

A Guide to the Literary-Analysis Essay

This guide is designed to help you write better literary-analysis essays for your English classes. It contains diagrams, explanations, and many examples to take you through each part of the essay. It was composed by RBHS English teachers with you in mind.

This booklet is based in part on Cobb County's A Guide to the Research Paper, Upland High School's Student Writer's Handbook, and the MLA Handbook for Writer's of Research Papers. In addition, essay models are based on actual student papers.

Writing Terms Defined

- ❑ INTRODUCTION: the first paragraph in your essay. It begins creatively in order to catch your reader's interest, provides essential background about the literary work, and prepares the reader for your major thesis. The introduction must include the *author and title* of the work as well as an explanation of the *theme* to be discussed. Other essential background may include *setting, capsule plot summary, an introduction of main characters, and definition of terms*. The *major thesis* goes in this paragraph usually at the end. Because the major thesis sometimes sounds tacked on, make special attempts to link it to the sentence that precedes it by building on a key word or idea.
- ❑ CREATIVE OPENING: the beginning sentences of the introduction that catch the reader's interest. Ways of beginning creatively include the following:
 - 1) A startling fact or bit of information
 - **Ex.** Nearly two citizens were arrested as witches during the Salem witch scare of 1692. Eventually nineteen were hanged, and another was pressed to death (Marks 65).
 - 2) A snatch of dialogue between two characters
 - **Ex.** "It is another thing. You [Frederic Henry] cannot know about it unless you have it."
"Well," I said. "If I ever get it I will tell you [priest]." (Hemingway 72).
With these words, the priest in Ernest Hemingway's A Farewell to Arms sends the hero, Frederic, in search of the ambiguous "it" in his life.

3) A meaningful quotation (from the work or another source)

➤ **Ex.** “To be, or not to be, that is the question” {3.1.57}. This familiar statement expresses the young prince’s moral dilemma in William Shakespeare’s tragedy Hamlet, Prince of Denmark.

4) A universal idea.

➤ **Ex.** The terrifying scenes a soldier experiences on the front probably follow him throughout his life—if he manages to survive the war.

5) A rich, vivid description of the setting

➤ **Ex.** Sleepy Maycomb, like other Southern towns, suffers considerably during the Great Depression. Poverty reaches from the privileged families, like the Finches, to the Negroes and “white trash” Ewells, who live on the outskirts of town. Harper Lee paints a vivid picture of life in this humid Alabama town where tempers and bigotry explode into conflict.

6) An analogy or metaphor

➤ **Ex.** Life is like a box of chocolates: we never know what we’re going to get. This element of uncertainty plays a major role in many dramas. For example, in Shakespeare’s play, Romeo and Juliet have no idea what tragedies lie ahead when they fall so passionately and impetuously in love.

7) **MAJOR THESIS:** a statement that provides the subject and overall opinion of your essay. For a literary analysis your major thesis must (1) relate to the theme of the work and (2) suggest how this theme is revealed by the author. A good thesis may also suggest the organization of the paper.

➤ **Ex.** Through Paul’s experience behind the lines, at a Russian prisoner of war camp, and especially under bombardment in the trenches, Erich Maria Remarque realistically shows how war dehumanizes a man.

Sometimes a thesis becomes too cumbersome to fit into one sentence. In such cases, you may express the major thesis as two sentences.

➤ **Ex.** In a Tale of Two Cities, Charles Dickens shows the process by which a wasted life can be redeemed. Sidney Carton, through his love for Lucie Manette, is transformed from a hopeless, bitter man into a hero whose life and death have meaning.

- ❑ **TOPIC SENTENCE/SUPPORT THESIS:** the first sentence of a body or support paragraph. It identifies one aspect of the major thesis and states a primary reason why the major thesis is true.

example: When he first appears in the novel, Sidney Carton is a loveless outcast who seems little worth in himself or in others.

- ❑ **BODY:** the support paragraphs of your essay. These paragraphs contain supporting examples (concrete detail) and analysis/explanation (commentary) for your topic sentences/support theses. Each paragraph in the body includes (1) a topic sentence/support thesis, (2) integrated concrete detail and commentary, and (3) a concluding sentence. In its simplest form, each body paragraph is organized as follows:

1. topic sentence / support thesis
2. lead-in to concrete detail
3. concrete detail
4. commentary
5. transition and lead-in to next concrete detail
6. concrete detail
7. commentary
8. concluding or clincher sentence

- ❑ **CONCRETE DETAIL:** a specific example from the work used to provide evidence for your topic sentence/support thesis. Concrete detail can be a combination of paraphrase and direct quotation from the work.

example: When Carlton and Darnay first meet at the tavern, Carlton tells him, “I care for no man on this earth, and no man cares for me” (Dickens 105).

- ❑ **COMMENTARY:** your explanation and interpretation of the concrete detail. Commentary tells the reader what the author of the text means or how the concrete detail proves the topic sentence/support thesis. Commentary may include interpretation, analysis, argument, insight, and/or reflection. (*Helpful hint: In your body paragraph, you should have twice as much commentary as concrete detail. In other words, for every sentence of concrete detail, you should have at least two sentences of commentary.*)

example: Carton makes this statement as if he were excusing his rude behavior to Darnay. Carton, however, is only pretending to be polite, perhaps to amuse himself. With this seemingly off-the-cuff remark, Carton reveals a deeper cynicism and his emotional isolation.

- ❑ **TRANSITIONS:** words or phrases that connect or “hook” one idea to the next, both between and within paragraphs. Transition devices include using connecting words as well as repeating key words or using synonyms.

<u>example:</u>	Another example... Later in the story... Not only...but also...	Finally, in the climax... In contrast to this behavior... Furthermore...
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- ❑ **LEAD-IN:** phrase or sentence that prepares the reader for a concrete detail by introducing the speaker, setting, and/or situation.
 - **Ex.** Later, however, when the confident Sidney Carton returns alone to his home, his alienation and unhappiness become apparent: “Climbing into a high chamber in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears” (Dickens 211).
- ❑ **CLINCHER/CONCLUDING SENTENCE:** last sentence of the body paragraph. It concludes the paragraph by tying the concrete details and commentary back to the major thesis.
 - **Ex.** Thus, before Carton experiences love, he is able to convince himself that the world has no meaning.
- ❑ **CONCLUSION:** last paragraph in your essay. This paragraph should begin by echoing your major thesis without repeating the words verbatim. Then, the conclusion should broaden from the thesis statements to answer the “so what?” question your reader may have after reading your essay. The conclusion should do one or more of the following:
 - 1) Reflect on how your essay topic relates to the book as a whole
 - 2) Evaluate how successful the author is in achieving his or her goal or message
 - 3) Give a personal statement about the topic
 - 4) Make predictions
 - 5) Connect back to your creative opening
 - 6) Give your opinion of the novel’s value or significance
- ❑ **MLA FORMAT:** The Poway Unified School District has adopted the Modern Language Association (MLA) format as the accepted final draft format for essays and research papers. While there are many style manuals, MLA has been widely used in liberal arts and humanities programs of colleges and universities. The general requirements are the following:

- 1) Heading: student's name, teacher's name, class title and period, date
- 2) Title of paper
- 3) Student surname, number each page
- 4) One side of unlined 8 1/2-by-11 inch paper
- 5) Typed/word processed, double-spaced throughout
- 6) 1/2-inch indention from margin for each paragraph
- 7) one-inch indention from margin on left side only for block quotations
- 8) one-inch margins on all sides

❑ **PLAGIARISM/ACADEMIC HONESTY:** Plagiarism is the act of using another person's ideas or expressions in your writing without acknowledging the source. You are plagiarizing if you do the following:

- 1) Use someone else's ideas or examples without giving credit
- 2) Use a slightly changed statement as your own, putting your own words here and there and not giving credit
- 3) Fail to use quotation marks around exact sentences, phrases, or even words that belong to another person
- 4) Cite facts and statistics that someone else has compiled
- 5) Present evidence or testimony taken from someone else's argument

Plagiarism in student writing is often unintentional. You have probably done a report or research paper at some time in your education in which you chose a topic, checked out several sources, and copied several sentences or paragraphs from each source. You might have been unaware that you were committing plagiarism. However, as a high school student writing an essay or research paper, you must be aware that anytime you use someone else's thought, words, or phraseology without giving him or her credit in your paper constitutes plagiarism. Your paper will be credible only if you thoroughly document your sources.

❑ **PRIMARY SOURCE:** The literary work (novel, play, story, poem) to be discussed in an essay.

➤ **Ex.** Steinbeck's Of Mice and Men
Robert Frost's "The Road Not Taken"
Edgar Allan Poe's "The Tell-tale Heart"

❑ **SECONDARY SOURCE:** Any source (other than the primary source) referred to in the essay. Secondary sources can include critical analyses, biographies of the author, reviews, history books, encyclopedias etc.

The reference room of the RBHS library has dozens of excellent secondary sources for writing a literary analysis:

Contemporary Literary Criticism (CLC) (78 vols.)
Cyclopedia of World Authors (7 vols.)
Magill's Survey of World Literature (6 vols.)
Masterplots (12 vols.)
Masterplots Complete (CD-ROM)
Nineteenth Century Literature Criticism (28 vols.)
Twentieth Century Literary Criticism (52 vols.)
The Nobel Prize Winner (3 vols.)
Magill's Critical Survey of Poetry (14 vols.)
Magill's Critical Survey of Drama (12 vols.)
Twentieth Century American Dramatists (2 vols.)
Magill's Critical Survey of Short Fiction (8 vols.)
Magill's Critical Survey of Long Fiction (8 vols.)
Magill's Critical Survey of Mystery & Detective Fiction (4 vols.)
Popular World Fiction 1900-Present (4 vols.)
Supernatural Fiction Writers (2 vols.)
Short Story Criticism (15 vols.)
European writers (11 vols.)
American Writers (4 vols.)
Latin American Writers
Afro American Writers (4 vols.)
Masterpieces of African-American Literature
Ancient Writers of Greece and Rome (2 vols.)
Twentieth Century American Science Fiction Writers (2 vols.)

American Writers in Paris 1920-1939
American Poets (6 vols.)
American Short-Story Writers (5 vols.)
American Novelists Since WWII (2 vols.)
Beacham's Popular Fiction and 1991 Update (6 vols.)
British Writers ((VOLS.)
Great Writers of the English Language (14 vols.)
Dictionary of Literary biography (98 vols.)
Shakespearean Criticism (10 vols.)
William Shakespeare: His World, His Work, His Influence (3 vols.)
Science Fiction Writers
Contemporary Novelists
Contemporary Women Poets
Encyclopedia of American Poetry
A Reference Guide to Modern Fantasy for Children
Calendar of Literary Facts

When citing primary or secondary sources, follow MLA style for parenthetical documentation and “Works Cited” page.

❑ **WORKS CITED:** a separate page listing all the works cited in an essay. It simplifies documentation because it permits you to make only brief references to those works in the text (parenthetical documentation). A “Works Cited” page differs from a “Bibliography” in that the latter includes sources researched but not actually cited in the paper. All the entries on a “Works Cited” page are double-spaced.

❑ **PARENTHETICAL DOCUMENTATION:** a brief parenthetical reference placed where a pause would naturally occur to avoid disrupting the flow of your writing (usually at the end of a sentence, before the period). Most often you will use the author’s last name and page number clearly referring to a source listed on the “Works Cited” page:

➤ **Ex.** Hemingway’s writing declined in his later career (Shien 789)

If you cite the author in the text of your paper, give only the page number in parentheses:

➤ **Ex.** According to Francis Guerin, The Adventures of Huckleberry Finn reflects “those same nightmarish shadows that even in our own time threaten to obscure the American Dream” (49).

If two works by the same author appear in your “Works Cited,” add the title or a shortened version of it to distinguish your sources:

➤ **Ex.** “He wouldn’t rest until he had run a mile or more” (Dickens, A Tale 78).

❑ **BLOCK QUOTATION:** quotations that are set off from the rest of the paper. Indent one-inch from the left margin only and double space. Do not use quotation marks unless they appear in the original.

1) For a prose quotation of more than 4 typed lines

➤ **Ex.** Based on rumors and gossip, the children of Maycomb speculate

about Boo Radley's appearance:

Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained—if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time. (Lee 13)

2) For any prose dialogue involving 2 or more speakers

- **Ex.** During the trial scene, Bob Ewell immediately shows his disrespect for both the court and his family:
“Are you the father of Mayella Ewell?” was the next question.
“Well, if I ain't I can't do nothing about it now, her ma's dead,” was the answer.
(Lee 172)

3) for drama quotation involving 2 or more speakers

- **Ex.** Mama compares her children with a beloved plant:
Mama (looking at her plant and sprinkling a little water on it).
They spirited all right, my children. Got to admit they got spirit—Bennie and Walter. Like this little old plant that ain't never had enough sunshine or nothing and look at it...
Ruth (trying to keep Mama from noticing). You...sure...loves that little old thing, don't you?... (Hansberry 335)

❑ **QUOTING POETRY:** The format of quoted poetry varies slightly from that of prose.

1) For just 2 or 3 lines of poetry, use a slash with a space on each side [/] to separate the lines

- ÿ **Ex.** Juliet's innocence soon turns to passion when she tells Romeo in the balcony scene, “My bounty is as boundless as the sea, / My love as deep; the more I give to thee, / The more I have, for both are infinite”

2) For quotations longer than 3 lines of poetry, block quote with no quotation marks

- **Ex.** Mercutio shows his sarcasm about love when he mocks Romeo's lovesickness for Rosaline:

Romeo! Humors! Madman! Passion! Lover!
Appear thou in the likeness of a sigh;
Speak but one rhyme, and I am satisfied!
Cry but "Ay me!" pronounce but "love" and "dove."
(2.1.9-12)

- 3) for a verse quotation that begins in the middle of a line, position the partial line as it appears in the text

- **Ex.** When the exiled Romeo draws his dagger, Friar Lawrence scolds,
Hold thy desperate hand.
Art thou a man? Thy form cries out thou art;
Thy tears are womanish, thy wild acts denote
The unreasonable fury of a beast. (3.3.118-121)

Sample Essay With Primary Source Only

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H.S. English 3: Per. 5
March 19, 2001

The Symbolism of the Conch

For centuries philosophers have debated the question of whether man is innately evil. William Golding poses this question in his realistic novel Lord of the Flies. Set on a tropical island during World War II, the novel begins when schoolboys from Great Britain are being flown to safety and their plane is shot down. No adults survive, and the boys are left to govern themselves and get rescued. William Golding uses symbolism in the form of the conch to represent the concept of society. The boys' evolving relationship with the conch illustrates Golding's theme that humans, when removed from the pressures of civilized authority, will become evil.

In the beginning, the boys view the conch as an important symbol that unites them and gives them the power to deal with their difficult situation. When the conch is first found and blown, it brings everyone together: "Ralph found his breath and blew a series of short blasts. Piggy exclaimed, 'There's one!'" (Golding 16). Here Piggy observes one boy emerging from the jungle but soon boys conform all around. Each comes for his own reason: some for plain curiosity, other for the prospect of rescue. They all form the first assembly thanks to the conch. The first job of this assembly is to unite even further and choose a leader or chief. Once again the conch plays an important part. It is Ralph

who is chosen to be chief, and the main reason for this is because he holds the conch. When it is put to a vote, the boys exclaim, “Him with the shell. Ralph! Ralph! Let him be chief with the trumpet-thing” (Golding 21). Because Ralph possesses the conch, a symbol of power and authority, he is chosen chief. Thus, at first the conch is an important object bringing civilizing influences to the boys as they work together to make the best of a bad situation.

Gradually, however, the conch becomes less important to the boys, signifying their gradual turn to evil. When the boys first start a fire on top of the mountain, Piggy holds the conch and attempts to speak. But Jack rebukes him by saying, “The conch doesn’t count on top of the mountain, so you shut up” (Golding 39). Boys like Jack begin to place limitations on the conch and lose respect for it and one another. Then one day at an assembly, Jack places even less importance on the conch excluding more of the boys and thus diminishing the democratic order and authority that the conch provides. He says, “We don’t need the conch any more. We know who ought to say thins...It’s time some people knew they’ve got to keep quiet and leave deciding things to the rest of us” (Golding 92). Jack’s assertion here clearly connects the demise of the conch to a change in the social order. Jack is slowly becoming a power-hungry dictator, and we see the orderly influence of the conch replaced by man’s evil impulses.

In the end, the conch loses significance to all but Piggy, and most of the boys turn into evil savages. Piggy tells Ralph to call an assembly, and Ralph only laughs. Finally, after Piggy’s glasses are stolen, he tells Ralph, “Blow the conch, blow as loud as you can.” The forest reechoed; and birds lifted, crying out of the treetops, as on that first morning ages ago” (Golding 154). Piggy believes that the authority of the conch will once again bring

the boys together, but only four boys meet in this assembly. The rest have joined Jack's savage tribe. The goal of their last assembly is to get Piggy's glasses back from Jack. Therefore, the assembly moves to Castle Rock where Roger, the torturer and executioner of Jack's group, rolls a boulder off the mountain and puts an end to the conch and its one true supporter:

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went...Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. (Golding 164-165)

It is fitting here that the destruction of the conch accompanies the boys' first intentional act of murder on the island. Thus their final descent into evil is complete. Now, with the authority of the conch destroyed, Jack's group is given license to become total savages. The next day, they would hunt Ralph to kill him, thus leaving behind the civilizing influences of the conch forever.

Golding uses the conch shell to show the slow slide of the boys into savagery, thereby exemplifying the theme that humans have the capability to turn evil. At first, the conch brings everyone together; then, as its power erodes, the group breaks into two. Finally, the destruction of the conch signals the plunge into total savagery. By following the role of the conch in the story, we see how Golding uses it to unify the central events of the story around his theme of inevitable evil. Golding is an artist, not a philosopher,

but through his art he answers the question debated for centuries by philosophers: Is man innately evil? According to Lord of the Flies, he is.

Sample Essay With Primary Secondary Sources

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American Lit.2: Per.4
April 1, 2001

The Tragic Fall of Two of Fitzgerald's Greats

Like the Roman Empire, a Shakespearean hero, Richard Nixon, and O.J Simpson, greatness often ends with a tragic downfall. Likewise, Jay Gatsby and Dick Diver, fictional characters of F. Scott Fitzgerald, suffer a similar calamity because of their flawed dreams of success. Gatsby and Diver's tragic decline in life form the main interest in the novels *The Great Gatsby* and *Tender is the Night*, respectively. In these novels, Fitzgerald shows how both Gatsby and Diver rise from a lower class to an upper class through the fulfillment of a false dream. But because they fail to recognize that true success derives from personal accomplishment rather than social status and wealth, both men inevitably fall from greatness.

[Several paragraphs have been deleted at this point to shorten the sample essay]

By the end of each novel, Gatsby and Diver are spiraling towards a life of disillusionment and emptiness. The repercussions to Diver's drinking begin with his fight with a taxi driver when he refuses to pay the cab fees. After his arrest, Diver strikes a policeman in blind fury. In retaliation the Fascist carabinieri badly beats Diver. Another consequence from his drinking arrives when he is asked to give up his partnership at the clinic after a patient complains of Diver's alcoholic breath. His drinking ends his marriage after he disgraces his family a number of times. Diver himself

recognizes the downfall of both his marriage and his life when he tells Nicole, “Don’t touch me!...I can’t do anything for you anymore. I’m trying to save myself” (Fitzgerald, Tender 334). Nicole then goes off with another man much like Daisy who runs off with Tom in The Great Gatsby. Gatsby’s American Dream shatters when Tom takes Daisy away. Tom even goes to the extent of giving George Wilson, Gatsby’s killer, probable cause to shoot Gatsby. Tom falsely convinces Wilson that Gatsby is the man who cruelly ran down his wife. Only a few attend Gatsby’s funeral: Nick Carraway, his friend; Owl Eyes, the drunk; and Gatsby’s father. All of Gatsby’s hundreds of party guests and business associates do not even care enough to show up. Significantly, even Daisy is nowhere to be seen. The futility of Gatsby’s life can be seen because Gatsby “fails to understand that he cannot recapture the past [his fresh, new love for Daisy Buchanan] no matter how much money he makes, no matter how much wealth he displays” (Brooker 2361). Gatsby and Diver both waste their energy trying to belong in the upper class when their talents could have been used to build their lives. This effort to climb the ladder to social and financial success leaves them with nothing more than empty lives and shattered dreams. Gatsby’s life ends with his lonely funeral, and Diver’s story ends as he unsuccessfully practices medicine moving from town to town in New York, away from his children, the luxuries of Europe, and his former career.

Through the final scenes of both books, the wasted lives of Jay Gatsby and Dick Diver contrast with their earlier promising futures. For both characters, the “American Dream should be pursued with less frantic, orgiastic, prideful, convulsions of energy and spirit: (Fraser 6450). Such a huge rise to success only gains for Gatsby and Diver materialistic lifestyles devoid of inner depth. Gatsby and Diver’s “success” quickly turns

hollow, and both ultimately have sown the seeds of their own shattered dreams and downfall. At the end, the “Great” Gatsby does not turn out to be as great as people believed he was at first sight. Also, Diver “dives” into misery and failure as his name suggests. Sadly, the pattern of rise and decline spans a full arch in both Gatsby’s and Diver’s lives. They like F. Scott Fitzgerald himself are people unable to compete successfully or find happiness in the materialistic world of the twenties. Today, Western societies are still fighting this dangerous pursuit for wealth and power. Gatsby and Diver, along with many others, still believe in the pursuit of greatness through wealth and material success. As Fitzgerald himself expresses at the end of *The Great Gatsby*, “tomorrow we will run faster, stretch out our arms farther – [to reach for the American Dream]. ... We [will] beat on, [like] boats against the current, borne back ceaselessly into the past: (182). As in the lives of Jay Gatsby, and countless others, the pattern and theme of rise and decline continues to manifest itself in society.

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