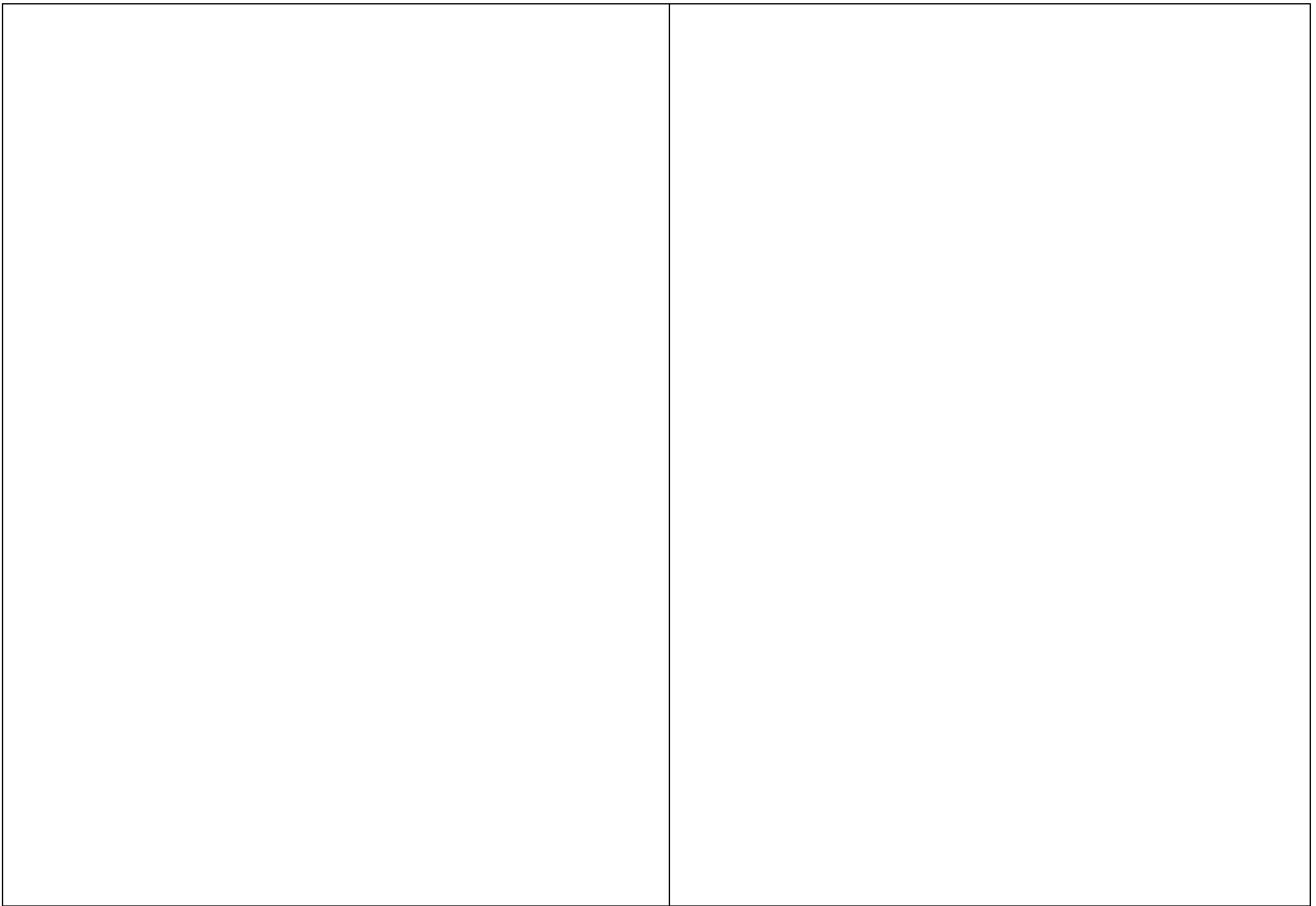


**ДАГЕСТАНСКИЙ ГОСУДАРСТВЕННЫЙ
ПЕДАГОГИЧЕСКИЙ
УНИВЕРСИТЕТ**

Методическая разработка по филологическому анализу
художественного текста
(для студентов IV-V курсов ФИЯ)

Махачкала 2004г.



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Филологический анализ художественного текста:
методическое пособие для самостоятельной работы студентов
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Пособие содержит лексический минимум и схему
филологического анализа текстов, а также примерный анализ
отрывка из художественного произведения.

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Предисловие

ФАТ имеет важное значение при обучении дисциплинам гуманитарного цикла. От правильного понимания текста зависит практическая деятельность учителя, т.к. не только знание значения слова и грамматических правил лежит в основе понимания смысла текста. Задачей работы над текстом является: прочитать его вслух или про себя, поразмыслить над ним, разобрать по частям и затем собрать воедино, сделав определенные выводы, полезные для практической деятельности. На первый план выдвигается проблема не атомарного, а целостного, комплексного анализа, приводящего в конечном результате к синтезу.

Исходя из положения о том, что анализировать иностранный текст гораздо труднее, чем на родном языке, мы уделяем в данном пособии значительное внимание литературоведческому анализу, который предусматривает установление места действия, времени действия, персонажей и основной идеи текста. Для углубленного понимания (на первой стадии анализа текста) важным является его композиционное построение, разбивка на логические части по содержанию, определение начала, конца действия и кульминационного пункта.

На следующем этапе ФАТ большое значение приобретает исследование композиционной структуры текста, что предполагает определение речевых стилей и изучение лингвостилистических средств выражения мыслей и намерений писателя.

Пособие включает в себя следующие разделы:

1. Введение

2. Схема лингвостилистического анализа

художественных текстов.

3. Слова и выражения используемые для анализа текста.
4. Стилистический глоссарий.
5. Лексический минимум необходимый для анализа текстов.
6. Лингвостилистический анализ текста «The Last Tea»
7. Библиография.

В качестве иллюстрации к схеме предлагается примерный лингвостилистический анализ текста “The Last Tea”.

I. Scheme for the linguo-stylistic analysis of texts

1.1 Approximate scheme for the analysis of literary texts

I. General requirements:

- general outline of the plot (digest of logical form);
 - condensed appreciation of the characters (a digest of emotional information);
 - compressed statement of the idea of the Text;
- interpretation of the stylistic means

II The scheme proper:

- I. Speak about the author (point out some facts concerning life and creative work, the literary trend the author belongs to)
- II. Summary of the text (Plot of the text) Present Indefinite/Perfect/Continuous is preferable. Point out the main facts without attention to details. Adaptation of the text.
- III. Say whether the text under study presents an account of events, a description, a dialogue or a portraiture of a person. Ways of text representation.
- IV. Speak of the mood (the general slant) of the text. Dramatic, ironic, pathetic, dry and matter- of- fact mood.
- V. Dwell on the theme of the text.
- VI. Structure of the text. Divide the text into several logically complete parts, according to the development of the theme. Entitle each part. Try to find the key sentences (words) and make a brief summary of each part.
- VII. Speak on the composition of plot:
 1. Exposition
 2. Story (the beginning of the collision and the collision itself)

3. Climax.

4. Denounment (anticlimax)

VIII. Speak on the idea of the text.

IX. Dwell on the SDs used by the author to create the atmosphere to portray his characters, to express his idea more vividly.

X. Express your own point of view on the text, on the main characters, on the situation, on the author's style, manner of presentation.

NB. For some commentary, vocabulary see Unit 3 ("Guide to Literary Analysis", p.249-251 V.D.Arakin (part IV))

Literary Analysis of the text.

A story is a short narrative in prose. It usually contains one event focusing on a single aspect of life. A story or a novel may belong to one of the following types (genres)

- social, which studies the effect of social conditions at a given time and place upon human, life and conduct;
- psychological, which is concerned mainly with the mental and emotional lives of the characters;
- historical, in which the events and characters are drawn from the past;
- detective, in which a specific problem (usually, murder) is solved;
- science fiction, which deals with advances in science and technology and their influence on human-beings.

Sometimes the background of the narrative is quite fantastic and has no connection with the reality. A documentary story reproduces real events as close as possible. Its main task is to involve the reader into some vital issue of the moment.

The subject matter (содержание) of a literary work (the sequence of events, character, collisions (противопоставление характеров, героев), etc.) may be represented in a variety of ways. Any work of fiction consists of relatively independent elements- narration, description, dialogue, interior monologue, digression, etc.- отступление.

1. **Narration** is the presentation of events in their development. The narration may be done in the 1st person, that is when the narrator being the author himself or the chief character of the story.

The narration may be done in the 3d person- the narrator is an onlooker (наблюдатель), who may be some minor participant in the action or some person outside the group of characters. The narrator may have no direct relation to the persons he speaks about, he may not be present at all, he may be entirely anonymous.

Thus, the story may be told from the point of view of:

- a. the author
- b. the chief character
- c. an onlooker

Accordingly, a story may be told in:

- a. direct speech, the characters are speaking for themselves
- b. indirect speech, when the author describes the thoughts and feelings of his characters
- c. non-personal speech (не собственно прямая речь)

2. **Description** is the representation of the atmosphere, the scenery and the like. Narration is dynamic (развивающийся, подвижный) account of events, while description is static (неподвижный). It is a verbal portraiture of an object, person or scene.

3. **Interior monologue.** The narrator as his own protagonist (главный герой, главное действующее лицо) or the character he narrates about, speaks to himself. Interior monologue renders the thoughts and feelings of a character.
4. **Dramatic monologue.** The narrator or character speaks alone but there are those he addresses himself to.
5. **Dialogue** is the speech of two or more characters addressed to each other. Through the dialogue the characters are better portrayed.
6. **Digression** consist of an insertion of material that has no immediate relation to the theme or action.

The Composition of the Text.

Each and every event that represents a conflict has a beginning, a development and an end. The plot of a literary work accordingly consists of:

- a. exposition
- b. story
- c. climax
- d. denounment/anticlimax

Exposition.

In the exposition the author of a literary work lays out (планирует) the necessary preliminaries, such as the time, the place and the subject of the action.

Story.

Story of a literary work is that part of the plot which represents the beginning of the collision (коллизия, столкновение) and the collision itself.

Climax.

Climax is the highest point (напряжённый момент) of the action or of an emotion.

Denoument (Anticlimax).

Anticlimax is the event or events that bring the action to an end.

A work of narrative prose that has all the elements mentioned above (exposition, story, climax, anticlimax) as clearly notable parts is said to have a close plot structure.

The action of a literary work may not represent an obvious culmination and may not contain all the above-mentioned elements, then it is said to have an open plot structure.

There are known two types of short stories:

1. A plot (action) short story. As a rule this type has a closed structure, its plot being built upon one collision. The action dramatically develops only to explode at the very end. (O. Henry)

2. A psychological (character) short story. It generally shows the drama of a character's inner world. The traditional components of the plot are not clearly seen and the action is less dynamic (E.Hemingway)

Plot is a sequence of events in which the characters are involved, the theme and the idea are revealed.

The theme of a literary work is the represented aspect of life. The theme of a literary work may be understood to be an interaction (взаимодействие) of human characters under certain circumstances, such as some social or psychological conflicts (war and peace, race discrimination, etc.)

A writer may depict the same theme from different angles. The theme of a literary work can be easily understood from the plot of the work.

The idea of a literary work are the underlying thought and emotional attitude transmitted to the reader by the whole poetic structure of the literary work.

Summary is a brief account of a literary work without details. The author's attitude to what he is presenting is called.

Tone/mood/slant. The mood or the tone can be ironical, satirical, dramatic, pathetic, dry, matter-of- fact, elevated (возвышенный).

Characterization or character drawing.

One of the writer's most important problems is to present his characters to the reader as individual human beings. There are various methods of characterization in stories:

- a. Direct method of characterization. The author or another person defines the character by describing or explaining it, thus offering his own interpretation of each person in the story.
- b. Indirect method of characterization is done through the action and the conversation. The author leaves each to the reader to judge the characters by what they do or say.

Stylistic Devices (look at Stylistic Glossary)

II. WORDS AND PHRASES FOR THE ANALYSIS OF TEXTS.

II.I. Rendering the contents.

1) In the story (novel, extract, etc.)	the author
describes (a scene)	explains
depicts (smb.'s role)	introduces
pictures (the audience)	characterizes
dwells on	portrays
touches upon	comments on
In the beginning (middle, etc)	he
points out	accuses
criticizes	gives a review of
makes critical remarks upon	reveals
makes an excursus into	exposes
makes a wide use of	the description of analysis of
2) The author begins with	the comment on
The story opens with	a review of
	an account of
	some critical
	remarks (of, about)
3) Then the author	passes on to
After that	goes on from... to
Further on	goes on to say
	that...
Next	gives a detailed
	analysis(portrayal, etc.)
4) On the whole	the author manages to describe(portray, etc.)
	brings home to the reader
	brings to light the idea of

- 5) The device used by the author focuses (our attention)
creates (an atmosphere)
displays
enforced by
strengthened by
emphasized by

II.II. Analysing texts:

The beginning of the analysis:

1. as the title indicates
2. as is known
3. it is common knowledge that
4. it is widely known that
5. with regard to
6. as to the first part
7. in the first place
8. before giving an appraisal of
9. to begin with
10. first of all I'd like to remark

The continuation of the analysis:

11. there's something else which should be mentioned
12. some more should be said on the point
13. moreover
14. as has been mentioned above
15. as concerns
16. as far as something is concerned
17. besides
18. furthermore
19. it must be added
20. on the one hand... on the other hand
21. nevertheless

The end of the analysis:

22. on the whole
23. to sum it up
24. all things considered
25. in short
26. to cut a long story short
27. generally speaking
28. Finally
29. Thus
30. to put the matter in a nutshell
31. that's about all there is to it
32. taking all this into account

II.III. Common words and phrases for the discussion of the theme and the idea of texts:

Introducing a point of view, expressing one's agreement:

1. I'm sure that
2. I can't deny
3. it seems to me that
4. I entirely agree
5. I must admit that
6. I'm going to say that
7. as I see it, the facts are
8. personally
9. I mean to say that
10. The alternatives are
11. it's like, you see
12. What I'm driving at is this...
13. to my mind
14. to my knowledge
15. I'm quite convinced that

Bringing the discussion back to the subject:

1. We're getting a bit off the subject
2. This isn't terribly relevant
3. We're sidetracking a bit here
4. That's not the point
5. The whole point is that...
6. Look, the crux of the matter is
7. You've missed the point
8. Please, come to the point

Attacking remark, expressing one's disagreement

1. I don't really understand what you mean.
2. I'm sorry to be so dense but I can't follow you
3. Can you substantiate that?
4. What's that got to do with this?
5. No, I'm afraid you are wrong here?
6. Are you really trying to say that...?
7. I disagree with you
8. I differ from you
9. However I don't think that...

III. STYLISTIC GLOSSARY

1. Allegory (L. and Gr. allegoria “speaking otherwise”)-
аллегория.

Description of a subject under the guise of some other
subject of aptly suggestive resemblance.

e.g. The fable “The Ant and the Grasshopper”;

2. alliteration (L. ad “to” li (t)era “letter”)- аллитерация

The commencement of two or more words in close
connection with the same letter or sound.

e.g. From outside came a terrific rumble and roaring. (R.
Aldington)

3. allusion (L.alludere “to allude”) – поэтический намёк

A symbolic reference.

e.g. Who would have supposed that the gentle- eyed
Constance, pattern of daughter, was risking the eternal
welfare by smiling at the tailed one, who concealing his tail,
had assumed the image of Mr. Povey? (A. Bennett)

4. anaphora (L.- Gr. Anaphora “repetition”)-анафора

The repetition of the same word or phrase in several
successive clauses.

e.g. Their ages were sixteen and fifteen; it is an epoch
when, if one is frank, one must admit that one has nothing
to learn: one has learnt simply everything in the previous
months.(A. Bennett)

5. antithesis (L.-Gr. antithesio “contrasting”)- антитеза,
противопоставление.

An opposition or contrast of ideas, expressed by using in
contiguous sentences or clauses, words which are strongly
contrasted with each other.

e.g. It was the best of time, it was the of time.(Ch. Dickens)

6. aposiopesis (L.-Gr. aposiopan “to be quite silent”)-
умолчание, недосказ.

A figure in which the speaker suddenly halts, as if unable or unwilling to proceed.

e.g. Do you suggest that I would do such a-!

7. assonance (L. assonare “answer to”)- ассонанс

The correspondence or rhymic of one word with another in the accented vowel and those which follow, but not in the consonants.

e.g. So all day long the noise of battle rolled among the mountains by the winter sea.

8. asyndeton (Gr. a “not”-syndetos “bound together”)-
асиндетон, бессоюзие.

e. g. He seized his helmet; dashed passed the other runners, who were starting up and exclaiming, rushed through the gas-curtain (R. Aldington)

9. bathos (Gr. bathos “depth”)- разрядка, переход от высокого к обыденному, комическому.

Ludicrous descent from the elevated to the commonplace; anti-climax.

e. g... and meanwhile the inspired prophet who had discharged it... stood there glowing...(M. Twain)

10. chiasmus (Gr. chiasmus “diagonal arrangement”)- хиазм, обратный параллелизм.

A figure by which the order of words in one clause is inverted in a second clause.

e.g. I know the world and the world me.(Ch. Dickens)

11. climax (Gr. klimax “ladder”)- кульминация, нарастание

A figure in which a number of propositions or ideas are set forth in a series in which each rises above the preceding in force; gradation.

e.g. Already in this first half-hour of bombardment hundreds upon hundreds of men would have been

violently slain, smashed, torn, gouged, crushed, mutilated.
(R. Aldington)

12. detachment (Pr. Detacher “to separate”)- обособление

The action of separation.

e.g. And Fleur- charming in her jade- green wrapper- tucked a corner of her lip behind a tooth, and went back to her room to finish dressing. (J. Galsworthy)

13. enumeration (L. enumerare “to count”)- перечисление

The action of ascertaining a number of something

e. g... these was a gulf between the panes and the back of the counter, into which important articles such as scissors, pencils, chalk and artificial flowers were continually disappearing: another proof of the architect’s incompetence (A. Bennett)

14. epithet (L. epithelon, Gr. epithelon “attributed”) – эпитет.

An adjective expressing some quality or attribute regarded as characteristic of a per-son thing.

e.g. They were both of rather like racehorses, quivering with delicate, sensitive and luxuriant life; innocent, artful, roguish, prim, ignorant gushing and miraculously wise. (A. Bennett).

15. euphemism (Gr. euphemeo “speak fair”) - эвфемизм

A figure by which a less distasteful word or expression is substituted for one more exactly descriptive of what is intended

e.g. It was undeniable, for instance, that she was allowed to fall in love exactly as she chose, provided she did not “carry on” in the kitchen or the yard.

16. exclamation (L. exclamatio from exclamare “to cry out”) -
восклицание
The action of exclaiming; emphatic or vehement outcry.
e.g. “Look, my dear! He protested; nonsense! (A. Coppard)
17. hyperbole (Gr. hyperbole “exaggeration”) - гипербола
A figure of speech consisting in exaggerated statement, used
to express strong feeling or produce a strong impression,
and not intended to be taken literally.
e.g. A team of horses couldn’t draw her back now; the bolts
and bars of the old Bastille couldn’t keep her. (Ch.Dickens)
- 18.inversion (L.inversio “rearrangement”) - инверсия
Unusual order of words or clauses.
e.g. Up the square, from the corner of King Street, passed
a woman in a new bonnet with pink strings...(A. Bennett)
- 19.irony (L. ironia, Gr. eironeia “dissimulation”) – ирония
A figure of speech in which the intended meaning is the
opposite of that expressed by the Words used; usually
taking the form of sarcasm or ridicule in which laudatory
expressions are used to imply condemnation or contempt.
e.g. Stoney smiled the sweet of an alligator. (J.Steinbeck)
20. litotes (L.- Gr. litotus “plain, simple”) - литота
A figure in which an affirmative is expressed by the
negative of the contrary.
e.g. A Forsyte is not an uncommon animal. (J. Galsworthy)
21. metaphor (L. metaphora, Gr. metaphora “transference”)
метафора.
A figure of speech in which a name or descriptive term
is transferred to some object to which it is not properly
applicable.
e.g. The Christminster “sentiment”, as it had been called,
ate further and further into him. (Th. Hardy)

22. metonymy (L. metonymia, Gr. metonymia “change of name”)-
МЕТОНИМИЯ.

A figure in which the name of an attribute or adjunct is substituted for that of the thing meant.

e.g. Thought the silent sunlit solitude of the Square this bonnet and this dress floated northwards- in search of romance.(a. Bennett)

23. onomatopoeia (L.-Gr. onomatopoiia “making of words”)-
ОНОМАТОПЕЯ, ЗВУКОПОДРАЖАНИЕ.

The use of words formed by an imitation of the sound associated with the thing or action designated.

e.g. I had only this one year of working without shhh!
(D. Cusack)

24. oxymoron (Gr. oximoros “sharp, foolish”)- оксиморон,
ОКСЮМОРОН

A rhetoric figure by which contradictory terms are conjoined so as to give point to the statement or expression.

e.g. No one could conceive... why, having caught a man in her sweet toils, she could ever be imbecile enough to set him free.
(A. Bennett)

25. parable (Gr. parabola “comparison, analogy, proverb”)-
ПРИТЧА.

Fictitious narrative by which moral or spiritual relations are set forth.

e.g. He that is down needs fear no fall.(J. Bunyon. “Pilgrim’s Progress”)

26. parallelism (Gr. parallelos “going beside”)- параллелизм
Correspondence in sense or construction, of successive clauses or passages.

e.g. ... they all stood, high and dry, safe and sound, hale and healthy, upon the steps of the Blue Lion (Ch. Dickens)

27. periphrasis (L. periphrasis, Gr. peri “about”+phrazein “declare”)- перифраз, перифраза.
A figure of speech which consists in expressing the meaning of a word or phrase, etc. by many or several words instead of by few or one; a Wordy or roundabout way of speaking.
e.g. The Eternal City (Rome).
28. personification (L. persona “person”)- олицетворение.
A rhetorical figure representing a thing or abstraction as a person.
e.g. Mother Nature always blushes before disrobing.
(Y. Esar)
29. polysyndeton (Gr. poly “many”+ syndetos “bound together”)-многосоюзие.
A figure consisting in the use of several conjunctions close together; usually the re- petition of the same conjunction (and, or, nor)
e.g. Advancing and prancing and glancing and dancing, etc.
(R. Southey)
30. pun (it. Puntiglo “fire point”)- каламбур
The use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same sound with different meanings so as to produce a humorous effect; a play of words.
e.g. She always glanced up, and glanced down, and doesn’t know where to look, but looks all the prettier.(Ch. Dickens)
31. repetition (L. repetitio)- повтор
The use of repeated words or phrases.
e.g. ... she was a beautiful creature, beautiful and handsome at the same time. (A. Bennett)
32. rhetoric question (Gr. rhitor “orator”)-риторический вопрос
A statement in the form of a question.

e.g What cause withholds you then to mourn for him
(W. Shakespeare)

33. sarcasm (Gr. sarkazein “speak bitterly”)-сарказм.

A sharp, bitter or cutting expression or remark.

e.g. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and annexes half the world and calls it colonization. (B. Shaw)

34. simile (L. similes “like”)-сравнение.

A comparison of one thing with another.

e.g. They were both of them rather like racehorses (A. Bennett)

35. synecdoche (L. synecdoche, Gr. synecdoche “changing of name”)- синкхода.

A figure by which a more comprehensive term is used for a less comprehensive or vice versa; as whole for part or part for whole.

e.g. She was a sunny, happy soft of creature. Too fond of the bottle. (A. Christie).

36. tautology (L tautologia, Gr. tauto “the same”+ logos “word”- repeating what has been said)- тавтология

The repetition (esp. in the immediate context) of the same word or phrase or the same idea or statement in other words.

e.g. Audible to the ear.

37. zeugma (L. zeugma, Gr. zeugma “yoking”)-зевгма

A figure of speech by which a single word is made to refer to two or more words in the sentence, esp. when applying in sense to only one of them, or applying to them in different senses.

e.g. And the boys took their places and their books.
(Ch. Dickens)

IV. VOCABULARY NECESSARY FOR THE ANALYSIS OF TEXTS.

Words to characterize a person

Hard-working	Touchy	Heartless
Industrious	Courageous	Sadistic
Polite	Brave	Practical
Shy	Straightforward	Obstinate
Modest	Daring	Self-centered
Calm	Tactful	Ill-natured
Well-balanced	Decisive	Unsociable
Well-bred	Reserved	Mean
Sincere	Talkative	Self-assured
Frank	Selfish	Boring
Honest	Lazy	Greedy
Kind	Impolite	Dishonest
Kind-hearted	Rude	Impatient
Open-hearted	Coarse	Intolerant
Good-natured	Snobbish	Boastful
Sociable	Ambitious	Thick-skinned
Easy-going	Naughty	Violent
Cheerful	Unbalanced	Impudent
Generous	Ill-bred	Patient
Reliable	Insincere	Naive
Tolerant	Cruel	

A few introductory phrases

1. It goes without saying that...
2. I'm deeply persuaded that...
3. I'm rather inclined to the opinion that...
4. My impression is that...
5. It's an open secret that...
6. I dare say that...
7. As a matter of fact...
8. On the one hand... On the other hand...
9. I quite agree with you that...
10. On second thought I came to the conclusion that...
11. Generally speaking...
12. On the whole...
13. I'm perfectly convinced that...
14. What beats me in the story is the fact that...
15. I was impressed by the fact that...
16. It seemed to me that...
17. Personally I think...
18. I'd like to point out that...
19. I mean to say that...
20. On the surface of it...
21. As far as I can see...

The phrases for the analysis of texts.

1. The story (text) deal with...
2. The theme of the story is...
3. The time setting is...
The story covers the period...
4. The author plunges us into the middle of the events...
5. The picture stands vivid before the eyes of the reader...
6. The author aims at realistic description of life...
7. The whole extract is permeated with (irony, satire, humour)
8. The extract abounds in... (epithets) etc.
9. The stylistic device serves to convey the idea (the mood) of...
10. The author concentrated the reader's attention on...
11. The author evokes in the reader the feeling of pity (anger, horror)
12. The writer himself is far from being impartial
13. Irony is attained by...
14. to be typical of...
15. to be characteristic of...

V. LINGUO- STYLISTIC ANALYSIS OF THE TEXT “LAST TEA”

THE LAST TEA

Dorothy Parker (1893-1967)

Dorothy Parker, well known for her wry humour and witty satire in drama, poetry and criticism, in our country is appreciated mainly for short Stories, which focus on certain dominant themes, such as frustrated love and cheated idealism in modern leaving. “The Last Tea” was first published in 1932 and was, since, repeatedly included into numerous collections of short stories and anthologies.

The young man in the chocolate-brown suit sat down at the table, where the girl with the artificial, camellia had been sitting for forty minutes.

"Guess I must be late," he said. "Sorry you been waiting."

"Oh, goodness" she said "I just got here myself, just about second ago. I simply went ahead and ordered because I was dying for a cup of tea. I was late, myself. I haven't been here more than a minute.

"That's good," he said. "Hey, hey", easy on the sugar-one lump is fair enough, and take away those cakes. Terrible! Do I feel terrible!"

"Ah," she said, "you do? Ah, Whada matter?"

"Oh, I'm ruined, said "I'm in terrible shape."

"Ah, the poor boy," she said. "Was it feelin' mizzable? Ah, and you came way up here to meet me! You shouldn't have done that

I'd have understood. Ah, just think of it coming all the way up here when it's so sick!

"Oh, that's all right," he said. "I might as well be here as any place else. Any place is like any other place, the way I feel today. Oh, I'm all short."

"Why, that's just awful," she said, "Why, you poor sick thing Goodness, I hope it isn't influenza. They say there's a lot of it around."

"Influenza" he said, "I wish that was all I had. Oh, I'm poisoned. I'm through. I'm off the stuff for life. Know what time I got to bed? Twenty minutes past five, A. M., this morning. What a night! What an evening!"

"I thought," she said, "that you were going to slay at the office and work late. You said you'd be working every night this week"

"Yeah, I know," he said. "But it gave me the jumps, thinking about going down there and sitting at that desk. I went up to May's - she was throwing a party. Say, there was somebody there said they knew you."

"Honestly?" she said, "Man or woman?"

"Dame," he said, "Name's Carol McCall. Say, why haven't I been told about her before? That's what I call a girl. What a looker she is"

"Oh, really?" she said, "That's funny - I never heard of anyone that thought that. I've heard people say she was sort of nice, looking, if she wouldn't make up so much. But I never heard of anyone that thought she was pretty."

"Pretty is right," he said. "What a couple of eyes she's got on her!"

"Really?" she said. "I never noticed them particularly. But I haven't seen her for a long time - sometimes people charge, or something."

"She says she used to go to school with you," he said

"Well, we went to the same school," she said, "I simply happened to go to public school because it happened to be right near us, and Mother hated to have me crossing streets. But she was three or four classes ahead of me. She's ages older than I am."

"She's three or four classes ahead of them all," he said. "Dance! Can she step! Burn your clothes, baby. I kept telling her. I must have been fried pretty."

"I was out dancing myself, last night," she said, "Wally Dillon and I. He's just been pestering me to go out with him. He's the most wonderful dancer. Goodness! I didn't get home till don't know what time I must look just simply a wreck. Don't I?"

"You look all right," he said.

"Wally crazy," she said. "The things he says! For some crazy reason or other, he's got into his head that I've got beautiful eyes, and, well he just kept talking about them till I didn't know where to look, I was so embarrassed. I got so red; I thought everybody in the place would be looking at me. I got just as red as a brick. Beautiful eyes! Isn't he crazy?"

"He's all right." he said, "Say, this little McCall girl she's had all kinds of offers to go into moving pictures. "Why don't, you go ahead and go?" I told her. But she says she doesn't feel like it "

"There was a man up at the lake, two summers ago," she said, "He was a director or something with one of the big moving - picture people - oh, he had all kinds of influence! - and, he used to keep insisting and insisting that I ought to be doing sort of Gardo parts. I used to just laugh at him. Imagine"

"She's had about a million offers," he said, "I told her to go ahead and go.

She keeps getting these offers all the time."

"Oh, really?" she said. "Oh, listen, I knew I had something to

ask you. Did you call me up last night, by any chance?"

"Me?" he said. "No, I didn't call you."

"While I was out, Mother said this man's voice kept calling up," she said.

"I thought maybe it might be you, by some chance. I wonder who it could have been. Oh -- I guess I know who it was Yes, that's who it was!"

"No, I didn't call you," he said. "I couldn't have seen a telephone, last night.

What a head I had on me, this morning! I called Carol up: around ten, and she said she was feeling great. Can that girl hold her liquor!"

"It's a funny thing about me, " she said. "It just makes me feel sort or sick to see a girl drink. It's just something in me, I guess. I don't mind a man so much, but it makes me feel perfectly terrible to see a girl get intoxicated. It's just the way I am, suppose. "

"Does she carry it!" he said. "And then feels great the next day.

There's a girl! Hey: what are you doing, there? I don't want any more tea,

thanks. I'm not one of these tea boys. And these tea rooms give me the jumps. Look at all those old dames, will you? Enough to give you the jumps."

"Of course, if you'd rather be some place, drinking, with I don't know what kinds of people," she said, "I'm sure I don't see how I can help that. Goodness, there are enough people that are glad enough to take me to tea. I don't know how many people keep calling me up and pestering me to take me to tea. Plenty of people!"

"All right, all right, I'm here, aren't I ? he said, " Keep your hair on."

"I could name them all day,"she said.

"All right." he said "What's, there to crab about?"

"Goodness, It isn't any of my business what you do," she said. But I hate to see you wasting your time with people that aren't nearly good enough for you. That's all."

"No need worrying over me," he said. "I'll be all right. listen. You don't have to worry."

"It's just I don't like to see you wasting your time", she said "staying up all night and then feeling terribly the next day. Ah, I was, forgetting he was so sick. Ah, I was mean, wasn't I, scolding him when he was so mizzable. Poor boy. How's he feel now?"

"Oh, I'm all right." he said, "I feel fine. You want anything else? How about getting a check? I got to make a telephone call before six."

"Oh, really?" she said, "Calling up Carol?"

"She said she might be in around now," he said.

"Seeing her tonight?" she said.

"She's going to let me know when I call up," he said "She's probably got about

a million dates, Why?"

"I was just wondering," she said. "Goodness, I've got to fly! I'm having dinner with Welly, and he's so crazy, he's probably there now.

He's called me up about a hundred times today."

"Wait till I pay the check," he said, "and I'll put you on a bus."

"Oh, don't bother," she said. "It's right at the corner. I've got to fly.

I suppose you want to stay and call up your friend from here?"

"It's an idea," he said. "Sure you'll be all right?"

"Oh, sure," she said. Busily she gathered her gloves and purse and left her chair. He rose, not quite fully, as she stopped beside him.

"When'll I see you again?" she said.

"I'll call you up," he said. "I'm all tied up, down at the office and everything.

Tell you what I'll do. I'll give you a ring."

"Honestly, I have more dates!" she said. "It's terrible. I don't know when

I'll have a minute. But you call up, will you?"

"I'll do that," he said. "Take care of yourself."

"You take care of yourself," she said. "Hope you'll feel all right."

"Oh, I'm fine," he said. "Just beginning to come back to life."

"Be sure and let me know how you feel," she said. "Will you? Sure, now?"

Well, good – bye. Oh, have a good time tonight!"

"Thanks," he said. "Hope you have a good time, too"

"Oh, I will," she said. " I expect to. I've got to rush! Oh, I nearly forgot! Thanks

ever so much for the tea. It was lovely."

"Be yourself, will you?" he said.

"It was," she said. "Well. Now don't forget to call me up, will you? Sure?"

Well, good- by. "

"Solong." he said.

She walked on down the little line between the blue-painted tables.

The technique predominantly used by D. Parker makes her short stories into short plays, with the omniscient author's function narrowed to stage directions. "The Last Tea" is no exception: it is framed by the introductory and closing sentences of the author, who is also given two more phrases at the close of the story.

The introductory sentence-paragraph consists of 25 words only.

But it gives two sketchy portraits of the protagonists and sets the scene showing, through the tense of the verb and the time indications, the disadvantage of the girl's position - she "had been waiting for forty minutes".

Neither here, nor in the next remark the author offers any judgements. The characters of the boy and the girl and the relations between them become clear from their own pronouncements, on the one hand, and from the structural sequence of their remarks, on the other. The opening phrase about the forty minutes' wait almost immediately comes to clashes with the emphatic lie of the girl "I just got here myself, just about a second ago", reinforced by synonymous repetitions "I was late, myself. I haven't been here more than a minute". Opposed to the casual remark of the young man "Guess I must be late", the girl's and the author's initial words create the perspective of the story and establish the basic disparity between the characters. From this moment on their psychological and emotional inequality and their sharply contrasting attitudes towards their relationship are speedily gathering momentum.

She is the suffering party, and though his long delay must have been a signal of alarm, she is happy with his arrival and solicitous about his indisposition, not knowing its cause yet. The word "hangover" is not used, and the idea is approached in an indirect way. First appears the young man's aversion to sugar and cakes. Take notice how subtly the author implies the action performed by the girl: the man's remark can appear only as his reaction to the girl's efforts to attend to his tea. Her performance is never mentioned but easily deduced from his phrase. Then come all-embracing, vague indications at his general indisposition. Their frequency and repetition, his interjections - all suggest that he is a self-indulgent and egoistic person, focusing on his own feelings and interests only, Cf: "...I feel terrible.., Oh, I'm ruined.., I'm in terrible shape.., Oh, I'm all shot". They cause her sympathetic response, and she starts with the emphatic exclamations - "Oh",

"Ah", "Goodness",
"why" - and endearing words "Ah, the poor boy", "you poor sick thing"; the hyperbole "coming all the way up here"; the mock-baby talk, addressing him in neuter gender "Was *it* feelin' mizzable", "*it* came.., up here", "*it's* so sick"; and the final supposition of "influenza", which is "just awful".

But then comes his enlightening "I'm off *the stuff* for life", and at last the explanation " I must have been *fried* pretty".

This reference to the party and the fabulous Carol McCall entirely and, dramatically changes the dialogue. It loses its natural character of exchange of stimulus-response remarks and obtains the form of two parallel streams, when the speech of one interlocutor is replaced by that of the other only formally, while semantically they are disconnected. At the same time, several utterances of one protagonist are easily joined into a coherent unity. It happens so because each of the speakers is concerned not with listening but with active self-expression, developing one focal point: the young man untiringly praises the new object of his admiration. The girl, her feelings hurt, her pride wounded, manages to keep the brave front and is feverishly supplying details of her imaginary new escort Wally Dillon and his fancied passion. They both use exaggerated judgements and opinions, and their speech abounds in hyperboles, highly emotional epithets, expressive interjections (Cf: "crazy Wally", "the most wonderful dancer", "till I don't know what time", "everybody in the place", "a million offers", etc.)

The young man is enraptured, and does not notice or pay attention to the girl's jealousy and anguish. Exclamatory sentences with emphatic inversion - "Can she step!", "Can that girl hold her liquor!", "Does she carry it!", etc., the taunting pun "She's three or four classes ahead of them all", the endearing "baby" and "little

girl", expressions of utter fascination, like "There's a girl!", "What a looker she is!" - all these and similar simply pour out of him, and he is oblivious of the reaction of his date. When his praising of another becomes too hard to stand the girl voices her criticism of the rival in echo-sentences and tag-questions "Oh! Really" and hopelessly tries to provoke his jealousy specifying her own advantages.

The dialogue once again changes its style when she assumes that she had mastered the situation and returns to the silly baby-talk, once again addressing the young man in the third person singular, intentionally mispronouncing words: "Ah, I was forgetting he was so sick... so mizzable. Poor boy. How's he feel now?"

But her confidence dies with his words "I got to make a telephone call" and from this sentence on the story inevitably moves to its termination. The desire not to betray her feelings - the return to the game of fancied dates mingles with the flickering hope, and she actually begs him to call her: "you call up, will you" is repeated three times, though concealed under the pretext of her anxiety about his sickness. Their departure seems to be final.

As it was said above, the story, like most works of Dorothy Parker, is written in the form of dialogue interrupted only by the author's "he said", "she said", two framing sentences and two more, marking the beginning of the end ("Busily she gathered..") Yet both the boy and the girl are fully characterized. Their actions are implicitly embedded into their utterances. Take, for example the young man's remark: "There's a girl! Hey, what are you doing there? I don't want any more tea, thanks.. " The last two sentences reflect his response not to her words or his own thoughts, but to her actions. Though unmentioned, they are obviously implied.

His callousness, boasting, his ill manners stand out against the girl's desperate but futile attempts to save her face if not their relations. "The Last Tea", thus, unfolding the sad story of betrayed affection, is another master stroke of the author on her major

theme - that of disillusionment, chagrin, frustration.

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