

КИЇВСЬКИЙ УНІВЕРСИТЕТ ІМЕНІ БОРИСА ГРІНЧЕНКА

Elina Paliichuk

**ПУТІВНИК
З ІНТЕРПРЕТАЦІЇ ТЕКСТУ**

**THE COOKERY BOOK
OF TEXT INTERPRETATION**

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Практикум розроблено для студентів четвертого курсу спеціальності 035 філологія, освітнього рівня перший (бакалаврський), освітньої програми мова та література (англійська), спеціалізація 035.04 Германські мови і літератури (переклад включно).

Практикум спрямований на ознайомлення студентів із основними напрямками інтерпретації художнього і нехудожнього текстів, розвиток критичного й аналітичного мислення, формування навичок лінгвостилістичного аналізу тексту як складників комплексної філологічної компетенції молодих фахівців рамках модулю «наративна стилістика» та «аналіз художнього і та нехудожнього текстів» як частини навчальної дисципліни «стилістика». До уваги студентів пропонується розгляд матеріалів, що включають ключові поняття інтерпретації тексту, фрагменти прозового і поетичного художнього тексту, наукового тексту, медійного та рекламного тексту. Практикум можна застосовувати як добірку індивідуальних проектних завдань в рамках курсу «Стилiстика англiйської мови». Практикум може використовуватися як додатковий компонент для проведення спецкурсів з філологічних дисциплін на 1-2 році навчання в магістратурі, практики усного та письмового мовлення, критичного та аналітичного читання текстів різних жанрів англійською мовою. Окремі розділи практикуму можна застосовувати для спрямування досліджень в рамках написання дипломних проектів.

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A Letter to a BGKU Student

... and to whom it may concern.

Dear Student!



You've got the power! My congrats to you as you've been granted an opportunity to boost your theoretical expertise, explore the architecture of cognitive and linguistic processes underlying effective communication, and master the English language for the best impression management, thought leadership, and outstanding pencraft.

You set off on a serendipitous journey to better yourself. You'll be guided through the secrets of literary writing based on Unit 1. Open your cookery book and stock up on the interpretation menu of Narrative Stylistics. The writer's craft know-how will help you gain deep insights into narratology and unleash your talent in a literary debut.

It may be challenging ... But never give up. Go to the laboratory of stylistic analysis. Visit the mind palace of fiction writers – you'll get the clues to their psyche. Scan for stylistic nuances at each language level – the writers' genuine personality portrait will show up. Enjoy a breathtaking experience of stylistic analysis. You will find the tools and the roadmap in Units 2-4. Of course, you are given the recipe to cook your critical essay, but you are free to improvise and play the devil with stereotypes and doctrines.

Dive into the world of non-fiction writing. From academic papers and media articles to marketing texts, unseal what is hidden deep inside non-literary texts of various genres and registers. With precise analysis tools, crack a mystery of the subtlest meanings.

Reasonable use of stylistic means highlighted in Unit 5 will help you structure your diploma project and articulate your findings better while holding the attention of an academic community with an eye-catching and provocative headline.

Unit 6 will make you think about how media shape your opinion through language and how audiences get biased with a wave of a word being severely exposed to black-and-white thinking. Be aware that being a sophisticated media reader is your social responsibility.

The icing on the cake is Unit 7 which digs deeper into consumers' buying decisions and explains how marketers make a customer's pre-choice. The Michelin-starred theories of Cognitive Stylistics shed light on how the influence is made on potential clients. Take advantage of this truly magical copywriting technique fueled by your linguistic taste.

After all, take a quantum leap towards your freedom of using language to get through to your audience. Follow me, your sensei, chef de cuisine, and simply a friend who cares for your future career. Take a cocktail of new approaches. Upgrade yourself. Transform yourself. What you do in your life depends largely on how you do it. Use literary devices as spices to make any of your texts piquant.

Get tuned to think stylistically...

Get tuned to think creatively...

Get tuned to your Success!

Yours,

Elina Paliichuk

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PART ONE: INTRODUCTION TO TEXT ANALYSIS

Unit 1.

INTERPRETATION MENU: KEY NOTIONS

Section A. Ingredients of Literary and Non-fiction Text Analysis

Lead-in:

- What makes a book captivating?
- Which stories have been the most memorable since your childhood?
- What makes such stories outstanding?



Activity 1: Share your impressions about a book you have recently read. Follow the algorithm below and the *phrases to use*:

PHRASES TO USE	The text (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from _____ (<i>indefinite</i>) a work of literature (novel, story, short story, tale, play, fable, poem) written by _____ <i>name of the author</i> , (<i>definite</i>) the book (novel, story, short story, tale, play, fable, poem) _____ <i>name of the work</i> written by _____ <i>name of the author</i> . The author (writer, poet) is famous for (known as an) _____ <i>a bit of information about the author and his works, style of writing</i> . The extract concerns/is devoted to, deals with) _____. The basic theme is _____. The central idea finds its particularization in _____ / is disclosed through the following collision (internal/ external conflict) _____.
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Activity 2: To develop the skills of sophisticated analytical reading, sometimes we should understand what makes writers wizards of creating incredible textual worlds. Read the extract from *Writing as Art* by Paul Mills, the author of *The Routledge Creative Writing Coursebook*. Underline at least five basic features of a great story. Justify your opinion based on the selected lines

1 *Writers build up worlds, make them real, and emphasise and illuminate them through*
2 *images. Through voices, they hold our attention and remind us of the varying tones*
3 *of speeches. Through stories told and heard they show the way our thoughts are*
4 *shaped by narrative, how we shape the thoughts and lives of others and ourselves.*
5 *From among the features by which we identify writing as an art form, in this first*
6 *chapter, I have selected four that produce a consistently powerful impact for writers*
7 *and readers. These are voice, world, image, and story. Without these elements, our*
8 *practice as writers would become disadvantaged. Creative language would not be as*
9 *it is, and neither would we read with the special attention and pleasure it generates.*
10 *Story implies structure and structure meaning. Stories are told by voices creating*
11 *images; voices also build and inhabit worlds. A writer staying close to the voices of*
12 *characters has more chance of crossing over into their rhythm of living, of involving*
13 *readers in that rhythm so that as readers we feel we know it for ourselves. The use*
14 *of speaking and thinking voices in writing seems to be a key quality, perhaps the most*
15 *important skill of all for a writer to learn. But then, if we think about it, the voices*
16 *that most hold our attention are those that tell stories, generate images, and make*
17 *their world as real to us as our own.*

(Mills, 2006).

Activity 3: Explore the *PLOT* types below and give examples of literary works based on your reading experiences. Use the algorithm of *Nine basic plots* by Glen C. Strathy based on Christopher Booker's book *The Seven Basic Plots*.

1	Overcoming the Monster: in which the hero must venture to the lair of a monster that is threatening the community, destroy it, and escape (often with a treasure). Your example:
2	Rags to Riches: in which someone who seems quite commonplace or downtrodden but has the potential for greatness manages to fulfill that potential. Your example:
3	The Quest: in which the hero embarks on a journey to obtain a great prize that is located far away. Your example:
4	Voyage and Return: in which the hero journeys to a strange world that at first is enchanting and then so threatening the hero finds he must escape and return home to safety. Your example:
5	Comedy: in which a community divided by frustration, selfishness, bitterness, confusion, lack of self-knowledge, lies, etc. must be reunited in love and harmony (often symbolized by marriage). Your example:
6	Tragedy: in which a character falls from prosperity to destruction because of a fatal mistake. Your example:
7	Rebirth: in which a dark power or villain traps the hero in a living death until he/she is freed by another character's loving act. Your example:
8	Rebellion Against 'The One': in which the hero rebels against the all-powerful entity that controls the world until he is forced to surrender to that power. Your example:
9	Mystery: In which an outsider to some horrendous event (such as a murder) tries to discover the truth of what happened. Your example:

(*Understanding the Seven Basic Plots, n.d.*)

Activity 4: Have you ever thought about how true geniuses master to order the interrelated events in a story? Navigate through the key definitions of plot and **PLOT STRUCTURE** to analyse the stories you read and develop the skills to create your story.

The plot structure is the most critical thing about a movie/book. The plot structure is what keeps your script, and movie, compelling. It keeps your audience entertained. It keeps any reader reading. Easier said than done... The plot is the sequence of events dramatically arranged by a writer to tell a story. That is a plot structure definition in the strictest sense (*StudioBinder, 2021a*).

The plot is the series of events that make up your story, including the order in which they occur and how they relate to each other, whereas *structure* (also known as narrative structure), is the overall design or layout of your story (*Herron, 2021*).

In a literary work, film, story, or another narrative, the plot is the sequence of events where each affects the next one through the principle of cause-and-effect. The causal events of a plot can be thought of as a series of events linked by the connector "and so". Plots can vary from the simple – such as in a traditional ballad – to forming complex interwoven structures, with each part sometimes referred to as a subplot or imbroglio. In common usage (for example, a "movie plot"), however, it can mean a narrative summary or story synopsis, rather than a specific cause-and-effect sequence (*Wikipedia contributors, 2021*).

Activity 5: Behind the scenes, there is a logical organisation that all plots follow with a beginning, middle, and end. But there's a lot more to the basic plot structure than just this. a) Put these five elements in the correct order based on your reading experiences:

CLIMAX/TURNING POINT	RISING ACTION	EXPOSITION	RESOLUTION/DENOUEMENT	FALLING ACTION
1	2	3	4	5

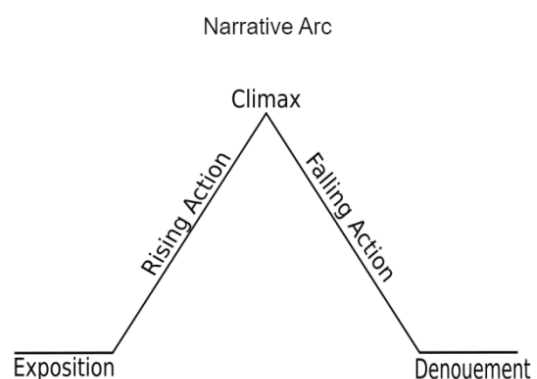
Activity 6:

b) Match the five elements of the plot to their description. Justify your choice.

1. Exposition	2. Rising Action	3. Climax	4. Falling Action	5. Resolution
A) The big showdown where your characters encounter their opposition, and either win or lose.	B) The opening of the story, including a reader's introduction to the characters and settings.	C) A series of events that unfold after the climax and lead to the end of the story.	D) A series of events that complicate matters for your characters, and result in increased drama or suspense.	E) The end of the story, in which the problems are resolved (or not resolved, depending on the story.) Also called the denouement, catastrophe, or revelation.

c) Draw the possible model of the plot structure based on your findings. Check your variant with the information below.

d) Most great stories, whether they are a Pixar film or a novel by your favorite author, follow a certain dramatic structure. Freytag's Pyramid is one of the oldest dramatic structures. Developed by Gustav Freytag in the mid-19th century, this structure has become so ubiquitous, many of the best writers have used it to write their own stories, even if they didn't know it was called Freytag's Pyramid.



e) For more details, refer to *What Is the Plot of a Story? The 5 Parts of the Narrative* by Hannah Muniz (Muniz, 2019).

Activity 7:

- a) Read the fragment from Paul Mill’s *The Routledge Creative Writing Coursebook*.

Cinema audiences watching films whose setting is contemporary, respond to shots of cities, highways, deserts, rivers, streets, and home interiors. These spaces connect with spaces they feel they could travel to and from. Fiction writers have to do this through words.

The novelist Margaret Atwood remembers being told early on in her career, ‘Respect the page – it’s all you’ve got’! All forms of creative writing, including poems, need to persuade readers to keep attending because the world of their invention has a distinct reality. A basic element of this hold on the reader is the skill of verbal realisation. Stories can’t happen without places made real to us as we read (Mills, 2006).

- b) How do you understand the metaphorical utterance said by J. Berger?

‘When we read a story, we inhabit it.

The covers of a book are like a roof and four walls’

(Berger, 1992:15).

- c) **SETTING** includes time and place. Start by imagining your character in a setting (Where), and the passage of time as it is affecting him or her (When). Distribute the words and word combinations below into two columns regarding time and place categories:

TIME	PLACE

Industrial cities, the growth of ironworks, mines, and foundries; a type of house and household interior, a suburb smelling of diesel; realistic/ historical/ fantastic/ exotic/ rural; a span of time the extract covers, XX century; the Medieval times; the Future; 1947; 2056; one night; a street; a dark room; the Earth; continents; ground floor; April; attic; Sonoma; a library; uphill, the summer morning; a coffeehouse; ten years ago; a construction site; holiday season; a dark alley; a playground.

Activity 8: To speak about the plot and setting, use the vocabulary units suggested below. Fill in the gaps and give your comments on the plot of the book you are currently reading or have recently read.

PHRASES TO USE	<p>The plot is simple/ complex/ intricate. It centres around _____.</p> <p>The setting of the events is realistic/ historical/ fantastic/ exotic/ rural _____.</p> <p>The span of time the extract covers is (obviously) _____.</p> <p>The narrative flow is straight/ complex/ circular/ frame-like.</p> <p>The climax of the plot development is presented in _____.</p> <p>The denouement is shown in _____.</p>
-----------------------	---

Activity 9: Setting not only provides a glimpse of the time-and-place domain of a story but also contributes to producing lasting impressions due to **ATMOSPHERE** or a sensory reality being created.

- a) Distribute the following phrases into three groups: scenes (a location or an event), sounds, and smells.

SCENES	SOUNDS	SMELLS

A charity gala event; jingling keys; a public restroom; tea kettle whistling; pool chlorine; popcorn popping; aluminum can being crushed; wet earth; salty ocean air; new textbooks; diesel fumes from buses; the rustle of potato chip bag; barbecue; splashing water; new carpet; slurping through a straw; an abandoned building; microphone feedback; a wedding; sour milk; fresh laundry; chewing gum; sizzling oil or bacon; shoe polish; a graduation ceremony; roasting chicken or turkey; the buzz of conversation; bath or shower running; a tattoo parlor.

- b) Which of the images makes you feel being inside a textual world?
 c) What other sensory images may be used to render a fictional world?

Activity 10: What if taking a lesson from celebrities?

- a) The Pulitzer Prize winner David Mamet teaches dramatic writing. He says that “The tone an author uses in a piece of writing can evoke any number of emotions and perspectives. Tone can also span a wide array of textual styles, from terse to prosaic. The tone is what helps terrify the reader in Poe’s “The Tell-Tale Heart” (2019), and it helps convey the point of view of an old man in “After Apple-Picking” by Robert Frost. Furthermore, certain attributes of your writing—including voice, inflection, cadence, mood, and style – are related to tone” (*Understanding Tone: 18 Examples of Tone Words in Writing, 2020*).
- b) What is **TONE**? Make your assumptions based on your reading impressions whether the two statements below are true or false. Underline the correct variant.
1. Tone refers to an author’s use of words and writing style to convey his or her attitude toward a topic. True False
 2. What the author feels about the subject is often defined as the tone. What the reader feels is known as the mood. True False
- c) Do not confuse tone and atmosphere: while tone signifies an author’s point of view, the mood of a piece of writing is the atmosphere of a piece and the overall feeling it conveys to the reader. Authors convey mood through figurative language and literary devices, letting the reader feel whatever mood the writing evokes (*LiteraryDevices Editors, 2021*).

Activity 11: To analyse your reading impressions, be equipped with a set of adjectives to formulate felicitous remarks about a literary tone.

- a) Brainstorm the list of adjectives to describe the possible tones of literary texts.
- b) Continue the list of possible variants of tone that may be used in literature and media: *Tone can be nostalgic, regretful, joyful, sarcastic, persuasive, dry, playful, pessimistic, inspirational, sympathetic, ironic, conflicted, fearful, hopeful, humorous, serious, and* _____ (your variant).

c) Match the tone and its meaning to develop the vocabulary of your professional linguistic analysis.

<i>TONE</i>	<i>MEANING</i>
1 Absurd	ambiguous; cryptic; unclear
2 Accusatory	suggesting someone has done something wrong, complaining
3 Ambivalent	bored; cynical; tired
4 Animated	full of life or excitement; lively; spirited; impassioned; vibrant
5 Apathetic	showing little interest; lacking concern; indifferent;
6 Bitter	humorous; witty; entertaining; diverting
7 Caustic	making biting, corrosive comments; critical
8 Cautionary	open-minded; charitable; patient; sympathetic; lenient
9 Chatty	trusting; child-like
10 Comic	scornful of motives/virtues of others; mocking; sneering
11 Cynical	angry; acrimonious; antagonistic; spiteful; nasty
12 Gullible	silly; foolish; stupid; nonsensical
13 Evasive	illogical; ridiculous; silly; implausible; foolish
14 Imploring	vengeful; spiteful; bitter; unforgiving
15 Impressionable	informal; lively; conversational; familiar
16 Inane	disastrous; calamitous
17 Narcissistic	self-admiring; selfish; boastful; self-pitying
18 Tolerant	gives warning; raises awareness; reminding
19 Tragic	naïve; innocent; ignorant
20 Vindictive	pleading; begging
21 World-Weary	having mixed feelings; uncertain; in a dilemma; undecided

Activity 12: Find 23 adjectives denoting various types of tone. Use the lists of synonyms to complete the table:



S	U	W	I	T	T	Y	P	F	J
	U	R	G	E	N	T	J	X	Z
S	C	E	P	T	I	C	A	L	R
O	U	T	R	A	G	E	D	O	E
L	S	C	R	U	E	L	E	V	S
E	U	H	A	R	D	O	D	I	I
M	B	E	M	O	C	K	I	N	G
N	J	D	I	R	E	C	T	G	N
A	E	X	C	I	T	E	D	Z	E
I	C	O	N	C	E	R	N	E	D
V	T	O	L	E	R	A	N	T	Y
E	I	N	T	I	M	A	T	E	Y
N	V	I	R	T	U	O	U	S	Q
D	E	V	A	S	I	V	E	L	G
B	E	N	E	V	O	L	E	N	T
T	H	O	U	G	H	T	F	U	L



1 miserable; despairing; sorrowful; distressed	
2 clever; quick-witted; entertaining	
3 insistent; saying something must be done soon	
4 disbelieving; unconvinced; doubting	
5 prejudiced; biased	
6 affectionate; showing intense, deep concern	
7 angered and resentful; furious; extremely angered	
8 emotionally aroused; stirred	
9 bored; having had too much of the same thing; lack enthusiasm	
10 familiar; informal; confidential; confessional	
11 scornful; ridiculing; making fun of someone	
12 accepting; unhappy	
13 lawful; righteous; moral; upstanding	
14 not funny; in earnest; serious	
15 innocent; unsophisticated; immature	
16 ambiguous; cryptic; unclear	
17 worried; anxious; apprehensive	
18 unfeeling; hard-hearted; unyielding	
19 causing pain and suffering; unkind; spiteful; severe	
20 straightforward; honest	
21 open-minded; charitable; patient; sympathetic; lenient	
22 sympathetic; tolerant; generous; caring; well-meaning	
23 reflective; serious; absorbed	

Activity 13: Read the extracts below and identify the tone using the words and phrases from the previous activities. Explain your judgment.

A _____

But I feel peaceful. Your success in the ring this morning was, to a small degree, my success. Your future is assured. You will live, secure and safe, Wilbur. Nothing can harm you now. These autumn days will shorten and grow cold. The leaves will shake loose from the trees and fall. Christmas will come, and the snows of winter. You will live to enjoy the beauty of the frozen world, for you mean a great deal to Zuckerman and he will not harm you, ever. Winter will pass, the days will lengthen, the ice will melt in the pasture pond. The song sparrow will return and sing, the frogs will awake, the warm wind will blow again. All these sights and sounds and smells will be yours to enjoy, Wilbur-this lovely world, these precious days..."

(White & Williams, 2012)