the neighborhood. It was like a calling voice to him.

The scene of their companionship was a kingdom governed by this terrible potentate, the child; but neither criticism nor rebellion ever lived for an instant in the heart of the one subject. Down in the mystic, hidden fields of his little dog-soul bloomed flowers of love and fidelity and perfect faith.

The child was in the habit of going on many expeditions to observe strange things in the vicinity. On these occasions his friend usually jogged aimfully along behind. Perhaps, though, he went ahead. This necessitated his turning around every quarter-minute to make sure the child was coming. He was filled with a large idea of the importance of

these journeys. He would carry himself with such an air! He was proud to be the retainer of so great a monarch.

One day, however, the father of the family got quite exceptionally drunk. He came home and held carnival with the cooking utensils, the furniture and his wife. He was in the midst of this recreation when the child, followed by the dark-brown dog, entered the room. They were returning from their voyages.

The child's practised eye instantly noted his father's state. He dived under the table, where experience had taught him was a rather safe place. The dog, lacking skill in such matters, was, of course, unaware of the true condition of affairs. He looked with interested eyes at his friend's sudden dive. He interpreted it to mean: Joyous gambol. He started to patter across the floor to join him. He was the picture of a little dark-brown dog en route to a friend.

The head of the family saw him at this moment. He gave a huge howl of joy, and knocked the dog down with a heavy coffee-pot. The dog, yelling in supreme astonishment and fear, writhed to his feet and ran for cover. The man kicked out with a ponderous foot. It caused the dog to swerve as if caught in a tide. A second blow of the coffee-pot laid him upon the floor.

Here the child, uttering loud cries, came valiantly forth like a knight. The father of the family paid no attention to these calls of the child, but advanced with glee upon the dog. Upon being knocked down twice in swift succession, the latter apparently gave up all hope of escape. He rolled over on his back and held his paws in a peculiar manner. At the same time with his eyes and his ears he offered up a small prayer.

But the father was in a mood for having fun, and it occurred to him that it would be a fine thing to throw the dog out of the window. So he reached down and grabbing the animal by a leg, lifted him, squirming, up. He swung him two or three times hilariously about his head, and then flung him with great accuracy through the window.

The soaring dog created a surprise in the block. A woman watering plants in an opposite window gave an involuntary shout and dropped a flower-pot. A man in another window leaned perilously out to watch the flight of the dog. A woman, who had been hanging out clothes in a yard, began to caper wildly. Her mouth was filled with clothes-pins, but her arms gave vent to a sort of exclamation. In appearance she was like a gagged prisoner. Children ran whooping.

The dark-brown body crashed in a heap on the roof of a shed five stories below. From thence it rolled to the pavement of an alleyway.

The child in the room far above burst into a long, dirgelike cry, and toddled hastily out of the room. It took him a long time to reach the alley, because his size compelled him to go downstairs backward, one step at a time, and holding with both hands to the step above.

When they came for him later, they found him seated by the body of his dark-brown friend.

2. READ THE FOLLOWING POEMS AND PRACTICE TIPS FOR POETRY ANALYSIS. ANALYSE THEM. MEMORIZE THE POEMS.

The Human Seasons

by John Keats

*Four seasons fill the measure of the year;
There are four seasons in the mind of Man:
He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:
He has his Summer, when luxuriously
Spring's honeyed cud of youthful thought he loves
To ruminat, and by such dreaming high
Is nearest unto heaven: quiet coves
His soul has in its Autumn, when his wings
He furlerh close; contented so to look
On mists in idleness -to let fair things
Pass by unheeded as a threshold brook: -
He has his Winter too of pale misfeature,
Or else he would forgo his mortal nature.*

Alone

by Edgar Allan Poe

*From childhood's hour I have not been
As others were - I have not seen
As others saw - I could not bring
My passions from a common spring -
From the same source I have not taken
My sorrow - I could not awaken
My heart to joy at the same tone -
And all I lov'd - I lov'd alone -
Then - in my childhood - in the dawn
Of a most stormy life - was drawn
From ev'ry depth of good and ill
The mystery which binds me still -
From the torrent, or the fountain -
From the red cliff of the mountain -
From the sun that 'round me roll'd
In its autumn tint of gold -
From the lightning in the sky
As it pass'd me flying by -
From the thunder, and the storm -
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view -*

Sonnet 18: Shall I Compare Thee To A Summer's Day?
W. Shakespeare

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.*

Sonnet 18: Translation to modern English

Shall I compare you to a summer's day? You are more lovely and more moderate: Harsh winds disturb the delicate buds of May, and summer doesn't last long enough. Sometimes the sun is too hot, and its golden face is often dimmed by clouds. All beautiful things eventually become less beautiful, either by the experiences of life or by the passing of time. But your eternal beauty won't fade, nor lose any of its quality. And you will never die, as you will live on in my enduring poetry. As long as there are people still alive to read poems this sonnet will live, and you will live in it.

Sonnet 130: My Mistress' Eyes Are Nothing Like The Sun
W. Shakespeare

*My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,*

As any she belied with false compare.

Sonnet 130: Translation to modern English

My mistress' eyes are nothing like the sun; coral is far more than her lips are. If snow is white, all I can say is that her breasts are a brownish grey colour. If hairs can be compared with wires then black hairs grow on her head. I know what pink, red and white roses look like but I don't see any roses in her cheeks. And there's more pleasure in some perfumes than there is in my mistress' reeking breath! I love her voice although I know that music is more pleasing to the ear. I admit I've never seen a goddess walking; when my mistress walks she treads firmly on the ground. And yet, by heaven, I think that my love is as unique as any woman who is the subject of a romantic poem.

SUPPLEMENT

Conventions for Writing a Literary Analysis Paper

Your Writing Style and Voice - Use formal, academic diction (word choice) in a literary analysis. Therefore, write in the third person. First person (I, me, our, we, etc.) and second person (you) are too informal for academic writing, and most literature professors prefer students to write in third person.

The Literary Present - Do not write about a literary text in the past tense. Instead, use the “literary present.” Literary works are considered to exist in the present tense. In academic writing, it is expected that you will write a literary analysis in the present tense.

Audience - Consider your audience as you write your literary analysis. Assume that your audience is your professor and other students in your class. Remember, you do not need to retell or summarize the piece of literature. Instead, **your purpose is to analyze and interpret the literary work** in relation to your thesis (your argument). Therefore, **avoid plot summary** in a literary analysis.

Organization - As with other types of academic writing, a literary analysis should adhere to the introduction, body paragraph, conclusion model.

Your argument and your voice must carry the weight in a literary analysis paper. Even if you incorporate research in your paper, be sure that it supports your own argument and does not overtake *your voice*.

Again, avoid plot summary, and construct a specific thesis statement that conveys a claim that you will prove in your body paragraphs.

1. Introductory Paragraph

The **thesis statement** should typically appear in your first paragraph and is usually embedded at the end of this introductory paragraph.

In a lengthy research paper, sometimes the thesis statement appears in the second paragraph.

You must make clear, full reference to the literary work and author you are writing about somewhere in your introductory paragraph.

Include any relevant background information that your reader might need to understand your overall purpose.

2. Body/Developmental Paragraphs

Each subsequent paragraph after the introduction must include topic sentences, and these topic sentences, as well as the content of each paragraph, must support the thesis statement.

Topic sentences (usually the first sentence in each paragraph):

1. Relate the details of the paragraph to your overall thesis.
2. Tie the details of the paragraph together (paragraph unity).

A solid literary analysis contains an explanation of your ideas and evidence from the text for the purpose of supporting your ideas. **Textual evidence** consists of **specific details, direct quotations, summaries, and/or paraphrases**.

The substance of each of your body paragraphs will be the explanations, summaries, paraphrases, specific details, and direct quotations you need to support and develop the more general statement you have made in your topic sentence.

3. Conclusion

The conclusion should tie together your essay's argument and ideas. Some approaches to the conclusion are as follows: restating the thesis (in different words) and expanding on its importance, summarizing the essay's main points and pondering their significance, commenting on the literary work from a difference perspective.

The conclusion should not introduce a new topic that has not been touched on in your essay.

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