

## LITERARY ANALYSIS: IMAGERY, CHARACTER ANALYSIS, PLOT, AND SETTING FORM AND TONE OF THE SHORT STORY "HAPPY ENDINGS" BY MARGARET ATWOOD

на їх різноманітні перетворення, постійно легко впізнаються і слугують основою варіацій;

- особливою формою варіацій, що зустрічаються достатньо рідко, є *подвійні варіації*, в основі яких дві теми. Найчастіше спочатку проводяться обидві теми, згодом слідує варіація почергово то на одну, то на іншу теми. У віденських класиків спочатку викладається одна тема, одразу за нею друга. Після цього теми варіюються по черзі, тобто за першою варіацією першої теми іде перша варіація другої теми і т.д. Прикладом є II ч. *c-moll* Лондонської симфонії Й. Гайдна *Es-dur*; *Andante* П'ятої симфонії Л. Ван Бетховена. У фортепіанній музиці – Варіації *f-moll* Й. Гайдна. В творі, створеному в формі подвійних варіацій, стає можливим зіставлення різноманітних, інколи контрастних тем, й водночас з розвитком кожної з них, показ їх взаємодії. Загалом, варіаційний принцип розвитку в поєднанні з іншими (розробкою, співставленням

тощо) зустрічається в усіх видах музичних форм та побудов.

В подальших розвідках автор має на меті розглянути специфіку застосування форми варіацій у творчості українських композиторів аналізованого періоду, це становить перспективний науковий план у розгляді даної дослідницької проблеми.

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## LITERARY ANALYSIS: IMAGERY, CHARACTER ANALYSIS, PLOT, AND SETTING, FORM AND TONE OF THE SHORT STORY "HAPPY ENDINGS" BY MARGARET ATWOOD

*Margaret Atwood is a well-known Canadian writer, whose works have been translated into many languages. The article deals with the literary analysis of a short story "Happy endings" by Margaret Atwood. The story "Happy endings" is an example of a new literary trend in creating of short stories, both in form and content.*

**Keywords:** *imagery, character analysis, a plot, setting, form and tone.*

**Lit. 6.**

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## ЛІТЕРАТУРНИЙ АНАЛІЗ: ОБРАЗИ, ГЕРОЇ, СЮЖЕТ, МІСЦЕ ДІЇ, СТИЛЬ ТА ФОРМА ОПОВІДАННЯ "ЩАСЛИВИЙ КІНЕЦЬ" МАРГАРЕТ ЕТВУД

*Маргарет Етвуд відома канадська письменниця, чий твори перекладені багатьма мовами. Стаття присвячена літературному аналізу короткої історії "Щасливий кінець" Маргарет Етвуд. Оповідання "Щасливий кінець" являється прикладом нової літературної тенденції в написанні короткого оповідання як за формою так і за змістом.*

**Ключові слова:** *образ, сюжет, герой, місце та час дії, стиль, літературна форма.*

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## ЛИТЕРАТУРНЫЙ АНАЛИЗ: ОБРАЗЫ, ГЕРОИ, СЮЖЕТ, МЕСТО ДЕЙСТВИЯ, СТИЛЬ И ФОРМА РАССКАЗА "СЧАСТЛИВЫЙ КОНЕЦ" МАРГАРЕТ ЕТВУД

*Маргарет Етвуд известная канадская писательница, чьи произведения переведены многими языками. Статья посвящена литературному анализу короткой истории "Счастливый конец" Маргарет Етвуд. Рассказ "Счастливый конец" является примером новой литературной тенденции в написании короткого рассказа как по форме так и по содержанию.*

**Ключевые слова:** *образ, сюжет, герой, место и время действия, стиль, литературная форм.*

**Problem setting.** Margaret Atwood has been known as a writer of metafiction, flash fiction, and feminism, in the sense, that she puzzles with narrative forms in her stories and novels. She is an outstanding writer, in the deep conviction, a remarkably harmonious and happy personality that

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managed to take the place of a loving and beloved wife, caring mother, and an outstanding creative person. The peculiarities of Atwood's prose is represented by the acute "female gaze" as a distinct artistic device that allows to clarifying the problems of modern Canada, where the woman becomes a catalyst for changes; the problem of relationship between man and woman; the position of women in society; and more emotional, compared to men, the perception of the world. The main purpose of this research consists in analyzing the literary elements that are defined in a short story by Margaret Atwood called "Happy Endings" including, imagery, form, and tone. The controversial nature of story appearing in the combination of simple form with the depth of meaning makes readers think about this powerful observation on life. The author stresses that she lives in society and puts the society inside her books so that the reader get a box within a box effect [1, 1]. Thus, this essay is an attempt "to open the box of "Happy Endings".

**The purpose of the article.** The main aim of the article consists in opening the new features of the short story "Happy Endings" by Margaret Atwood.

**The main part of the article.** The form of the story considered being simple without involving a lot of language and stylistic devices. The main peculiarities of flash fiction consist in providing the outline of a story, plot, and characters. Thus, the story relating to the flash fiction genre is characterizing by a combination of six series of possible events that make up the story. "Happy Endings" by itself is an innovative fiction, including only 1500 words, with little character and plot development. According to the form definition, this short story is a blend of criticism and reflexive writing. This work, via the narrator, draws attention to its own form and themes in order to encourage the reader to criticize and deconstruct those forms and themes [2, 87]. 'Happy Endings' has unusual physically presented form and as a result different interpretation from others short stories. The story seems to be a short instruction or outline for writing the large plot. Moreover, it looks like deprived the plot and setting, but instead of it, the author presents the complicated plot that contains six plots. Margaret Atwood says a new word in the development of modern dystopia genre, presenting another kind of this genre-feminist dystopia.

Literary elements include character, style, irony, tone, plot, point of view, symbolism, theme and setting. To explain some of these elements are defined in a short story by Margaret Atwood called "Happy Endings". Mary is a renowned writer with many novels published. She was raised in Ontario and Quebec. She has helped to define and categorize the contemporary Canadian literature through her critic.

Version A "Happy Endings" is the first version of this six part saga, and is considered the "happy ending". In this version, everything is normal, and nothing out the ordinary happens with the characters having wonderful lives. These characters are defined as rounded. There is enough told about them to believe that they are true to life. In version B, both Mary and John became dynamic characters who adapted to their environment. Their characters can also be seen as protagonist and antagonist. In version C, James becomes Mary's hero from the old man John. In version D, Madge and Fred become the dynamic flat characters. They're simple characters. There are several ways in which characters should be disclosed for instance through statements by others, dramatic thoughts and declarations, descriptions that are environmental and personal and the actions. Atwood has made version A to be so boring to the point of comedy, unlike other versions [5, 57]. The phrase 'stimulating and challenging' has been used three times describing different things. The first she describes the job, sex life and thirdly the hobbies of John and Mary. The phrase does not change the reactions of the readers; they are neither challenged nor stimulated. She has used the second person in version B, which helps the reader to understand the characters better. Flat characters are shown in storyline D with Madge and Fred. The charming house is situated on the sea shore, and they emerge virtuous and happy after the majority of them drown, and they remain.

The plot is the reflection of causation and motivation. Conflict occurs as a mode of controlling impulse in a series of effects and patterns. It can also be defined as opposition that develops between two or more people on issues to do with avoidance, hatred, fighting, gossip and arguments. The dilemma is the conflict within oneself. In the different versions, the characters wanted something other than what they had. The major element of the plot conflict because it arouses curiosity produces interest, creates tension and causes doubt [5, 61]. Many writers choose a traditional plot which is arranged in chronological order. The order comes in when the author tells the story from when it started to when it ended in the reported speech. Atwood has not followed any chronological order whatsoever. The story has however climaxed in several parts when the conflicts in the story are brought out evidently. Atwood has expressed her climax in version D. there are several types of plot including scenic plot and oblique plot. Scenic is where the story focuses on realistically observed details and incidences in the story.

The narrator, voice or persona and the speaker telling the story are referred to as the point of view. It depends on two factors that are the emotional and intellectual position of the speaker and the physical

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situation of the narrator. The point of view may be all brilliant, dramatic or objective when the narrator is strictly reporting, limited omniscient when there are fewer insights [2, 65]. Atwood does not develop the character of John and Mary in version A as in B. In version B; she develops the characters showing a little about their acts, but nothing seems so unusual yet. Atwood in this short story writes as if she is speaking to someone who wants to talk to a man and a woman. Atwood later shows that the stimulating and challenging mentioned in version A is where John has an affair with Mary, but his mid-life crisis is caused by her. Atwood can be described as the third person since she reports the inner feelings of John and Mary.

The setting is the time and the place of the story. Atwood has tried to bring out the backgrounds of the action, revealed characters and create atmospheres and moods. Atwood explains that regardless of the stories we go through, readers will still end up with some type of version A. Atwood has created a mood in version B when she mentions what is going through the mind of both John and Mary [2, 78].

For fully understanding the story and its concepts, it is necessary to study and analyze the literary elements used in each scenario (six different versions – labeled A through F). Imagery is one of the literary elements provides the understanding of the story by means of descriptive language and involving all humans' sense or perception: touch, sound, sight, smell, taste. The author writes about the moments of life, using the symbols and images. Imagery, in its basic sense, is a product of literary language, the impression we receive when our senses are stimulated by language [6, 187]. 'Happy Endings' does not incorporate a wide range of sense images, but it provides the readers with the tremendous and prominent images that are based on the emotions and sensations of a person. Version A "Happy Endings" seems to be deprived of images, introducing the short description of the life of two main characters. And the narrator is strictly reporting the key details and points of their life. Version B is more dynamic, creating the image of the eternal dream of the men that dream about calling women "home, family, children" The author attacks gender bias characterization toward Mary, expressing the main points of her outlook – stereotypical gender roles. Feminism is the main characteristic of Atwood as a writer. Although, she does not consider it feminism, but social realism [1, 2]. The main role in her work is reserved for women, due to her feminist views, moreover, the main ideas are very diverse, for example, and there are not established a relationship between a man and a woman, only the missed opportunities or misunderstanding that complicates the life of people. The author creates the

image of the typical middle-class woman, at the same time willing to create a new image of the woman who is not a victim, and defends her independence. The essence of Atwood's feminism expressed by the image of a woman and the feminine look are only the projection of her work, which should be considered together with other problems and perspectives of the image in Canadian literature. The image of man, on the female background, is not outstanding and does not provoke much reader's emotions, can be called a dog, pig or rat. The subjective imagery of the short story is represented by different images: Mary gets run-down. Crying is bad for your face, Mary is hurt. Thus, the image of women is expressed by the emotional language, she cries, hurts, thinks, hopes, in contrary, man eats, sleeps and has sex. The abstract images of "happy endings" and "tidal wave" became the symbols of this writing, conveying the main Atwood's idea: all dreams and houses or ideal jobs can be broken by the tidal wave and the only possible happy endings will be the death. People are deluded by different fakes of life: job, family, food, sex, and children, thus the image of "life's fake" is the conclusion made by the author in the final version.

**Conclusions.** The tone of the story changes along with storylines from formal to ironic. Margaret Atwood creates the specific imaginary in order to express her attitude toward the problems and themes of the story. Atwood's satire, sarcasm with the critique representation of gender roles emphasizes the mundane and usual existence of the middle class that lives without understanding the main aims of their life, but with typical suburban life dreams of a job, house, children, love. It goes without saying that the voice of the author has the great importance and significance. She puts the predominate focus on the how live and why to live and these mostly stable characters help to express the main idea of all story. It is assumed that the text does not occur in a vacuum, but rather is subject to a multitude of influences and ideas from the cultural and political background inevitably permeate the text [1, 5] Moreover, Margaret Atwood always tries to make dialogues with readers and make them think about essential concepts of life. Her message to human beings given through the story is the satiric critique of culture, the system of society, produced values and genre roles. "Happy Endings" looks like a chronicler of the author's time and as a skeletal outline that recounts numerous plots, a story about the lives with pensive outlook and advice to readers and writers. This story introduces how life can end regardless our plans, desires, and dreams.

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**ПРОБЛЕМИ ІНТЕРПРЕТАЦІЇ ФОРТЕПІАННИХ П'ЄС ДЛЯ ДІТЕЙ ЗИНОВІЯ ЛИСЬКА,  
ЯРОСЛАВА БАРНИЧА Й ІГОРЯ СОНЕВИЦЬКОГО**

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**ПРОБЛЕМИ ІНТЕРПРЕТАЦІЇ ФОРТЕПІАННИХ П'ЄС ДЛЯ ДІТЕЙ ЗИНОВІЯ  
ЛИСЬКА, ЯРОСЛАВА БАРНИЧА Й ІГОРЯ СОНЕВИЦЬКОГО**

*Стаття розкриває особливості фортепіанного педагогічного доробку відомих українських композиторів З. Лиська, Я. Барнича й І. Соневицького й проблеми їх інтерпретації, а також творчого використання в процесі музичного виховання молоді.*

**Ключові слова:** З. Лисько, Я. Барнич, І. Соневицький, фортепіанна музика, цикл, мініатюра, образність, педагогічний репертуар.

*Лім. 12.*

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**ПРОБЛЕМЫ ИНТЕРПРЕТАЦИИ ФОРТЕПИАННЫХ ПЬЕС ДЛЯ ДЕТЕЙ ЗИНОВИЯ  
ЛЫСЬКА, ЯРОСЛАВА БАРНЫЧА И ИГОРЯ СОНЕВИЦЬКОГО**

*В статье раскрыты особенности фортепианного педагогического наследия известных украинских композиторов З. Лыська, Я. Барныча, И. Соневицкого, а также проблемы их интерпретации и творческого использования в процессе музыкального воспитания молодежи.*

**Ключевые слова:** З. Лысько, Я. Барныч, И. Соневицкий, фортепианная музыка, цикл, миниатюра, образность, педагогический репертуар.

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**PROBLEMS OF INTERPRETATION OF THE PIANO PIECES FOR CHILDREN BY  
ZINOVIIY LYSKO, YAROSLAV BARNYCH AND IHOR SONEVYTSKYI**

*This article shows the peculiarities of the piano pedagogical creations of the famous Ukrainian composer Z. Lysko, J. Barnych, I. Sonevytskyi and their creative using in the process of musical education of youth.*

**Keywords:** Z. Lysko, J. Barnych, I. Sonevytskyi, piano music, a cycle, miniature, picturesqueness, the pedagogical repertoire.

**Актуальність дослідження.** Питання відродження духовності постало особливо гостро в сучасних умовах розбудови національної мистецької школи, а основним завданням відзначимо оновлення змісту освіти, тобто забезпечення учнів та студентської молоді високохудожнім національним дидактичним матеріалом. Тривалий час замовчувались імена тих людей, які своєю діяльністю значно піднесли рівень музичної культури в Україні і, зокрема, в Галичині. Мова про видатних західноукраїнських музикантів, серед яких варто згадати, передусім, Михайла Вербицького, Івана Лаврівського, Сидора

Воробкевича, Віктора Матюка, Йосипа Кишакевича, Філарета Колессу, Дениса Січинського, Остапа Нижанківського та багатьох інших.

У 30-х роках ХХ сторіччя у Галичині з'явилась ціла когорта творчих постатей – Борис Кудрик, Василь Витвицький, Федір Шешко, Зиновій Лисько, Роман Савицький, Василь Барвінський, Станіслав Людкевич, Нестор Нижанківський, Ярослав Барнич. Власне їхні твори сьогодні формують основний фортепіанний педагогічний репертуар, а дослідження, аналіз та публікація спадщини цих митців є вкрай необхідною й актуальною.