

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ  
Федеральное государственное автономное образовательное учреждение высшего образования  
"Казанский (Приволжский) федеральный университет"  
Набережночелнинский институт (филиал)  
Отделение юридических и социальных наук



Утверждаю

Заместитель директора  
по образовательной деятельности  
НЧИ КФУ Н.Д.Ахметов



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*подписано электронно-цифровой подписью*

## Программа дисциплины

Анализ художественного текста

Направление подготовки: 45.03.02 - Лингвистика

Профиль подготовки: Теоретическая и прикладная лингвистика

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

Год начала обучения по образовательной программе: 2020

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## 1. Перечень планируемых результатов обучения по дисциплине (модулю), соотнесенных с планируемыми результатами освоения ОПОП ВО

Обучающийся, освоивший дисциплину (модуль), должен обладать следующими компетенциями:

Шифр компетенции	Расшифровка приобретаемой компетенции
ОПК-1	способностью использовать понятийный аппарат философии, теоретической и прикладной лингвистики, переводоведения, лингводидактики и теории межкультурной коммуникации для решения профессиональных задач
ОПК-6	владением основными способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания - композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями
ПК-16	владением необходимыми интеракционными и контекстными знаниями, позволяющими преодолевать влияние стереотипов и адаптироваться к изменяющимся условиям при контакте с представителями различных культур

Обучающийся, освоивший дисциплину (модуль):

Должен знать:

понятийный аппарат лингвистического, лингвостилистического, филологического исследования художественного текста для решения профессиональных задач (ОПК-1);

-части высказывания - композиционные элементы текста (введение, основная часть, заключение), сверхфразовые единства, предложения; способы выражения семантической, коммуникативной и структурной преемственности между частями высказывания (ОПК -6);

- контекстные элементы и специфику вербального поведения для преодоления влияния стереотипов при контакте с представителями англоязычной культуры и анализе художественного текста для решения профессиональных задач (ПК-16).

Должен уметь:

-применить основы лингвистического, лингвостилистического, филологического анализа художественного текста для решения профессиональных задач (ОПК-1);

-использовать композиционные элементы текста (введение, основная часть, заключение) как части высказывания; сверхфразовые единства и предложения в анализе художественного текста; способы выражения семантической, коммуникативной и структурной преемственности между частями высказывания (ОПК -6);

-применить на практике контекстные знания для анализа художественного текста с учетом особенностей речевого поведения представителей англоязычной культуры для решения профессиональных задач (ПК-16).

Должен владеть:

-методами лингвистического, лингвостилистического, филологического анализа художественного текста для решения профессиональных задач (ОПК-1);

-способностью использовать сверхфразовые единства; способами выражения семантической, коммуникативной и структурной преемственности между частями высказывания для анализа художественного текста (ОПК -6);

-способностью использовать контекстные знания для анализа художественного текста с учетом особенностей речевого поведения представителей англоязычной культуры для решения профессиональных задач (ПК-16).

Должен демонстрировать способность и готовность:

применять результаты освоения дисциплины в профессиональной деятельности.

## 2. Место дисциплины (модуля) в структуре ОПОП ВО

Данная дисциплина (модуль) включена в раздел "Б1.В.ДВ.01.02 Дисциплины (модули)" основной профессиональной образовательной программы 45.03.02 "Лингвистика (Теоретическая и прикладная лингвистика)" и относится к дисциплинам по выбору.

Осваивается на 3 курсе в 6 семестре.

### 3. Объем дисциплины (модуля) в зачетных единицах с указанием количества часов, выделенных на контактную работу обучающихся с преподавателем (по видам учебных занятий) и на самостоятельную работу обучающихся

Общая трудоемкость дисциплины составляет 7 зачетных(ые) единиц(ы) на 252 часа(ов).

Контактная работа - 18 часа(ов), в том числе лекции - 0 часа(ов), практические занятия - 18 часа(ов), лабораторные работы - 0 часа(ов), контроль самостоятельной работы - 0 часа(ов).

Самостоятельная работа - 234 часа(ов).

Контроль (зачёт / экзамен) - 0 часа(ов).

Форма промежуточного контроля дисциплины: зачет в 6 семестре.

### 4. Содержание дисциплины (модуля), структурированное по темам (разделам) с указанием отведенного на них количества академических часов и видов учебных занятий

#### 4.1 Структура и тематический план контактной и самостоятельной работы по дисциплине (модулю)

N	Разделы дисциплины / модуля	Семестр	Виды и часы контактной работы, их трудоемкость (в часах)			Самостоятельная работа
			Лекции	Практические занятия	Лабораторные работы	
1.	Тема 1. The subject of philological analysis of the text	6	0	2	0	26
2.	Тема 2. System of images in the text	6	0	2	0	26
3.	Тема 3. Semantic space of the text	6	0	2	0	26
4.	Тема 4. Structural organization of the text: levels of syntactical and semantic analysis of the text.	6	0	2	0	26
5.	Тема 5. Linguistic peculiarities of the text	6	0	2	0	26
6.	Тема 6. Units of the morphological level	6	0	2	0	26
7.	Тема 7. Expressive means of syntactical level	6	0	2	0	26
8.	Тема 8. Lexical expressive means	6	0	2	0	26
9.	Тема 9. Intentional mixing of words belonging to different layers. The role of the context title and epigraph	6	0	2	0	26
	Итого		0	18	0	234

#### 4.2 Содержание дисциплины (модуля)

##### Тема 1. The subject of philological analysis of the text

The subject of philological analysis of the text (2)

- The subject of linguistic analysis of the text
- Different historical periods of development of modern linguistic science.
- Text as an object of investigation
- Text as a highest communicative unit
- Definitions of the text

The subject of philological analysis of the text itself.

##### Тема 2. System of images in the text

- Imagecreation
- Style and genre characteristics of the text

Лингво-стилистический анализ художественного текста

Image-a word or phrase in a literary text that appeals directly to the reader's taste, touch, hearing, sight, or smell. An image is thus any vivid or picturesque phrase that evokes a particular sensation in the reader's mind.

##### Тема 3. Semantic space of the text

- a) Semantic space of the text as a mental formation
- b) Conceptual space of the text

Лингво-стилистический анализ художественного текста

Semantic spaces in the natural language domain aim to create representations of natural language that are capable of capturing meaning. The original motivation for semantic spaces stems from two core challenges of natural language: Vocabulary mismatch (the fact that the same meaning can be expressed in many ways) and ambiguity of natural language (the fact that the same term can have several meanings).

The application of semantic spaces in natural language processing (NLP) aims at overcoming limitations of rule-based or model-based approaches operating on the keyword level. The main drawback with these approaches is their brittleness, and the large manual effort required to create either rule-based NLP systems or training corpora for model learning. Rule-based and machine learning based models are fixed on the keyword level and break down if the vocabulary differs from that defined in the rules or from the training material used for the statistical models.

#### **Тема 4. Structural organization of the text: levels of syntactical and semantic analysis of the text.**

- a) Plotstructure
- b) Formsofnarration

Лингво-стилистический анализ художественного текста

We will cover seven common types of patterns of organizations or text structures:

- 1.Chronological.
- 2.Compare andContrast.
- 3.Order ofImportance.
- 4.Sequence.
- 5.Spatial.
- 6.Cause andEffect.
- 7.Problem andSolution.

#### **Тема 5. Linguistic peculiarities of the text**

Expressive means of phonetic level

- a) Onomatopea and alliteration in the text.
- b) The role of rhyme and rhythm in the text.

Лингво-стилистический анализ художественного текста

The problem of translation of literary text (poetry, satirical work , lyric, dialect literature). Philological analysis of linguistic difficulties in literary translation: lexical transformation, grammatical forms and construction, culture-Specific Items.

#### **Тема 6. Units of the morphological level**

- a) Narrative tense and grammar tense.
- b) Expressive function of articles in the text.
- c) The role of personal pronouns in the text.
- d) The role of negation in the text.

Лингво-стилистический анализ художественного текста

Morphology is the study of the structure and form of words in language or a language, including inflection, derivation, and the formation of compounds. At the basic level, words are made of "morphemes." These are the smallest units of meaning: roots and affixes (prefixes and suffixes).

#### **Тема 7. Expressive means of syntactical level**

- a) Expressive function of word-order.
- b) Detached and parallel constructions in the text.
- c) Repetition and enumeration in the text.
- d) Climax (gradation) and antithesis.
- e) The role of asyndeton and polysyndeton.
- f) The function of represented speech in the text.

Лингво-стилистический анализ художественного текста

#### **Тема 8. Lexical expressive means**

- a) Characteristic of English vocabulary
- b) Poetic and highly literary words
- c) Archaicwords
- d) Borrowedwords
- e) Literarycoinages

Lexical Expressive Means and SD. Metaphor is a relation between the dictionary and contextual logical meanings based on the similarity of certain properties or features of the two corresponding concepts.

f) Special colloquial vocabulary

Лингво-стилистический анализ художественного текста

### Тема 9. Intentional mixing of words belonging to different layers. The role of the context title and epigraph

a) Bathos as an expressive device

b) A word in the text

c) Expressive functions of synonyms, antonyms, polysemy

d) Primary and derivative logical meanings

e) Logical and emotive meanings

f) Interaction of logical and nominal meanings

g) Intensification of a certain feature of a thing or phenomenon

The role of the context title and epigraph (2)

a) Title as an obligatory element of the text

b) Optional elements of contextual structure

### 5. Перечень учебно-методического обеспечения для самостоятельной работы обучающихся по дисциплине (модулю)

Самостоятельная работа обучающихся выполняется по заданию и при методическом руководстве преподавателя, но без его непосредственного участия. Самостоятельная работа подразделяется на самостоятельную работу на аудиторных занятиях и на внеаудиторную самостоятельную работу. Самостоятельная работа обучающихся включает как полностью самостоятельное освоение отдельных тем (разделов) дисциплины, так и проработку тем (разделов), осваиваемых во время аудиторной работы. Во время самостоятельной работы обучающиеся читают и конспектируют учебную, научную и справочную литературу, выполняют задания, направленные на закрепление знаний и отработку умений и навыков, готовятся к текущему и промежуточному контролю по дисциплине.

Организация самостоятельной работы обучающихся регламентируется нормативными документами, учебно-методической литературой и электронными образовательными ресурсами, включая:

Порядок организации и осуществления образовательной деятельности по образовательным программам высшего образования - программам бакалавриата, программам специалитета, программам магистратуры (утвержден приказом Министерства образования и науки Российской Федерации от 5 апреля 2017 года №301)

Письмо Министерства образования Российской Федерации №14-55-996ин/15 от 27 ноября 2002 г. "Об активизации самостоятельной работы студентов высших учебных заведений"

Устав федерального государственного автономного образовательного учреждения "Казанский (Приволжский) федеральный университет"

Правила внутреннего распорядка федерального государственного автономного образовательного учреждения высшего профессионального образования "Казанский (Приволжский) федеральный университет"

Локальные нормативные акты Казанского (Приволжского) федерального университета

### 6. Фонд оценочных средств по дисциплине (модулю)

#### 6.1 Перечень компетенций с указанием этапов их формирования в процессе освоения образовательной программы и форм контроля их освоения

Этап	Форма контроля	Оцениваемые компетенции	Темы (разделы) дисциплины
<b>Семестр 6</b>			
	<b>Текущий контроль</b>		
1	Коллоквиум	ОПК-1	1. The subject of philological analysis of the text
2	Письменное домашнее задание	ОПК-1, ОПК-6	2. System of images in the text
3	Проверка практических навыков	ПК-16, ОПК-6	3. Semantic space of the text
4	Устный опрос	ОПК-1, ОПК-6, ПК-16	4. Structural organization of the text: levels of syntactical and semantic analysis of the text. 5. Linguistic peculiarities of the text 9. Intentional mixing of words belonging to different layers. The role of the context title and epigraph



Этап	Форма контроля	Оцениваемые компетенции	Темы (разделы) дисциплины
5	Письменная работа	ОПК-1, ОПК-6	6. Units of the morphological level
6	Контрольная работа	ОПК-1, ОПК-6	7. Expressive means of syntactical level 8. Lexical expressive means
	<b>Зачет</b>	ОПК-1, ОПК-6, ПК-16	

## 6.2 Описание показателей и критериев оценивания компетенций на различных этапах их формирования, описание шкал оценивания

Форма контроля	Критерии оценивания				Этап
	Отлично	Хорошо	Удовл.	Неуд.	
Семестр 6					
Текущий контроль					
Коллоквиум	Высокий уровень владения материалом по теме. Превосходное умение формулировать свои мысли, обсуждать дискуссионные положения. Прекрасно освоен понятийный аппарат. Продемонстрирован высокий уровень понимания материала.	Средний уровень владения материалом по теме. Хорошее умение формулировать свои мысли, обсуждать дискуссионные положения. Хорошо освоен понятийный аппарат. Продемонстрирован средний уровень понимания материала.	Низкий уровень владения материалом по теме. Удовлетворительное умение формулировать свои мысли, обсуждать дискуссионные положения. Понятийный аппарат освоен частично. Продемонстрирован удовлетворительный уровень понимания материала.	Неудовлетворительный уровень владения материалом по теме. Неумение формулировать свои мысли, обсуждать дискуссионные положения. Понятийный аппарат не освоен. Продемонстрирован неудовлетворительный уровень понимания материала.	1
Письменное домашнее задание	Правильно выполнены все задания. Продемонстрирован высокий уровень владения материалом. Проявлены превосходные способности применять знания и умения к выполнению конкретных заданий.	Правильно выполнена большая часть заданий. Присутствуют незначительные ошибки. Продемонстрирован хороший уровень владения материалом. Проявлены средние способности применять знания и умения к выполнению конкретных заданий.	Задания выполнены более чем наполовину. Присутствуют серьезные ошибки. Продемонстрирован удовлетворительный уровень владения материалом. Проявлены низкие способности применять знания и умения к выполнению конкретных заданий.	Задания выполнены менее чем наполовину. Продемонстрирован неудовлетворительный уровень владения материалом. Проявлены недостаточные способности применять знания и умения к выполнению конкретных заданий.	2
Проверка практических навыков	Продемонстрирован высокий уровень освоения навыков, достаточный для успешного решения задач профессиональной деятельности.	Продемонстрирован хороший уровень освоения навыков, достаточный для решения большей части задач профессиональной деятельности.	Продемонстрирован удовлетворительный уровень освоения навыков, достаточный для решения отдельных задач профессиональной деятельности.	Продемонстрирован неудовлетворительный уровень освоения навыков, недостаточный для решения задач профессиональной деятельности.	3

Форма контроля	Критерии оценивания				Этап
	Отлично	Хорошо	Удовл.	Неуд.	
Устный опрос	В ответе качественно раскрыто содержание темы. Ответ хорошо структурирован. Прекрасно освоен понятийный аппарат. Продемонстрирован высокий уровень понимания материала. Превосходное умение формулировать свои мысли, обсуждать дискуссионные положения.	Основные вопросы темы раскрыты. Структура ответа в целом адекватна теме. Хорошо освоен понятийный аппарат. Продемонстрирован хороший уровень понимания материала. Хорошее умение формулировать свои мысли, обсуждать дискуссионные положения.	Тема частично раскрыта. Ответ слабо структурирован. Понятийный аппарат освоен частично. Понимание отдельных положений из материала по теме. Удовлетворительное умение формулировать свои мысли, обсуждать дискуссионные положения.	Тема не раскрыта. Понятийный аппарат освоен неудовлетворительно. Понимание материала фрагментарное или отсутствует. Неумение формулировать свои мысли, обсуждать дискуссионные положения.	4
Письменная работа	Правильно выполнены все задания. Продемонстрирован высокий уровень владения материалом. Проявлены превосходные способности применять знания и умения к выполнению конкретных заданий.	Правильно выполнена большая часть заданий. Присутствуют незначительные ошибки. Продемонстрирован хороший уровень владения материалом. Проявлены средние способности применять знания и умения к выполнению конкретных заданий.	Задания выполнены более чем наполовину. Присутствуют серьезные ошибки. Продемонстрирован удовлетворительный уровень владения материалом. Проявлены низкие способности применять знания и умения к выполнению конкретных заданий.	Задания выполнены менее чем наполовину. Продемонстрирован неудовлетворительный уровень владения материалом. Проявлены недостаточные способности применять знания и умения к выполнению конкретных заданий.	5
Контрольная работа	Правильно выполнены все задания. Продемонстрирован высокий уровень владения материалом. Проявлены превосходные способности применять знания и умения к выполнению конкретных заданий.	Правильно выполнена большая часть заданий. Присутствуют незначительные ошибки. Продемонстрирован хороший уровень владения материалом. Проявлены средние способности применять знания и умения к выполнению конкретных заданий.	Задания выполнены более чем наполовину. Присутствуют серьезные ошибки. Продемонстрирован удовлетворительный уровень владения материалом. Проявлены низкие способности применять знания и умения к выполнению конкретных заданий.	Задания выполнены менее чем наполовину. Продемонстрирован неудовлетворительный уровень владения материалом. Проявлены недостаточные способности применять знания и умения к выполнению конкретных заданий.	6
	<b>Зачтено</b>		<b>Не зачтено</b>		
<b>Зачет</b>	Обучающийся обнаружил знание основного учебно-программного материала в объеме, необходимом для дальнейшей учебы и предстоящей работы по специальности, справился с выполнением заданий, предусмотренных программой дисциплины.		Обучающийся обнаружил значительные пробелы в знаниях основного учебно-программного материала, допустил принципиальные ошибки в выполнении предусмотренных программой заданий и не способен продолжить обучение или приступить по окончании университета к профессиональной деятельности без дополнительных занятий по соответствующей дисциплине.		

### 6.3 Типовые контрольные задания или иные материалы, необходимые для оценки знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций в процессе освоения образовательной программы

Приложение. Развёрнутое содержание оценочных средств - в прикреплённом файле  
[F1757072774/Analysis\\_of\\_a\\_literary\\_text.pdf](F1757072774/Analysis_of_a_literary_text.pdf)

**Семестр 6**  
**Текущий контроль**  
**1. Коллоквиум**



## Тема 1

Изучите понятийный аппарат лингвистического, лингвостилистического, филологического исследования художественного текста, подготовьте развернутые ответы на следующие проблемные вопросы по теме, обсудите их на коллоквиуме для осуществления адекватного лингвостилистического анализа художественного текста. (ОПК-1)

Topics for discussion at the Colloquium:

1. The subject of linguistic analysis of the text.
2. Text as an object of investigation.
3. Text as a highest communicative unit.
4. Definitions of the text.
5. The subject of philological analysis of the text itself.
6. Basics linguistic analysis of a text.
7. Categories of a text.
8. Logical relations within a work of fiction
9. Analysis of a literary text. Understanding and meaning of the text.
10. Different historical periods of development of modern linguistic science.

## 2. Письменное домашнее задание

### Тема 2

Прочитайте фрагменты (тексты), осуществите анализ текстов, используя методы лингвистического, лингвостилистического, филологического анализа художественного текста, определите систему образов анализируемых текстов. (ОПК-1) (ОПК-6)

1. Highlight the system of images of a given extract (text) and analyze it then.

That was nineteen-seventeen. By the next year I had a few beaux myself, and I began to play in tournaments, so I didn't see Daisy very often. She went with a slightly older crowd - when she went with anyone at all. Wild rumours were circulating about her - how her mother had found her packing her bag one winter night to go to New York and say good-bye to a soldier who was going overseas. She was effectually prevented, but she wasn't on speaking terms with her family for several weeks. After that she didn't play around with the soldiers any more, but only with a few flat-footed, short-sighted young men in town, who couldn't get into the army at all. By the next autumn she was gay again, gay as ever. She had a debut after the armistice, and in February she was presumably engaged to a man from New Orleans. In June she married Tom Buchanan of Chicago, with more pomp and circumstance than Louisville ever knew before. He came down with a hundred people in four private cars, and hired a whole floor of the Muhlbach Hotel, and the day before the wedding he gave her a string of pearls valued at three hundred and fifty thousand dollars. I was a bridesmaid. I came into her room half an hour before the bridal dinner, and found her lying on her bed as lovely as the June night in her flowered dress - and as drunk as a monkey. She had a bottle of Sauterne in one hand and a letter in the other.

"Gratulate me," she muttered. "Never had a drink before, but oh how I do enjoy it."

"What's the matter, Daisy?"

I was scared, I can tell you; I'd never seen a girl like that before.

"Here, dearies!" She groped around in a waste-basket she had with her on the bed and pulled out the string of pearls.

"Take 'em downstairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mine! Say: 'Daisy's change' her mine!"

She began to cry - she cried and cried. I rushed out and found her mother's maid, and we locked the door and got her into a cold bath. (From ?The Great Gatsby? F. Scott Fitzgerald's )

2. Highlight the system of images of a given extract (text) and analyze it then.

She wouldn't let go of the letter. She took it into the tub with her and squeezed it up in a wet ball, and only let me leave it in the soap-dish when she saw that it was coming to pieces like snow.

But she didn't say another word. We gave her spirits of ammonia and put ice on her forehead and hooked her back into her dress, and half an hour later, when we walked out of the room, the pearls were around her neck and the incident was over. Next day at five o'clock she married Tom Buchanan without so much as a shiver, and started off on a three months' trip to the South Seas.

I saw them in Santa Barbara when they came back, and I thought I'd never seen a girl so mad about her husband. If he left the room for a minute she'd look around uneasily, and say: "Where's Tom gone?" and wear the most abstracted expression until she saw him coming in the door. She used to sit on the sand with his head in her lap by the hour, rubbing her fingers over his eyes and looking at him with unfathomable delight. It was touching to see them together - it made you laugh in a hushed, fascinated way. That was in August. A week after I left Santa Barbara Tom ran into a wagon on the Ventura road one night, and ripped a front wheel off his car. The girl who was with him got into the papers, too, because her arm was broken - she was one of the chambermaids in the Santa Barbara Hotel.

The next April Daisy had her little girl, and they went to France for a year. I saw them one spring in Cannes, and later in Deauville, and then they came back to Chicago to settle down. Daisy was popular in Chicago, as you know. They moved with a fast crowd, all of them young and rich and wild, but she came out with an absolutely perfect reputation. Perhaps because she doesn't drink. It's a great advantage not to drink among hard-drinking people. You can hold your tongue and, moreover, you can time any little irregularity of your own so that everybody else is so blind that they don't see or care. Perhaps Daisy never went in for amour at all - and yet there's something in that voice of hers... (From ?The Great Gatsby? F. Scott Fitzgerald's )

3. Analyze the given extract (text).

Finally, remembering the winds that raged from the sea she stuffed small pieces of the screwed-up waxed paper into the top of each jar so the flowers would not be carried away by the wind. Then with a feeling of satisfaction ? I look after my husband's grave after seventeen years. The tombstone is not cracked or blown over, the garden has not sunk into a pool of clay. I look after my husband's grave ? she began to walk away, between the rows of graves, noting which were and were not cared for. Her father and mother had been buried here. She stood now before their grave. It was a roomy grave made in the days when there was a space for the dead and for the dead with money, like her parents, extra space should they need it. Their tombstone was elaborate though the writing was now faded; in death they kept the elaborate station of their life. There were no flowers on the grave, only the feathery sea grass soft to the touch, lit with gold in the sun. There was no sound but the sound of the sea and the one row of fir trees on the brow of the hill. She felt the peace inside her; the nightmare of the evening before seemed far away, seemed not to have happened; the senseless terrifying struggle to get out of a bath!

#### 4. Analyze the given extract (text).

In all her years of visiting the cemetery she had never known the wind so mild. On an arm of the peninsula exposed to the winds from two stretches of sea, the cemetery had always been a place to crouch shivering in overcoat and scarf while the flowers were set on the grave and the narrow garden cleared of weeds. Today, everything was different. After all the frosts of the past month there was no trace of chill in the air. The mildness and warmth were scarcely to be believed. The sea lay, violet-coloured, hush-hushing, turning and heaving, not breaking into foamy waves, it was one sinuous ripple from shore to horizon and its sound was the muted sound of distant forests of peace.

Picking up the rusted garden fork that she knew lay always in the grass of the next grave, long neglected, she set to work to clear away the twitch and other weeds, exposing the first bunch of dark blue primroses with yellow centres, a clump of autumn lilies, and the shoots, six inches high, of daffodils. Then removing the green-slipped jam jars from their grooves on each side of the tombstone she walked slowly, stiff from her crouching, to the everdripping tap at the end of the lawn path where, filling the jars with pebbles and water she rattled them up and down to try to clean them of slime. Then she ran sparkling ice-cold water into the jars and balancing them carefully one in each hand she walked back to the grave where she shook the daffodils, anemones, red leaves from their waxed paper and dividing them put half in one jar, half in the other. The blue dark of the anemones swelled with a sea-colour as their heads rested against the red leaves. The daffodils were short-stemmed with big ragged rather than delicate trumpets ? the type for blowing; and their scent was strong.

#### 5. Analyze the given extract (text).

On Friday afternoon she bought cut flowers ? daffodils, anemones, a few twigs of a red-leaved shrub, wrapped in mauve waxed paper, for Saturday was the seventeenth anniversary of her husband's death and she planned to visit his grave, as she did each year, to weed it and put fresh flowers in the two jam jars standing one on each side of the tombstone. Her visit this year occupied her thoughts more than usual. She had bought the flowers to force herself to make the journey that each year became more hazardous, from the walk to the bus stop, the change of buses at the Octagon, to the bitterness of the winds blowing from the open sea across almost unsheltered rows of tombstones; and the tiredness that overcame her when it was time to return home when she longed to find a place beside the graves, in the soft grass, and fall asleep.

That evening she filled the coal bucket, stoked the fire. Her movements were slow and arduous, her back and shoulder gave her so much pain. She cooked her tea ? liver and bacon ? set her knife and fork on the teatowel she used as a tablecloth, turned up the volume of the polished red radio to listen to the Weather Report and the News, ate her tea, washed her dishes, then sat drowsing in the rocking chair by the fire, waiting for the water to get hot enough for a bath. Visits to the cemetery, the doctor, and the relatives, to stay, always demanded a bath. When she was sure that the water was hot enough (and her tea had been digested) she ventured from the kitchen through the cold passageway to the colder bath-room. She paused in the doorway to get used to the chill of the air then she walked slowly, feeling with each step the pain in her back, across to the bath, and though she knew that she was gradually losing the power in her hands she managed to wrench on the stiff cold and hot taps and half-fill the bath with warm water. How wasteful, she thought, that with the kitchen fire always burning during the past month of frost, and the water almost always hot, getting in and out of a bath had become such an effort that it was not possible to bath every night nor even every week!

#### 6. Analyze the given extract (text).

People knew that they were courting, and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him. ?I know these sailor chaps,? he said. One day he had quarrelled with Frank, and after that she had to meet her lover secretly. The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite, but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh.

#### 7. Analyze the given extract (text), using ways of expressing semantic and structural continuity between parts of the statement.

Frank was very kind, manly, open-hearted. She was to go away with him buy the night-boat to be his wife and to live with him in Buenos Ayres, where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see The Bohemian Girl and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting, and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him. ?I know these sailor chaps,? he said. One day he had quarreled with Frank, and after that she had to meet her lover secretly.

8. Highlight the system of images of a given extract (text) and analyze it then.

On Friday afternoon she bought cut flowers ? daffodils, anemones, a few twigs of a red-leaved shrub, wrapped in mauve waxed paper, for Saturday was the seventeenth anniversary of her husband?s death and she planned to visit his grave, as she did each year, to weed it and put fresh flowers in the two jam jars standing one on each side of the tombstone. Her visit this year occupied her thoughts more than usual. She had bought the flowers to force herself to make the journey that each year became more hazardous, from the walk to the bus stop, the change of buses at the Octagon, to the bitterness of the winds blowing from the open sea across almost unsheltered rows of tombstones; and the tiredness that overcame her when it was time to return home when she longed to find a place beside the graves, in the soft grass, and fall asleep. That evening she filled the coal bucket, stoked the fire. Her movements were slow and arduous, her back and shoulder gave her so much pain. She cooked her tea ? liver and bacon ? set her knife and fork on the teatowel she used as a tablecloth, turned up the volume of the polished red radio to listen to the Weather Report and the News, ate her tea, washed her dishes, then sat drowsing in the rocking chair by the fire, waiting for the water to get hot enough for a bath. Visits to the cemetery, the doctor, and the relatives, to stay, always demanded a bath. When she was sure that the water was hot enough (and her tea had been digested) she ventured from the kitchen through the cold passageway to the colder bath-room. She paused in the doorway to get used to the chill of the air then she walked slowly, feeling with each step the pain in her back, acr oss to the bath, and though she knew that she was gradually losing the power in her hands she managed to wrench on the stiff cold and hot taps and half-fill the bath with warm water. How wasteful, she thought, that with the kitchen fire always burning during the past month of frost, and the water almost always hot, getting in and out of a bath had become such an effort that it was not possible to bath every night nor even every week! (From ?The bath? Janet Frame)

9. Highlight the system of images of a given extract (text) and analyze it then.

She found a big towel, laid it ready over a chair, arranged the chair so that should difficulty arise as it had last time she bathed she would have some way of rescuing herself; then with her night clothes warming on a page of newspaper inside the copal oven and her dressing-gown across the chair to be put on the instant she stepped from the bath, she undressed and pausing first to get her breath and clinging tightly to the slippery yellow-stained rim that now seemed more like the edge of a cliff with a deep drop below into the sea, slowly and painfully she climbed into the bath. I?ll put on my nightie the instant I get out, she thought. The instant she got out indeed! She knew it would be more than a matter of instants yet she tried to think of it calmly, without dread, telling herself that when the time came she would be careful, taking the process step by step, surprising her bad back and shoulder and her powerless wrists into performing feats they might usually rebel against, but the key to controlling them would be the surprise, the slow stealing up on them. With care, with thought. ? Sitting upright, not daring to lean back or lie down, she soaped herself, washing away the dirt of the past fortnight, seeing with satisfaction how it drifted about on the water as a sign that she was clean again. Then when her washing was completed she found herself looking for excuses not to try yet to climb out. (From ?The bath? Janet Frame)

10. Highlight the system of images of a given extract (text) and analyze it then.

Those old woman's finger nails, cracked and dry, where germs could lodge, would need to be scrubbed again; the skin of her heels, too, growing so hard that her feet might have been turning to stone; behind her ears where a thread of dirt lay in the rim; after all, she did not often have the luxury of a bath, did she? How warm it was! She drowsed a moment. If only she could fall asleep then wake to find herself in her nightdress in bed for the night! Slowly she rewashed her body, and when she knew she could no longer deceive herself into thinking she was not clean she reluctantly replaced the soap, brush and flannel in the groove at the side of the bath, feeling as she loosened her grip on them that all strength and support were ebbing from her. Quickly she seized the nail-brush again, but its magic had been used and was gone; it would not adopt the role she tried to urge upon it. The flannel too, and the soap, were frail flotsam to cling to in the hope of being borne to safety. She was alone now. For a few moments she sat swilling the water against her skin, perhaps as a means of buoying up her courage. Then resolutely she pulled out the plug, sat feeling the tide swirl and scrape at her skin and flesh, trying to draw her down, down into the earth; then the bathwater was gone in a soapy gurge and she was naked and shivering and had not yet made the attempt to get out of the bath. How slippery the surface had become! In future she would not clean it with kerosene, she would use the paste cleaner that, left on overnight, gave the enamel rough patches that could be gripped with the skin. She leaned forward, feeling the pain in her back and shoulder. She grasped the rim of the bath but her fingers slithered from it almost at once. She would not panic, she told herself; she would try gradually, carefully, to get out. Again she leaned forward; again her grip loosened as if iron hands had deliberately uncurled her stiffened blue fingers from their trembling hold. Her heart began to beat faster, her breath came more quickly, her mouth was dry. She moistened her lips. If I shout for help, she thought, no one will hear me. No-one in the world will hear me. No-one will know I'm in the bath and can't get out. (From 'The bath' Janet Frame)

### 3. Проверка практических навыков

#### Тема 3

Внимательно прочитайте фрагменты художественных текстов и осуществите лингвостилистический анализ на основе контекстных знаний, выделяя их композиционные элементы (введение, основная часть и заключение) и семантические компоненты, найдите стереотипы, использованные автором и укажите способы их преодоления (ОПК-6) (ПК-16)

1. Read and analyze the text.



A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other. A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret; that every room in every one of them encloses its own secret; that every beating heart in the hundreds of thousands of breasts there, is, in some of its imaginings, a secret to the heart nearest it! Something of the awfulness, even of Death itself, is referable to this. No more can I turn the leaves of this dear book that I loved, and vainly hope in time to read it all. No more can I look into the depths of this unfathomable water, wherein, as momentary lights glanced into it, I have had glimpses of buried treasure and other things submerged. It was appointed that the book should shut with a spring, for ever and for ever, when I had read but a page. It was appointed that the water should be locked in an eternal frost, when the light was playing on its surface, and I stood in ignorance on the shore. My friend is dead, my neighbour is dead, my love, the darling of my soul, is dead; it is the inexorable consolidation and perpetuation of the secret that was always in that individuality, and which I shall carry in mine to my life's end. In any of the burial-places of this city through which I pass, is there a sleeper more inscrutable than its busy inhabitants are, in their innermost personality, to me, or than I am to them? As to this, his natural and not to be alienated inheritance, the messenger on horseback had exactly the same possessions as the King, the first Minister of State, or the richest merchant in London. (From ?Tale of two cities? Charles Dickens)

## 2. Read and analyze the text.

So with the three passengers shut up in the narrow compass of one lumbering old mail coach; they were mysteries to one another, as complete as if each had been in his own coach and six, or his own coach and sixty, with the breadth of a county between him and the next. The messenger rode back at an easy trot, stopping pretty often at ale-houses by the way to drink, but evincing a tendency to keep his own counsel, and to keep his hat cocked over his eyes. He had eyes that assorted very well with that decoration, being of a surface black, with no depth in the colour or form, and much too near together?as if they were afraid of being found out in something, singly, if they kept too far apart. They had a sinister expression, under an old cocked-hat like a three-cornered spittoon, and over a great muffler for the chin and throat, which descended nearly to the wearer's knees. When he stopped for drink, he moved this muffler with his left hand, only while he poured his liquor in with his right; as soon as that was done, he muffled again. ?No, Jerry, no!? said the messenger, harping on one theme as he rode. ?It wouldn't do for you, Jerry. Jerry, you honest tradesman, it wouldn't suit your line of business! Recalled?! Bust me if I don't think he'd been a drinking! His message perplexed his mind to that degree that he was fain, several times, to take off his hat to scratch his head. Except on the crown, which was raggedly bald, he had stiff, black hair, standing jaggedly all over it, and growing down hill almost to his broad, blunt nose. It was so like Smith's work, so much more like the top of a strongly spiked wall than a head of hair, that the best of players at leap-frog might have declined him, as the most dangerous man in the world to go over. (From ?Tale of two cities? Charles Dickens)

## 3. Analyze the given extract (text) and use the main ways to express semantic, communicative and structural continuity between compositional elements of it.

She was ready to step away if he came toward her; he knew this and did not move. The girl followed rules that had come to her out of nowhere ? she did not know where ? and told her always what to do, when to do it, when it was not right to do anything: in the daylight or when other people were around. She would have been sick to her stomach if he had forced her to break these rules, though she did not know where she had learned them. The man, who had often cringed before her and pressed his wet cheeks against her knees, murmuring things to her she did not hear and after a while did not pay attention to, now stared at her and cracked his knuckles. ?I'm going to take good care of you, get some food in you. You're hungry, that's all. You believe all I told you, don't you??

?I was married one time and I took care of her too, ?he said. ?Begun all over from a beginning but hit a snag. Three times already I began over and this is the fourth and the last. Going to begin over again up in Canada. Don't you believe me?? Sure.?

Two days later, your mother and father are discussing survival, and filling jugs with water from the tap just in case. Your father is worried about the electricity holding out. You sit in the living room wondering why all the servants quit the day before, and if your assistant is ever going to call you back.

## 4. Analyze the given extract (text) and use the main ways to express semantic, communicative and structural continuity between compositional elements of it.

The only connection to the outside world is the radio, and it's hard to get real information between the crying and praying on almost every channel. On the pop station, the dj says over and over that it's only a matter of time. Your father tells you to switch to the AM band because they have more sense on AM, goddammit.

Shortly after my education at college was finished, I happened to be staying at Paris with an English friend. We were both young men then, and lived, I am afraid, rather a wild life, in the delightful city of our sojourn. One night we were idling about the neighborhood of the Palais Royal, doubtful to what amusement we should next betake ourselves. My friend proposed a visit to Frascati's; but his suggestion was not to my taste. I knew Frascati's, as the French saying is, by heart; had lost and won plenty of five-franc pieces there, merely for amusement's sake, until it was amusement no longer, and was thoroughly tired, in fact, of all the ghastly respectabilities of such a social anomaly as a respectable gambling-house. "For Heaven's sake," said I to my friend, "let us go somewhere where we can see a little genuine, blackguard, poverty-stricken gaming with no false gingerbread glitter thrown over it all. Let us get away from fashionable Frascati's, to a house where they don't mind letting in a man with a ragged coat, or a man with no coat, ragged or otherwise."

## 5. Analyze the given extract (text) using the main ways of expressing semantic continuity between its compositional elements.



She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired. Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it ? not like their little brown houses, but bright brick houses with shining roofs. The children of the avenue used to play together in that field ? the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzied Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home. Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word: ?He is in Melbourne now.? (From ?Eveline? James Joyce)

6. Analyze the given extract (text) using the main ways of expressing communicative and structural continuity between its compositional elements.

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. ?Miss Hill, don't you see these ladies are waiting?? ?Look lively, Miss Hill, please.? She would not cry many tears at leaving the Stores. But in her new home, in a distant unknown country, it would not be like that. Then she would be married ? she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And now she had nobody to protect her, Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages ? seven shillings ? and Harry always sent up what he could, but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn't going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday's dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work ? a hard life ? but now that she was about to leave it she did not find it a wholly undesirable life. (From ?Eveline? James Joyce)

7. Analyze the given extract (text) using the main ways of expressing semantic, communicative and structural continuity between its compositional elements.

She was about to explore life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres, where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see The Bohemian Girl and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting, and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him. ?I know these sailor chaps,? he said. One day he had quarrelled with Frank, and after that she had to meet her lover secretly. The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite, but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother's bonnet to make the children laugh. (From ?Eveline? James Joyce)

8. Analyze the given extract (text) using the main ways of expressing structural continuity between its compositional elements.

Her time was running out, but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother's illness; she was again in the close, dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sick-room saying: 'Damned Italians! Coming over here!' As she mused the pitiful vision of her mother's life laid its spell on the very quick of her being – that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother's voice saying constantly with foolish insistence: 'Derevaun Seraun! Derevaun Seraun!' She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her. (From 'Eveline' James Joyce)

9. Analyze the given extract (text) using the main ways of expressing semantic continuity between its compositional elements.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer. A bell clanged upon her heart. She felt him seize her hand: 'Come!' All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing. 'Come!' No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish. 'Eveline! Evvy!' He rushed beyond the barrier and called to her to follow. He was shouted at to go on, but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition. (From 'Eveline' James Joyce)

10. Analyze the given extract (text) using the main ways of expressing semantic and structural continuity between its compositional elements.

'My aunt will be down presently, Mr. Nuttel', said a very self-possessed young lady of fifteen; 'in the meantime you must try and put up with me'. Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing. 'I know how it will be', his sister had said when he was preparing to migrate to this rural retreat; 'you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all people I know there. Some of them, as far as I can remember, were quite nice'. Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division. 'Do you know many of the people round here?' asked the niece, when she judged that they had had sufficient silent communion. 'Hardly a soul,' said Framton. 'My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here'. He made the last statement in a tone of distinct regret. 'Then you know practically nothing about my aunt?' pursued the self-possessed young lady. 'Only her name and address', admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation. 'Her great tragedy happened just three years ago', said the child; 'that would be since your sister's time'. 'Her tragedy?' asked Framton; somehow in this restful country spot tragedies seemed out of place. 'You may wonder why we keep that window wide open on an October afternoon', said the niece, indicating a large French window that opened on to a lawn. 'It is quite warm for the time of the year', said Framton; 'but has that widow got anything to do with the tragedy?' 'Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it'. Here the child's voice lost its self-possessed note and became falteringly human. 'Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm and Ronnie, her youngest brother, singing, 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window'. She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance. (From 'The open window' Hector Huges Munro (Saki))

#### 4. Устный опрос

Темы 4, 5, 9

Тема 4

Изучите уровни синтаксического и семантического анализа текста и его лингвистические особенности, распространенные типы текстовых структур, специфику филологического анализа языковых трудностей художественного перевода и влияния стереотипов при анализе художественного текста и подготовьте развернутые ответы на следующие проблемные вопросы для осуществления адекватного лингвостилистического анализа художественного произведения. (ОПК-1) (ОПК-6) (ПК-16)

1. The Level of semantic analysis of the text. Plot structure.
2. Structural organization of the text.
3. Levels of syntactical analysis of the text. Forms of narration.
4. Type of patterns of organizations or text structures: Chronological.
5. Type of patterns of organizations or text structures: Compare and Contrast.
6. Type of patterns of organizations or text structures: Order of Importance.
7. Type of patterns of organizations or text structures: Sequence.
8. Type of patterns of organizations or text structures: Spatial.
9. Type of patterns of organizations or text structures: Cause and Effect.
10. Type of patterns of organizations or text structures: Problem and Solution.

#### Тема 5

Изучите уровни синтаксического и семантического анализа текста и его лингвистические особенности, распространенные типы текстовых структур, специфику филологического анализа языковых трудностей художественного перевода и влияния стереотипов при анализе художественного текста и подготовьте развернутые ответы на следующие проблемные вопросы для осуществления адекватного лингвостилистического анализа художественного произведения. (ОПК-1) (ОПК-6) (ПК-16)

1. Linguistic peculiarities of the text.
2. Expressive means of phonetic level.
3. Onomatopoeia and alliteration in the text.
4. The role of rhyme and rhythm in the text.
5. The problem of translation of literary text. Poetry.
6. The problem of translation of literary text. Satirical work.
7. The problem of translation of literary text. Lyric.
8. The problem of translation of literary text. Dialect literature.
9. Philological analysis of linguistic difficulties in literary translation: lexical transformation, grammatical forms and construction.
10. Philological analysis of linguistic difficulties in literary translation: culture-specific items.

#### Тема 9

Изучите уровни синтаксического и семантического анализа текста и его лингвистические особенности, распространенные типы текстовых структур, специфику филологического анализа языковых трудностей художественного перевода и влияния стереотипов при анализе художественного текста и подготовьте развернутые ответы на следующие проблемные вопросы для осуществления адекватного лингвостилистического анализа художественного произведения. (ОПК-1) (ОПК-6) (ПК-16)

1. The role of the context title and epigraph.
2. Bathos as an expressive devise.
3. A word in the text.
4. Expressive functions of synonyms, antonyms, polysemy.
5. Primary and derivative logical meanings.
6. Logical and emotive meanings.
7. Interaction of logical and nominal meanings.
8. Intensification of a certain feature of a thing or phenomenon.
9. The role of the context title and epigraph.
10. Optional elements of contextual structure.

### 5. Письменная работа

#### Тема 6

Прочитайте фрагменты (тексты), осуществите анализ текстов, используя методы лингвистического, лингвостилистического, филологического анализа художественного текста, определите композиционные элементы анализируемых текстов (введение, основная часть, заключение) с учетом повествовательного и грамматического времени. (ОПК-1) (ОПК-6)

1. Analyze the given extract (text) and highlight its compositional elements (introduction, body and conclusion), consider narrative and grammar tenses of it.

?My aunt will be down presently, Mr. Nuttel?, said a very self-possessed young lady of fifteen; ?in the meantime you must try and put up with me?. Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing. ?I know how it will be?, his sister had said when he was preparing to migrate to this rural retreat; ?you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all people I know there. Some of them, as far as I can remember, were quite nice?. Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division. ?Do you know many of the people round here?? asked the niece, when she judged that they had had sufficient silent communion. ?Hardly a soul,? said Framton. ?My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here?. He made the last statement in a tone of distinct regret. ?Then you know practically nothing about my aunt?? pursued the self-possessed young lady. ?Only her name and address?, admitted the caller. (From ?The open window? Hector Huges Munro)

2. Analyze the given extract (text) and highlight its compositional elements (introduction, body and conclusion), consider narrative and grammar tenses of it.

He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation. ?Her great tragedy happened just three years ago?, said the child; ?that would be since your sister?s time?. ?Her tragedy?? asked Framton; somehow in this restful country spot tragedies seemed out of place. ?You may wonder why we keep that window wide open on an October afternoon?, said the niece, indicating a large French window that opened on to a lawn. ?It is quite warm for the time of the year?, said Framton; ?but has that widow got anything to do with the tragedy?? ?Out through that window, three years ago to a day, her husband and her two young brothers went off for their day?s shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a tremendous wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it?. Here the child?s voice lost its self-possessed note and became falteringly human. ?Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. (From ?The open window? Hector Huges Munro)

3. Analyze the given extract (text) and highlight its compositional elements (introduction, body and conclusion), consider narrative and grammar tenses of it.

Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm and Ronnie, her youngest brother, singing, ?Bertie, why do you bound?? as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window-? She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance. ?I hope Vera has been amusing you?? she said. ?She has been very interesting?, said Framton. ?I hope you don?t mind the open window?, said Mrs. Sappleton briskly; ?my husband and brothers will be home directly from shooting, and they always come in this way. They?ve been out for snipe in the marshes today, so they?ll make a fine mess over my poor carpets. So like you men folk, isn?t it?? She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. (From ?The open window? Hector Huges Munro)

4. Analyze the given extract (text) and highlight its compositional elements (introduction, body and conclusion), consider narrative and grammar tenses of it.

It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary. ?The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise?, announced Framton, who laboured under the tolerably wide-spread delusion that total strangers and chance acquaintances are hungry for the least detail of one?s ailments and infirmities, their cause and cure. ?On the matter of diet they are not so much in agreement?, he continued. ?No?? said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention ? but not to what Framton was saying. ?Here they are at last!? she cried. ?Just in time for tea, and don?t they look as if they were muddy up to the eyes!? Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction. (From ?The open window? Hector Huges Munro)

5. Analyze the given extract (text).



There was a mad scuttling as the leveret broke loose again, and struggled among the dead thorn stumps of the hedge to make its wild escape into the field beyond. Flinging himself down in a last attempt to catch it, Alexander lay deep among the dry grasses in an attitude of listening and watching. There was no sound except the girl's breathing as she too lay listening. But in the blaze of the moonlight the stubble, seen from the ditch, seemed like a vast white plain with the barley-sheaves like an encampment of tents upon it and the loaded cart like a covered wagon being unhitched for the night. The girl had crept along the ditch to lie beside him and for the first time he was glad that she was so near. "We're Indians!" he whispered. Without speaking she lay very close to him and put one hand across his shoulders, but he was so absorbed in watching the plain, the tents, and the wagon in the moonlight that he was hardly aware of it. "Don't move," he said. "They mustn't see us. Don't move." "Let's stay here," she said. "Be quiet! They'll hear us." They lay very quiet and motionless together, watching and listening, the girl so close to him that her long hair touched his face and her soft stockinged legs his own. He felt a fine intensity of excitement, as though he were really an Indian stalking the white tents of a strange enemy. The girl, too, seemed to be excited and before long he could feel her trembling. "You're frightened," he accused her softly. "A bit," she said. Rustling her hand in the grass she found one of his and held it. Her fingers were hot and quivering. "Alexander," she began. But at that moment he became aware of a calamity. He, an Indian, had left his bow and arrows in their secret hiding-place by the cart-springs; and since the men were his enemies and the barley-sheaves the enemy tents he must recover them. (From "Harvest in the Moon" Herbert Ernest Bates)

6. Analyze the given extract (text).

Now and then he would squirm and swerve in his course and slip snaking back into the ditch, the girl following him all the time as surely as though she were obeying his commands. Out on the stubble, in the radiance of the high moon, the faces of the two men loading the last sheaves were as clear as though it were a midsummer day. Whenever the cart and the men halted, the girl was hushed and the boy lay motionless in these silent pauses, not even breathing. At last only two shocks remained to be loaded, and the boy, unseen, had crept level with the cart, with the girl close behind him. In another moment, as soon as the sheaves had been loaded and the cart was going up the hill, he would break from hiding and capture the bow and arrows and the wagon and lie triumphant. "Alexander," the girl entreated in a loud whisper. Her hand was trembling more than ever as she touched him and her face was so warm and soft as she pressed it to his that he felt impatient and embarrassed. "We're Indians," he reminded her savagely. "I don't want to be an Indian," she said. He silenced her with a whisper of abrupt scorn. He was an Indian, a man, powerful. Why couldn't she keep quiet? Why was she trembling all the time?

"You're only a squaw," he said. "Keep quiet."

With that devastating flash of scorn he dismissed her and in another moment forgot her. Out on the prairie, in the moonlight, his enemies had taken up their tents. It was the critical moment. He crouched on his toes and on one knee, like a runner. He saw the load-rope tossed high and wriggle like a stricken snake above the cart in the moonlight. Then he heard the tinkle of hooks as the rope was fastened and the men's repeated "Get up, get up" to the mare and at last the clack of wheels as the cart moved off across the empty field.

It was his moment. "Alexander," the girl was saying. "Don't let's be Indians." Her hand was softly warm and quivering on his neck and she was leaning her face to his as though to be kissed. (From "Harvest in the Moon" Herbert Ernest Bates)

7. Analyze the given extract (text).

The two men, his enemies, were walking by the mare's head, oblivious of him. But he hardly heeded them and he forgot the girl in his excitement at reaching the cart and finding his bow and arrows in the secrecy of its black shadow. He rested his arrow on his bow-string in readiness to shoot. Then he had another thought. The load, being the last, was only half a load. He would climb up and lie there, on top of it, invincible and unseen. Tucking his arrows in his shirt and holding his bow in his teeth and catching the load-rope, he pulled himself up, the barley-stubs jabbing and scratching at his face, and in a second or two he lay triumphant on the white sheaves in the white moonlight. Fixing an arrow again, he looked back down the field. Cathy was walking up the stubble, ten yards behind the cart. He had forgotten her. And now, with his face pressed close over a sheaf edge, he called to her in a whisper, an Indian whisper, of excited entreaty: "Come on, come on!" But she walked as though she saw neither him nor the cart, her face tense with distant pride. "Come on," he insisted. "You're my squaw. Come on." But now she was rustling her feet in the stubble and staring down at them with intent indifference. Why did she look like that? What was the matter with her? He called again, "Cathy, Cathy, come on." Couldn't she hear him? "It's grand up here," he called softly. "It's grand. Come on." In the bright moonlight he could see the set stillness of proud indifference on her face grow more intense. He couldn't understand it. He thought again that perhaps she couldn't hear. And he gave one more whisper of entreaty and then, half-lying on his back, shot a straw arrow in the air towards her, hoping it would curve short and drop at her feet and make her understand. (From "Harvest in the Moon" Herbert Ernest Bates)

8. Analyze the given extract (text).

He crouched on his toes and on one knee, like a runner. He saw the load-rope tossed high and wriggle like a stricken snake above the cart in the moonlight. Then he heard the tinkle of hooks as the rope was fastened and the men's repeated "Gel up, get up" to the mare and at last the clack of wheels as the cart moved off across the empty field. It was his moment. "Alexander," the girl was saying. "Don't let's be Indians." Her hand was softly warm and quivering on his neck and she was leaning her face to his as though to be kissed. He shook her off with a gesture and a growl of impatience. A moment later he was fleeing across the stubble at a stooping run, an Indian. The two men, his enemies, were walking by the mare's head, oblivious of him. But he hardly heeded them and he forgot the girl in his excitement at reaching the cart and finding his bow and arrows in the secrecy of its black shadow. He rested his arrow on his bow-string in readiness to shoot. Then he had another thought. The load, being the last, was only half a load. He would climb up and lie there, on top of it, invincible and unseen. Tucking his arrows in his shirt and holding his bow in his teeth and catching the load-rope, he pulled himself up, the barley-stubs jabbing and scratching at his face, and in a second or two he lay triumphant on the white sheaves in the white moonlight. Fixing an arrow again, he looked back down the field. Cathy was walking up the stubble, ten yards behind the cart. He had forgotten her. And now, with his face pressed close over a sheaf edge, he called to her in a whisper, an Indian whisper, of excited entreaty: "Come on, come on!" But she walked as though she saw neither him nor the cart, her face tense with distant pride. "Come on," he insisted. "You're my squaw. Come on." But now she was rustling her feet in the stubble and staring down at them with intent indifference. Why did she look like that? What was the matter with her? He called again, "Cathy, Cathy, come on." Couldn't she hear him? "It's grand up here," he called softly. "It's grand. Come on." In the bright moonlight he could see the set stillness of proud indifference on her face grow more intense. He couldn't understand it. He thought again that perhaps she couldn't hear. And he gave one more whisper of entreaty and then, half-lying on his back, shot a straw arrow in the air towards her, hoping it would curve short and drop at her feet and make her understand. Silting up, he saw the arrow, pale yellow, dropping towards the girl in the moonlight. It fell very near her, but she neither looked nor paused and the look of injury and pride on her face seemed to have turned to anger. He lay back on the sheaves, his body flat and his head in a rough sweet nest of barley-ears. Pulling the bow hard he shot an arrow straight into the moonlight, and then another and another, watching them soar and curve and fall like lightless rockets. At last he lay and listened. Nothing had happened. There was no sound. He listened for the girl, but she did not come. He gave it up. It was beyond him. And almost arrogantly he freed another arrow into the sky and watched and listened for its fall, shrugging his shoulders a little when nothing happened. In another moment, forgetting the girl and half forgetting he was an Indian, he lay back in the fragrant barley with a sense of great elation, very happy. Far above him the sky seemed to be travelling backwards into space and the moon was so bright that it out shone the stars. (From "Harvest in the Moon" by Herbert Ernest Bates)

#### 9. Analyze the given extract (text)

He felt lonely and ill in the empty classroom, all the boys going home, Dan Seed, James Misippo, Dick Corcoran, all of them walking along the Southern Pacific tracks, laughing and playing, and this insane idea of Miss Wissig's making him sick. Yes? The severe lips, the trembling, the eyes, such pathetic melancholy. But I do not want to laugh? It was strange. The whole world, the turn of things, the way they came about. Laugh? The increasing tenseness, electrical, her stiffness, the nervous movements of her body and her arms, the cold she made, and the illness in his blood. But why? Why? Everything tied up, everything graceless and ugly, the caught mind, something in a trap, no sense, no meaning. As a punishment. You laughed in class, now as a punishment you must laugh for an hour, all alone, by yourself. Hurry, you have already wasted four minutes? It was disgusting: it wasn't funny at all, being kept after school, being asked to laugh. There was no sense in the idea. What should he laugh about? A fellow couldn't just laugh. There had to be something of that kind, something amusing, or pompous, something comical. This was so strange, because of her manner, the way she looked at him, the subtlety; it was frightening. What did she want of him? And the smell of school, the oil in the floor, chalk dust, the smell of the idea, children gone: loneliness, the sadness. I am sorry I laughed? The flower bending, ashamed. He felt sorry, he was not merely bluffing; he was sorry, not for himself but for her. She was a young girl, a substitute teacher, and there was that sadness in her, so far away and so hard to understand; it came with each morning and he had laughed at it, it was comical, something she said, the way she said it, the way she stared at everyone, the way she moved. He hadn't felt like laughing at all, but all of a sudden he had laughed and she had looked at him and he had looked into her face, and for a moment that vague communion, then the anger, the hatred, in her eyes. You will stay in after school? He hadn't wanted to laugh, it simply happened, and he was ashamed, she ought to know, he was telling her. Jiminy crickets. You are wasting time. Begin laughing? Her back was turned and she was erasing words from the blackboard: AFRICA, CAIRO, the pyramids, the sphinx, Nile; and the figures 1865, 1914. But the tenseness, even with her back turned; it was still in the class-room, emphasized because of the emptiness, magnified, made precise, his mind and her mind, their grief, side by side, conflicting; why? He wanted to be friendly; the morning she had entered the class-room he had wanted to be friendly; he felt it immediately, her strangeness, the remoteness, so why had he laughed? Why did everything happen in a false way? Why should he be the one to hurt her, when really he had wanted to be her friend from the beginning? I don't want to laugh? Defiance and at the same time weeping, shameful weeping in his voice. By what right should he be made to destroy in himself an innocent thing? He hadn't meant to be cruel; why shouldn't she be able to understand? He began to feel hatred for her stupidity, her dullness, the stubbornness of her will. I will not laugh, he thought; she can call Mr. Casewell and have me whipped; I will not laugh again. It was a mistake. I had meant to cry; something else, anyway; I hadn't meant it. I can stand a whipping, golly Moses, it hurts, but not like this; I've felt that strap on my behind, I know the difference. Well, let them whip him, what did he care? It stung and he could feel the sharp pain for days after, thinking about it, but let them go ahead and make him bend over, he wouldn't laugh. He saw her sit at her desk and stare at him, and for crying out loud, she looked sick and startled, and the pity came up to his mouth again, the sickening pity for her, and why was he making so much trouble for a poor substitute teacher he really liked, not an old and ugly teacher, but a nice small girl who was frightened from the first? (From "Laughter" by William Saroyan)

#### 10. Analyze the given extract (text).



. He wanted to know the truth, how it was. She wasn't making him laugh, she was asking him, begging him to laugh. He didn't know how it was, but he wanted to know. He thought, Maybe I can think of a funny story, and he began to try to remember all the funny stories he had ever heard, but it was very strange, he couldn't remember a single one. And the other funny things, the way Annie Gran walked; gee, it wasn't funny any more; and Henry Mayo making fun of Hiawatha, saying the lines wrong; it wasn't funny either. It used to make him laugh until his face got red and he lost his breath, but now it was a dead and pointless thing, by the big sea waters, by the big sea waters, came the mighty, but gee, it wasn't funny; he couldn't laugh about it, golly Moses. Well, he would just laugh, any old laugh, be an actor, ha, ha, ha. God, it was hard, the easiest thing in the world for him to do, and now he couldn't make a little giggle. Somehow he began to laugh, feeling ashamed and disgusted. He was afraid to look into her eyes, so he looked up at the clock and tried to keep on laughing, and it was startling, to ask a boy to laugh for an hour, at nothing, to beg him to laugh without giving him a reason. But he would do it, maybe not an hour, but he would try, anyway; he would do something. The funniest thing was his voice, the falseness of his laughter, and after a while it got to be really funny, a comical thing, and it made him happy because it made him really laugh, and now he was laughing his real way, with all his breath, with all his blood, laughing at the falseness of his laughter, and the shame was going away because this laughter was not fake, and it was the truth, and the empty class-room was full of his laughter and everything seemed all right, everything was splendid, and two minutes had gone by. And he began to think of really comical things everywhere, the whole town, the people walking in the streets, trying to look important, but he knew how important they were, and the way they talked big business, and all of it pompous and fake, and it made him laugh, and he thought of the preacher at the Presbyterian church, the fake way he prayed, O God, if it is your will, and nobody believing in prayers, and the important people with big automobiles, Cadillacs and Packards, speeding up and down the country, as if they had some place to go, and the public band concerts, all that fake stuff, making him really laugh, and the big boys running after the big girls because of the heat, and the streetcars going up and down the city with never more than two passengers, that was funny, those big cars carrying an old lady and a man with a moustache, and he laughed until he lost his breath and his face got red, and suddenly all the shame was gone and he was laughing and looking at Miss Wissig, and then bang: jiminy Christmas tears in her eyes. For God's sake, he hadn't been laughing at her. He had been laughing at all those fools, all those fool things they were doing day after day, all that falseness. It was disgusting. He was always wanting to do the right thing, and it was always turning out the other way. He wanted to know why, how it was with her, inside, the part that was secret, and he had laughed for her, not to please himself, and there she was, trembling, her eyes wet and tears coming out of them, and her face in agony, and he was still laughing because of all the anger and yearning and disappointment in his heart, and he was laughing at all the pathetic things in the world, the things good people cried about, the stray dogs in the streets, the tired horses being whipped, stumbling, the timid people being smashed inwardly by the fat and cruel people, fat inside, pompous, and the small birds, dead on the sidewalk, and the misunderstandings everywhere, the everlasting conflict, the cruelty, the things that made man a malignant thing, a vile growth, and the anger was changing his laughter and tears were coming into his eyes. ( From "Laughter" by William Saroyan )

## 6. Контрольная работа

Темы 7, 8

Прочитайте внимательно фрагменты (тексты), найдите сверхфразовые предложения и выполните лингвостилистический анализ, используя способы выражения семантической, коммуникативной и структурной преемственности между композиционными элементами текстов (введение, основная часть, заключение) как частями высказывания и основы филологического анализа художественного текста. (ОПК-1) (ОПК-6)

1. Study the following short passages, pick up and analyze super phrasal unities.

1. The strip-lights fled past, and then suddenly we were airborne, the plane tipping from side to side like a slightly drunken swallow as it climbed higher and higher. (G.Durrell)
2. Outside the ring, after the bull-fight was over, you could not move in the crowd. We could not make our way through but had to be moved with the whole thing, slowly, as a glacier, back to town. (E.Hemingway)
3. The most remarkable thing about her was her voice, high, metallic, and without inflection; it fell on the ear with a hard monotony, irritating to the nerves like the pitiless clamour of the pneumatic drill. (W.S.Maugham)
4. He looked woebegone and yet ridiculous, like a man who has fallen into the water with all his clothes on, and, being rescued from death, frightened still, feels that he only looks a fool. (W.S.Maugham)

2. Read and study the given extract (text) using fundamentals of philological analysis of a literary text.

So with the three passengers shut up in the narrow compass of one lumbering old mail coach; they were mysteries to one another, as complete as if each had been in his own coach and six, or his own coach and sixty, with the breadth of a county between him and the next. The messenger rode back at an easy trot, stopping pretty often at ale-houses by the way to drink, but evincing a tendency to keep his own counsel, and to keep his hat cocked over his eyes. He had eyes that assorted very well with that decoration, being of a surface black, with no depth in the colour or form, and much too near together—as if they were afraid of being found out in something, singly, if they kept too far apart. They had a sinister expression, under an old cocked-hat like a three-cornered spittoon, and over a great muffler for the chin and throat, which descended nearly to the wearer's knees. When he stopped for drink, he moved this muffler with his left hand, only while he poured his liquor in with his right; as soon as that was done, he muffled again. "No, Jerry, no!" said the messenger, harping on one theme as he rode. "It wouldn't do for you, Jerry. Jerry, you honest tradesman, it wouldn't suit your line of business! Recalled? Bust me if I don't think he'd been a drinking!" His message perplexed his mind to that degree that he was fain, several times, to take off his hat to scratch his head. Except on the crown, which was raggedly bald, he had stiff, black hair, standing jaggedly all over it, and growing down hill almost to his broad, blunt nose. It was so like Smith's work, so much more like the top of a strongly spiked wall than a head of hair, that the best of players at leap-frog might have declined him, as the most dangerous man in the world to go over. (From "Tale of two cities" Charles Dickens)

3. Read and study the given extract (text) using fundamentals of philological analysis of a literary text.

She was ready to step away if he came toward her; he knew this and did not move. The girl followed rules that had come to her out of nowhere ? she did not know where ? and told her always what to do, when to do it, when it was not right to do anything: in the daylight or when other people were around. She would have been sick to her stomach if he had forced her to break these rules, though she did not know where she had learned them. The man, who had often cringed before her and pressed his wet cheeks against her knees, murmuring things to her she did not hear and after a while did not pay attention to, now stared at her and cracked his knuckles. ?I'm going to take good care of you, get some food in you. You're hungry, that's all. You believe all I told you, don't you??

?I was married one time and I took care of her too, ?he said. ?Begun all over from a beginning but hit a snag. Three times already I began over and this is the fourth and the last. Going to begin over again up in Canada. Don't you believe me?? Sure.?

Two days later, your mother and father are discussing survival, and filling jugs with water from the tap just in case. Your father is worried about the electricity holding out. You sit in the living room wondering why all the servants quit the day before, and if your assistant is ever going to call you back.

4. Study and analyze the given extract (text) using ways to express semantic, communicative and structural continuity between parts of a statement.

The only connection to the outside world is the radio, and it's hard to get real information between the crying and praying on almost every channel. On the pop station, the dj says over and over that it's only a matter of time. Your father tells you to switch to the AM band because they have more sense on AM, goddammit.

Shortly after my education at college was finished, I happened to be staying at Paris with an English friend. We were both young men then, and lived, I am afraid, rather a wild life, in the delightful city of our sojourn. One night we were idling about the neighborhood of the Palais Royal, doubtful to what amusement we should next betake ourselves. My friend proposed a visit to Frascati's; but his suggestion was not to my taste. I knew Frascati's, as the French saying is, by heart; had lost and won plenty of five-franc pieces there, merely for amusement's sake, until it was amusement no longer, and was thoroughly tired, in fact, of all the ghastly respectabilities of such a social anomaly as a respectable gambling-house. "For Heaven's sake," said I to my friend, "let us go somewhere where we can see a little genuine, blackguard, poverty-stricken gaming with no false gingerbread glitter thrown over it all. Let us get away from fashionable Frascati's, to a house where they don't mind letting in a man with a ragged coat, or a man with no coat, ragged or otherwise."

5. Read and study the given extract (text) using fundamentals of philological analysis of a literary text.

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired. Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it ? not like their little brown houses, but bright brick houses with shining roofs. The children of the avenue used to play together in that field ? the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzied Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home. Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word: ?He is in Melbourne now.? (From ?Eveline? James Joyce)

6. Study and analyze the given extract (text) using ways to express semantic, communicative and structural continuity between parts of a statement.

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening. ?Miss Hill, don?t you see these ladies are waiting?? ?Look lively, Miss Hill, please.? She would not cry many tears at leaving the Stores. But in her new home, in a distant unknown country, it would not be like that. Then she would be married ? she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father?s violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; but latterly he had begun to threaten her and say what he would do to her only for her dead mother?s sake. And now she had nobody to protect her, Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages ? seven shillings ? and Harry always sent up what he could, but the trouble was to get any money from her father. He said she used to squander the money, that she had no head, that he wasn?t going to give her his hard-earned money to throw about the streets, and much more, for he was usually fairly bad on Saturday night. In the end he would give her the money and ask her had she any intention of buying Sunday?s dinner. Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions. She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly. It was hard work ? a hard life ? but now that she was about to leave it she did not find it a wholly undesirable life. (From ?Eveline? James Joyce)

7. Study and analyze the given extract (text) using ways to express semantic, communicative and structural continuity between parts of a statement.

She was about to explore life with Frank. Frank was very kind, manly, open-hearted. She was to go away with him by the night-boat to be his wife and to live with him in Buenos Ayres, where he had a home waiting for her. How well she remembered the first time she had seen him; he was lodging in a house on the main road where she used to visit. It seemed a few weeks ago. He was standing at the gate, his peaked cap pushed back on his head and his hair tumbled forward over a face of bronze. Then they had come to know each other. He used to meet her outside the Stores every evening and see her home. He took her to see The Bohemian Girl and she felt elated as she sat in an unaccustomed part of the theatre with him. He was awfully fond of music and sang a little. People knew that they were courting, and, when he sang about the lass that loves a sailor, she always felt pleasantly confused. He used to call her Poppens out of fun. First of all it had been an excitement for her to have a fellow and then she had begun to like him. He had tales of distant countries. He had started as a deck boy at a pound a month on a ship of the Allan Line going out to Canada. He told her names of the ships he had been on and the names of the different services. He had sailed through the Straits of Magellan and he told her stories of the terrible Patagonians. He had fallen on his feet in Buenos Ayres, he said, and had come over to the old country just for a holiday. Of course, her father had found out the affair and had forbidden her to have anything to say to him. ?I know these sailor chaps,? he said. One day he had quarrelled with Frank, and after that she had to meet her lover secretly. The evening deepened in the avenue. The white of two letters in her lap grew indistinct. One was to Harry; the other was to her father. Ernest had been her favourite, but she liked Harry too. Her father was becoming old lately, she noticed; he would miss her. Sometimes he could be very nice. Not long before, when she had been laid up for a day, he had read her out a ghost story and made toast for her at the fire. Another day, when their mother was alive, they had all gone for a picnic to the Hill of Howth. She remembered her father putting on her mother?s bonnet to make the children laugh. (From ?Eveline? James Joyce)

8. Study and analyze the given extract (text) using ways to express semantic, communicative and structural continuity between parts of a statement.

Her time was running out, but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother?s illness; she was again in the close, dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sick-room saying: ?Damned Italians! Coming over here!? As she mused the pitiful vision of her mother?s life laid its spell on the very quick of her being ? that life of commonplace sacrifices closing in final craziness. She trembled as she heard again her mother?s voice saying constantly with foolish insistence: ?Derevaun Seraun! Derevaun Seraun!? She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her. (From ?Eveline? James Joyce)

9. Study and analyze the given extract (text) using ways to express semantic, communicative and structural continuity between parts of a statement.

She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggages. Through the wide doors of the sheds she caught a glimpse of the wall, with illumined portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer. A bell clanged upon her heart. She felt him seize her hand: 'Come!' All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing. 'Come!?' No! No! No! It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish. 'Eveline! Evvy!?' He rushed beyond the barrier and called to her to follow. He was shouted at to go on, but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition. (From 'Eveline' James Joyce)

10. Study the following short passages, pick up and analyze super phrasal unities. What impression do you get?

1. July had been blown out like a candle by a biting wind that ushered in a leaden August sky. (G.Durrell)
2. She (Mother) looked not unlike a diminutive Victorian missionary facing a charging rhino. (G.Durrell)
3. He fell into the water with a yell, spread-eagled like an ungainly frog, and hisproud yachting cap floated towards the bamboo roots while he thrashed about in a porridge of water and mud. (G.Durrell)
4. The water flowed beneath her eyes like time, like destiny, smoothly towards some new and violent event. (A.Huxley)
5. Her tranquility was like the sullen calm that broods over an island which hasbeen swept by a hurricane. (W.S.Maugham)

### **Зачет**

Вопросы к зачету:

I. Вопросы к зачету:

1. Philological analysis of the text as a new branch of philology.
2. Functions of language.
3. Text as an object of investigation.
4. Literary language and the language of fiction.
5. The paragraph.
6. System of images in the text.
7. The role of context, title and epigraph.
8. Style and genre characteristics of the text.
9. Affixation and its expressiveness.
10. Semantic space of the text.
11. Drama as a genre.
12. Symbols.
13. The role of context, title and epigraph.
14. The units of the morphological level.
15. The stylistic potential of the noun.
16. Intentional mixing of words belonging to different layers.
17. The use of articles for expressive purpose.
18. Message.
19. The adjective and its stylistic function.
20. Stylisticgrammar.
21. The units of the morphological level. The stylistic potential of the noun.
22. The paragraph.
23. The role of context, title and epigraph.
24. System of images in the text.
25. The verb and its stylistic properties.
26. Expressive functions of synonyms, antonyms, polysemy.
27. Primary and derivative logical meanings.
28. Interaction of logical and nominal meanings.
29. Intensification of a certain feature of a thing or phenomenon.
30. Optional elements of contextual structure.

II.Тексты (фрагменты) из англоязычных романов для зачета:



1. ?Гордость и предубеждение? Джейн Остен
2. ?Роб Рой? Вальтер Скотт
3. ?Франкенштейн, или Современный Прометей? Мэри Шелли
4. ?Айвенго? Вальтер Скотт
5. ?Сибилла? Бенджамин Дизраэли
6. ?Домби и сын? Чарльз Диккенс
7. ?Джейн Эйр? Шарлотта Бронте
8. ?Грозовой перевал? Эмили Бронте
9. ?Ярмарка тщеславия? Уильям Теккерей
10. ?Незнакомка из Уайлдфелл-Холла? Энн Бронте
11. ?Дэвид Копперфилд? Чарльз Диккенс
12. ?Север и Юг? Элизабет Гаскелл
13. ?Крошка Доррит? Чарльз Диккенс
14. ?Барчерстерские башни? Энтони Троллоп
15. ?Женщина в белом? Уилки Коллинз
16. ?Большие надежды? Чарльз Диккенс
17. ?Усадьба Грилла? Томас Лав Пикок
18. ?Тайна леди Одли? Мэри Элизабет Брэддон
19. ?Дядя Сайлас? Шеридан Ле Фаню
20. ?Лунный камень? Уилки Коллинз
21. ?Путь всякой плоти? Сэмюэл Батлер
22. ?Эгоист? Джордж Мерedit
23. ?Женский портрет? Генри Джеймс
24. ?Остров сокровищ? Роберт Льюис Стивенсон
25. ?Черная стрела? Роберт Льюис Стивенсон
26. ?Копи царя Соломона? Генри Райдер Хаггард
27. ?Этюд в багровых тонах? Артур Конан Дойл
28. ?Трое в одной лодке, не считая собаки? Джером Клапка Джером
29. ?Портрет Дориана Грея? Оскар Уайльд
30. ?Лорд Джим? Джозеф Конрад

#### 6.4 Методические материалы, определяющие процедуры оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций

В КФУ действует балльно-рейтинговая система оценки знаний обучающихся. Суммарно по дисциплине (модулю) можно получить максимум 100 баллов за семестр, из них текущая работа оценивается в 50 баллов, итоговая форма контроля - в 50 баллов.

Для зачёта:

56 баллов и более - "зачтено".

55 баллов и менее - "не зачтено".

Для экзамена:

86 баллов и более - "отлично".

71-85 баллов - "хорошо".

56-70 баллов - "удовлетворительно".

55 баллов и менее - "неудовлетворительно".

Форма контроля	Процедура оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций	Этап	Количество баллов
<b>Семестр 6</b>			
<b>Текущий контроль</b>			
Коллоквиум	На занятии обучающиеся выступают с ответами, отвечают на вопросы преподавателя, обсуждают вопросы по изученному материалу. Оцениваются уровень подготовки по теме, способность системно и логично излагать материал, анализировать, формулировать собственную позицию, отвечать на дополнительные вопросы.	1	5
Письменное домашнее задание	Обучающиеся получают задание по освещению определённых теоретических вопросов или решению задач. Работа выполняется письменно дома и сдаётся преподавателю. Оцениваются владение материалом по теме работы, аналитические способности, владение методами, умения и навыки, необходимые для выполнения заданий.	2	10

Форма контроля	Процедура оценивания знаний, умений, навыков и (или) опыта деятельности, характеризующих этапы формирования компетенций	Этап	Количество баллов
Проверка практических навыков	Практические навыки проверяются путём выполнения обучающимися практических заданий в условиях, полностью или частично приближенных к условиям профессиональной деятельности. Проверяется знание теоретического материала, необходимое для правильного совершения необходимых действий, умение выстроить последовательность действий, практическое владение приёмами и методами решения профессиональных задач.	3	5
Устный опрос	Устный опрос проводится на практических занятиях. Обучающиеся выступают с докладами, сообщениями, дополнениями, участвуют в дискуссии, отвечают на вопросы преподавателя. Оценивается уровень домашней подготовки по теме, способность системно и логично излагать материал, анализировать, формулировать собственную позицию, отвечать на дополнительные вопросы.	4	10
Письменная работа	Обучающиеся получают задание по освещению определённых теоретических вопросов или решению задач. Работа выполняется письменно и сдаётся преподавателю. Оцениваются владение материалом по теме работы, аналитические способности, владение методами, умения и навыки, необходимые для выполнения заданий.	5	10
Контрольная работа	Контрольная работа проводится в часы аудиторной работы. Обучающиеся получают задания для проверки усвоения пройденного материала. Работа выполняется в письменном виде и сдаётся преподавателю. Оцениваются владение материалом по теме работы, аналитические способности, владение методами, умения и навыки, необходимые для выполнения заданий.	6	10
<b>Зачет</b>	Зачёт нацелен на комплексную проверку освоения дисциплины. Обучающийся получает вопрос (вопросы) либо задание (задания) и время на подготовку. Зачёт проводится в устной, письменной или компьютерной форме. Оценивается владение материалом, его системное освоение, способность применять нужные знания, навыки и умения при анализе проблемных ситуаций и решении практических заданий.		50

## 7. Перечень литературы, необходимой для освоения дисциплины (модуля)

Освоение дисциплины (модуля) предполагает изучение основной и дополнительной учебной литературы. Литература может быть доступна обучающимся в одном из двух вариантов (либо в обоих из них):

- в электронном виде - через электронные библиотечные системы на основании заключенных КФУ договоров с правообладателями и предоставленных доступов НЧИ КФУ;

- в печатном виде - в фонде библиотеки Набережночелнинского института (филиала) КФУ. Обучающиеся получают учебную литературу на абонементе по читательским билетам в соответствии с правилами пользования библиотекой.

Электронные издания доступны дистанционно из любой точки при введении обучающимся своего логина и пароля от личного кабинета в системе "Электронный университет". При использовании печатных изданий библиотечный фонд должен быть укомплектован ими из расчета не менее 0,5 экземпляра (для обучающихся по ФГОС 3++ - не менее 0,25 экземпляра) каждого из изданий основной литературы и не менее 0,25 экземпляра дополнительной литературы на каждого обучающегося из числа лиц, одновременно осваивающих данную дисциплину.

Перечень основной и дополнительной учебной литературы, необходимой для освоения дисциплины (модуля), находится в Приложении 2 к рабочей программе дисциплины. Он подлежит обновлению при изменении условий договоров КФУ с правообладателями электронных изданий и при изменении комплектования фондов библиотеки Набережночелнинского института (филиала) КФУ.

## 8. Перечень ресурсов информационно-телекоммуникационной сети "Интернет", необходимых для освоения дисциплины (модуля)

Англо-русский / русско-английский словарь МультиТран - <https://www.multitran.com/m.exe?l1=1&l2=2>

Англо-русский словарь и система контекстуального поиска по переводам - <https://www.linguee.ru/>

Основы лингвостилистического анализа текста - <https://www.academia.edu/37700534/>

## 9. Методические указания для обучающихся по освоению дисциплины (модуля)



Вид работ	Методические рекомендации
практические занятия	<p>Для подготовки к практическим занятиям обучающимся рекомендуется выделять в материале проблемные вопросы, затрагиваемые преподавателем, и группировать информацию вокруг них. Желательно выделять в используемой литературе постановки вопросов, на которые разными авторам могут быть даны различные ответы. Выполнение практических упражнений предполагает:</p> <ul style="list-style-type: none"> <li>- Чтение и анализ художественных текстов с учетом лингвистических и лингвостилистических методов исследования текста;</li> <li>- Филологический анализ отрывков из художественных произведений английских и американских авторов на основе контекстных знаний с учетом особенностей речевого поведения представителей англоязычной культуры.</li> </ul> <p>Для подготовки к практическим занятиям рекомендуется выделять в материале проблемные вопросы, затрагиваемые преподавателем, и группировать информацию вокруг них. Желательно выделять в используемой литературе постановки вопросов, на которые разными авторам могут быть даны различные ответы.</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>
самостоятельная работа	<p>Самостоятельная подготовка обучающихся к занятиям предполагает изучение учебной литературы по спискам, рекомендуемым к каждой теме. Изучив соответствующий раздел учебника, обучающийся в качестве самопроверки знаний должен ответить на вопросы предложенного задания, выбрать верные и неверные определения; решить задачи, опираясь на знание теории.</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>
контрольная работа	<p>Подготовка к контрольным работам, темы которых сообщаются обучающимся заранее, требует:</p> <ul style="list-style-type: none"> <li>- тщательной проработки и усвоения теоретического материала и разделов рекомендованных учебников и научной литературы по соответствующим темам;</li> <li>- особого внимания к определениям основных научных понятий, формулировкам проблем и примерам решения практических задач, приводимым на занятиях, для осуществления лингвостилистического анализа, используя способы выражения семантической, коммуникативной и структурной преемственности между композиционными элементами текста и основы филологического анализа художественного текста.</li> </ul> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>
письменное домашнее задание	<p>При выполнении письменного домашнего задания обучающимся рекомендуется повторить теоретические положения по соответствующим темам дисциплины и использовать методы лингвистического, лингвостилистического, филологического анализа художественного текста для определения системы образов анализируемых текстов. Готовая письменная работа должна быть структурно верной, грамотной и содержать от 500-1000 печатных знаков (с пробелами).</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>

Вид работ	Методические рекомендации
коллоквиум	<p>При подготовке к коллоквиуму студенту рекомендуется повторить понятийный аппарат лингвистического, лингвостилистического, филологического исследования художественного текста, использовать дополнительную литературу из современных отечественных и зарубежных источников и быть готовым обсуждать проблемные вопросы по соответствующим темам. Студенту необходимо аргументировать свои ответы, открыто выражать свои мысли, позиции, отношение к обсуждаемой теме.</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующей платформе:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams".</li> </ul>
проверка практических навыков	<p>При проверке практических навыков практикуются следующие способы: фронтальная проверка выполнения упражнения; фронтальный опрос по заданию; выполнение аналогичного упражнения; взаимопроверка выполнения заданий по лингвостилистическому анализу текста на основе контекстных знаний. От студента требуется: владение изученным в ходе учебного процесса материалом, относящимся к рассматриваемой проблеме, способностью выделять композиционные элементы (введение, основная часть и заключение) и семантические компоненты текста, выявлять стереотипы, использованные автором и предложить способы их преодоления в процессе осуществления анализа текста.</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>
устный опрос	<p>При подготовке к устному вопросу студенту рекомендуется изучить уровни синтаксического и семантического анализа текста и его лингвистические особенности, распространенные типы текстовых структур, специфику влияния стереотипов при анализе художественного текста. Устный опрос обеспечивает активное включение студентов в поиск истины; создает условия для открытого выражения ими своих мыслей, позиций, отношений к обсуждаемой теме и обладает особой возможностью воздействия на установки ее участников в процессе группового взаимодействия. В качестве метода активно используется дискуссия для организации интенсивной мыслительной и целостно-ориентирующей деятельности студентов.</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующей платформе:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams".</li> </ul>
письменная работа	<p>При выполнении письменной работы обучающимся рекомендуется повторить теоретические положения по соответствующим темам дисциплины и выполнить филологический анализ художественного текста, используя методы лингвистического, лингвостилистического, филологического анализа художественного текста с учетом повествовательного и грамматического времени. Готовая письменная работа должна быть структурно верной, грамотной и содержать от 500-1000 печатных знаков (с пробелами).</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>
зачет	<p>При подготовке к зачёту необходимо опираться, прежде всего, на источники, которые разбирались в течение семестра. В каждом билете на зачёте содержится по два вопроса. При ответе на вопросы студентам необходимо продемонстрировать владение комплексом информации по вопросам теории; способностью использовать контекстные знания и методы лингвистического, лингвостилистического анализа для осуществления адекватного филологического анализа художественного текста с учетом особенностей речевого поведения представителей англоязычной культуры. Ответ должен быть полным, правильным, свидетельствовать о глубоком понимании материала и умении им пользоваться, быть грамотно изложенным. Студент должен продемонстрировать знание фактического материала, основных источников по проблемам и осуществить интерпретацию текста.</p> <p>В случае применения в образовательном процессе дистанционных образовательных технологий обучающиеся выполняют задания на следующих платформах:</p> <ul style="list-style-type: none"> <li>- в команде "Microsoft Teams";</li> <li>- в Виртуальной аудитории.</li> </ul>

#### **10. Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине (модулю), включая перечень программного обеспечения и информационных справочных систем (при необходимости)**

Перечень информационных технологий, используемых при осуществлении образовательного процесса по дисциплине (модулю), включая перечень программного обеспечения и информационных справочных систем, представлен в Приложении 3 к рабочей программе дисциплины (модуля).

#### **11. Описание материально-технической базы, необходимой для осуществления образовательного процесса по дисциплине (модулю)**

Материально-техническое обеспечение образовательного процесса по дисциплине (модулю) включает в себя следующие компоненты:

Помещения для самостоятельной работы обучающихся, укомплектованные специализированной мебелью (столы и стулья) и оснащенные компьютерной техникой с возможностью подключения к сети "Интернет" и обеспечением доступа в электронную информационно-образовательную среду КФУ.

Учебные аудитории для контактной работы с преподавателем, укомплектованные специализированной мебелью (столы и стулья).

Компьютер и принтер для распечатки раздаточных материалов.

Мультимедийная аудитория.

Компьютерный класс.

Лингафонный кабинет.

#### **12. Средства адаптации преподавания дисциплины к потребностям обучающихся инвалидов и лиц с ограниченными возможностями здоровья**

При необходимости в образовательном процессе применяются следующие методы и технологии, облегчающие восприятие информации обучающимися инвалидами и лицами с ограниченными возможностями здоровья:

- создание текстовой версии любого нетекстового контента для его возможного преобразования в альтернативные формы, удобные для различных пользователей;
- создание контента, который можно представить в различных видах без потери данных или структуры, предусмотреть возможность масштабирования текста и изображений без потери качества, предусмотреть доступность управления контентом с клавиатуры;
- создание возможностей для обучающихся воспринимать одну и ту же информацию из разных источников - например, так, чтобы лица с нарушениями слуха получали информацию визуально, с нарушениями зрения - аудиально;
- применение программных средств, обеспечивающих возможность освоения навыков и умений, формируемых дисциплиной, за счёт альтернативных способов, в том числе виртуальных лабораторий и симуляционных технологий;
- применение дистанционных образовательных технологий для передачи информации, организации различных форм интерактивной контактной работы обучающегося с преподавателем, в том числе вебинаров, которые могут быть использованы для проведения виртуальных лекций с возможностью взаимодействия всех участников дистанционного обучения, проведения семинаров, выступления с докладами и защиты выполненных работ, проведения тренингов, организации коллективной работы;
- применение дистанционных образовательных технологий для организации форм текущего и промежуточного контроля;
- увеличение продолжительности сдачи обучающимся инвалидом или лицом с ограниченными возможностями здоровья форм промежуточной аттестации по отношению к установленной продолжительности их сдачи:
- продолжительности сдачи зачёта или экзамена, проводимого в письменной форме, - не более чем на 90 минут;
- продолжительности подготовки обучающегося к ответу на зачёте или экзамене, проводимом в устной форме, - не более чем на 20 минут;
- продолжительности выступления обучающегося при защите курсовой работы - не более чем на 15 минут.

Программа составлена в соответствии с требованиями ФГОС ВО и учебным планом по направлению 45.03.02 "Лингвистика" и профилю подготовки "Теоретическая и прикладная лингвистика".

Приложение 2  
к рабочей программе дисциплины (модуля)  
Б1.В.ДВ.01.02 Анализ художественного текста

**Перечень литературы, необходимой для освоения дисциплины (модуля)**

Направление подготовки: 45.03.02 - Лингвистика

Профиль подготовки: Теоретическая и прикладная лингвистика

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

Год начала обучения по образовательной программе: 2020

**Основная литература:**

1. Даниленко В. П. Методы лингвистического анализа : курс лекций / В. П. Даниленко. - 5-е изд., стер. - Москва : ФЛИНТА, 2018. - 280 с. - ISBN 978-5-9765-0985-6. - URL: <https://znanium.com/catalog/product/1595840> (дата обращения: 06.09.2021). - Текст : электронный.
2. Купина Н. А. Филологический анализ художественного текста. Практикум : учебное пособие / Н. А. Купина, Н. А. Николина. - 2-е изд., стереотип. - Москва : Флинта : Наука, 2011. - 408 с. - ISBN 978-5-89349-391-7 (Флинта). - ISBN 978-5-02-002768-8 (Наука). - URL: <http://znanium.com/catalog/product/406111> (дата обращения: 02.06.2020). - Текст : электронный.
3. Гуревич В. В. English stylistics. Стилистика английского языка: учебное пособие / В.В. Гуревич. - 8-е изд., стер. - Москва : Флинта, 2017. - 68 с. - ISBN 978-5-89349-814-1. - URL : <http://znanium.com/catalog/product/465610> (дата обращения: 02.06.2020). - Текст : электронный.

**Дополнительная литература:**

1. Бабенко Л. Г. Лингвистический анализ художественного текста. Теория и практика : учебник для вузов : практикум / Л. Г. Бабенко, Ю. В. Казарин. - 5-е изд. - Москва : Флинта : Наука, 2008. - 496 с. - Библиогр.: с. 485-494. - Гриф МО. - ISBN 978-5-89349-402-0 (Флинта). - ISBN 978-5-02-022602-9 (Наука). - Текст : непосредственный (30 экз.)
2. Образовательная функция художественной культуры : монография / В. И. Жуковский, М.В. Тарасова, М.Г. Смолина [и др.]. - Красноярск : Сиб. федер. ун-т, 2013. - 222 с. - ISBN 978-5-7638-2924-2. - URL : <http://znanium.com/catalog.php?bookinfo=507419> (дата обращения: 02.06.2020). - Текст : электронный.
3. Английский язык. Стратегии понимания текста. В 2 ч. Ч. 1 : учебное пособие / Е.Б. Карневская, А.В. Бенедиктович, Н.А. Павлович [и др.]. - Минск : Выш. шк., 2013. - 320 с. - ISBN 978-985-06-2168-9. - URL : <http://www.studentlibrary.ru/book/ISBN9789850621689.html> (дата обращения: 02.06.2020). - Текст : электронный.
4. Английский язык. Стратегии понимания текста. В 2 ч. Ч. 2 : учебное пособие / Е.Б. Карневская, В.М. Федосеева, З.Д. Курочкина, Н.И. Малиновская. - Минск : Выш. шк., 2013. - 255 с. - ISBN 978-985-06-2169-6. - URL : <http://www.studentlibrary.ru/book/ISBN9789850621696.html> (дата обращения: 02.06.2020). - Текст : электронный.

Приложение 3  
к рабочей программе дисциплины (модуля)  
Б1.В.ДВ.01.02 Анализ художественного текста

**Перечень информационных технологий, используемых для освоения дисциплины (модуля), включая перечень программного обеспечения и информационных справочных систем**

Направление подготовки: 45.03.02 - Лингвистика

Профиль подготовки: Теоретическая и прикладная лингвистика

Квалификация выпускника: бакалавр

Форма обучения: очное

Язык обучения: русский

Год начала обучения по образовательной программе: 2020

Освоение дисциплины (модуля) предполагает использование следующего программного обеспечения и информационно-справочных систем:

Операционная система Microsoft Windows 7 Профессиональная или Windows XP (Volume License)

Пакет офисного программного обеспечения Microsoft Office 365 или Microsoft Office Professional plus 2010

Браузер Mozilla Firefox

Браузер Google Chrome

Adobe Reader XI или Adobe Acrobat Reader DC

Kaspersky Endpoint Security для Windows

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "ZNANIUM.COM", доступ к которой предоставлен обучающимся. ЭБС "ZNANIUM.COM" содержит произведения крупнейших российских учёных, руководителей государственных органов, преподавателей ведущих вузов страны, высококвалифицированных специалистов в различных сферах бизнеса. Фонд библиотеки сформирован с учетом всех изменений образовательных стандартов и включает учебники, учебные пособия, учебно-методические комплексы, монографии, авторефераты, диссертации, энциклопедии, словари и справочники, законодательно-нормативные документы, специальные периодические издания и издания, выпускаемые издательствами вузов. В настоящее время ЭБС ZNANIUM.COM соответствует всем требованиям федеральных государственных образовательных стандартов высшего образования (ФГОС ВО) нового поколения.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе Издательства "Лань", доступ к которой предоставлен обучающимся. ЭБС Издательства "Лань" включает в себя электронные версии книг издательства "Лань" и других ведущих издательств учебной литературы, а также электронные версии периодических изданий по естественным, техническим и гуманитарным наукам. ЭБС Издательства "Лань" обеспечивает доступ к научной, учебной литературе и научным периодическим изданиям по максимальному количеству профильных направлений с соблюдением всех авторских и смежных прав.

Учебно-методическая литература для данной дисциплины имеется в наличии в электронно-библиотечной системе "Консультант студента", доступ к которой предоставлен обучающимся. Многопрофильный образовательный ресурс "Консультант студента" является электронной библиотечной системой (ЭБС), предоставляющей доступ через сеть Интернет к учебной литературе и дополнительным материалам, приобретенным на основании прямых договоров с правообладателями. Полностью соответствует требованиям федеральных государственных образовательных стандартов высшего образования к комплектованию библиотек, в том числе электронных, в части формирования фондов основной и дополнительной литературы.