

## **The Realization of the Literary Analysis**

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### **Abstract**

Analysis of any narrative generally considers focusing on the structural components of the text and interpreting the main aspects of its content. Specifically, the emphasis is put on the schematic presentation of the techniques, functions of expressive means, atmosphere and tone of the passage. To realize the thorough and complete analysis we suggest the algorithm with the narrative elements and constitutive parts of the text interpretation.

### **1. Introduction**

In prose novelists or short story writers make meaning by means of different narrative techniques and expressive means. To identify the peculiar features of each narrative passage the following algorithm can be implemented into the process of the literary analysis. Thus, the methods that authors use to convey their message or to achieve their purpose are distinguished and analysed more effectively and to a greater extent.

## 2.1 Algorithm for the literary analysis

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

**II. Give a general definition of the text under study:**

**1. Narrative Voices** 1) (a homodiegetic narrator/ a heterodiegetic narrator; an omniscient narrator/ an unreliable narrator/ a second person narrative/ free indirect style); 2) an overt narrator/ a covert narrator

**2. Focalization** – an external focaliser/ an internal focaliser/ a character focaliser

**3. Narrative Modes:** 1) mimesis (the mimetic narrative mode)

2) diegesis (the diegetic narrative mode)

3) report

4) description /place/ time/ character

5) comment

**4. Representation of consciousness:** 1) Interior Monologue; 2) Psychonarration; 3) Narrated Monologue; 4) Stream-of-consciousness technique

**5. Time analysis:**

**1) *Tense in Narrative*** – Narrative Past/ Narrative Present/ A Tense Switch/ Gnomic Present

**2) *Duration*** – **scene** (real time- dialogue)/ **summary** (speed-up; story time is longer than discourse time)/ **stretch** (slow-down; discourse time exceeds story time)/ **ellipsis** (discourse time skips to a later period in story time)/ **pause** (story time comes to a standstill while discourse time continues)

**3) *Order*** – chronological/ anachronological (+flashforward and flashback)

**3.1 – Beginnings (the point of attack)** – ab ovo/ in medias res/ in ultimas res

**3.2 – Endings** – open/ closed

**4) *Frequency*** - **singulative** (an event takes place once and is referred to once)/ **repetitive** (an event takes place once but is referred to repeatedly) / **iterative** (an event takes place several times but is referred to only once)

**6. Character** – Techniques of characterization – **explicit // implicit**

Characterization 1) by the narrator (**authorial**); 2) by another character (**figural**); 3) **self-characterisation**; 4) **block characterization**

*Character functions:* protagonist/antagonist; major characters (multi-dimensional + dynamic; round); minor characters (mono-dimensional + static; flat// witness; foil; confidant)

**III. Define the prevailing mood and tone of the story.** It may be lyrical, dramatic, tragic, optimistic / pessimistic, melodramatic, sentimental, unemotional / emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.

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

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

**The prose style might include features such as:**

- Balance of narration and dialogue;
- Balance of description, exploration of thoughts and feelings and action;
- Construction of sentences (eg long or short; simple, compound or complex; questions, statements, exclamations or commands);
- Diction (Use of vocabulary) (e.g. poetic, colloquial, scholarly, plain, monosyllabic or polysyllabic); + denotation and connotation
- Amount of figurative language (e.g. metaphors, similes, symbols);
- Imagery (visual; auditory; tactile; olfactory; gustatory; organic; kinesthetic)
- Use of punctuation (e.g. dashes or colons, full speech punctuation or just dashes, use of commas)
- Syntax (simple; complex; loose; periodic; rhetorical question);
- Length of paragraphs;
- Contrast or juxtaposition;
- Other features unique to the voice of a writer (e.g. use of repetition, particular idioms or a rhythm that mimics the speaking voice).

## **Techniques to convey individual voices (dialogues):**

- The rhythm of their speech;
- The level or degree of formality/ informality= formal/informal register; the use of Standard English, dialect, Received Pronunciation, accent
- Repeated expressions/words and favourite phrases;
- Individual or unusual way of speaking;
- The length of their utterances;
- Signals of politeness or impoliteness;
- Indications of tone (italics; dashes, exclamations);
- The use of tags (reporting phrases)

At the final stage of the analysis we sum up our observations focusing on the aspects:

- 1) Characterization of the atmosphere/emotions and the tone/ attitude of description created by lexical, syntactic and graphico-phonetic peculiarities of the text;
- 2) Characterization of the implicit images of the author and the personages. What do we learn about the author's outlook, their attitude to the things and the people described? What do we learn about the personages' status of character, mood, habits, tastes through their appearance, clothes, manners, description of their homes and through their attitude to the surroundings?
- 3) The aesthetic functions of the extract – to reveal the character's/ author's outlook, attitude, feelings;
- 4) Our opinion about the message of the extract/ about the adequacy/inadequacy of the form; individual peculiarities of the author's style.

## **2.2 Context analysis (a sample based on *A Resumed Identity* by A. Bierce)**

### **I. Making Inferences in Context**

**Infer the meaning of underlined words and phrases.**

### *Part 1*

1)... the barking of a distant dog, which, repeated with mechanical iteration, served rather to accentuate than dispel the loneliness of the scene. 2) Endeavouring to orient himself, the man moved his eyes slowly ... 3) Behind them were men afoot, marching in column, with dimly gleaming rifles aslant above their shoulders. 4) ... the cannoneers riding with folded arms on limber and caisson. 5) ... the interminable procession came out of the obscurity ... 6) But he was not deaf, and that for the moment sufficed. 7) The bombardment of Port Royal was inaudible. 8) He was profoundly disquieted, ... 9) Then came a strong sense of personal peril, ... 10) From the safer seclusion of a clump of cedars he looked back. 11) ... the straight white road lay bare and desolate in the moonlight! 12) He sought with a terrible earnestness a solution of the mystery, ... 13) ... at last he roused himself from his abstraction ... 14) On every side lay cultivated fields showing no sign of war and war's ravages. 15) From the chimneys of the farmhouses thin ascensions of blue smoke signalled preparations for a day's peaceful toil. 16) Having stilled its immemorial allocution to the moon, the watch-dog was assisting a negro ... .

### *Part 2*

1)...the man was not in uniform and had not a martial bearing. 2) ... the stranger's uncommon greeting was perhaps in deference to the historic surroundings. 3) ... the man glanced down at his civilian attire, ... 4) ... with an amusing consciousness of his own resemblance to the loquacious barber of the Arabian Nights, ... 5) ... his half-penitent tormentor quietly watching him ... 6) ... till he disappeared beyond an array of trees.

### *Part 3*

1) ...the man slackened his pace, and now went forward, rather deviously, with a distinct feeling of fatigue. 2) It was lean and withered. 3) It was seamed and furrowed; ... 4) Between the massive blocks were strips of grass the leverage of whose roots had pushed them apart. 5) he fell, face downward, into the pool and yielded up the life that had spanned another life.

## **II. Give the equivalents to the underlined words.**

Unceasing motion;

An unfamiliar quality;

Fiercest conflicts;

Profoundly disquieted;

Uncanny silence;

Well-defined masses;

Inexpressibly astonished;

Immemorial allocution;

The uncommon greeting;

The non-committal reply

**III. Study the following sentences and answer the questions referring to them.**

1. Nowhere, indeed, was any sign or suggestion of life except the barking of a distant dog, which, repeated with mechanical iteration, served rather to accentuate than dispel the loneliness of the scene.

- What might be the suggestion of life for the character?
- What attributes to the character's state of being deserted?
- How did the man feel when hearing the dog?

2. The man could not rightly understand: he thought himself deaf; said so, and heard his own voice, although it had an unfamiliar quality that almost alarmed him; it disappointed his ear's expectancy in the matter of timbre and resonance.

- What made the man believe that he was deaf?
- What alarmed him?
- How did he accept the changes of his voice?

3. Having stilled its immemorial allocution to the moon, the watch-dog was assisting a negro who, prefixing a team of mules to the plough, was flatting and sharpening contentedly at his task.

- What is emphasized by the word *allocution*?
- What is the negro's attitude to his task?
- What effect is produced by the word *prefix* as a verb?

4. He turned and strode away, very much at random, across the dewy fields, his half-penitent tormentor quietly watching him from his point of vantage in the saddle till he disappeared beyond an array of trees.

- Did the man make his choice on the route?
- What was his pace?
- Why did the man disappear?
- Did the doctor feel compassion for the man?

**IV. What can you infer about the man in Part 1? What can you infer about the doctor? What can you infer about the man's occupation?**

**V. Give an account of mysterious or incongruous events/circumstances in Part1, Part 2, and Part 3.**

**VI. Trace the sequence of events in each part.**

**VII. What type of plot is the narrative?**

**VIII. Speak on the aspects:**

- Atmosphere;
- Space and character;

- Space and plot;
- Symbolic space.

### **3. Conclusion**

Thus, thanks to specific literary techniques and methods students are able to analyse a fiction text as an independent work and as a means of forming skills and abilities; they improve the ability to interpret a text and extract information from a text to the extent necessary to solve a specific speech task, using certain reading technologies. Furthermore, students tend to solve a specific speech task, using specific reading techniques; develop their scientific critical thinking, skills in working with fiction, skills of critical analysis of different points of view on complex problems and the ability to formulate their own position.

### **References**

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