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# **АНАЛИЗ НАУЧНОГО И ХУДОЖЕСТВЕННОГО ТЕКСТА**

Методические указания

Рекомендовано к изданию редакционно-издательским советом федерального государственного бюджетного образовательного учреждения высшего образования «Оренбургский государственный университет» для обучающихся по образовательной программе высшего образования по направлению подготовки 45.03.01 Филология

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Методические указания содержат программу дисциплины, планы практических занятий, а также методические рекомендации по работе с текстами разностилевой направленности, образцы оценочных средств и критерии оценки.

Методические указания предназначены для студентов 2-3 курсов, обучающихся по образовательной программе высшего образования по направлению подготовки 45.03.01 Филология, профиль «Зарубежная филология» в 3-5 семестрах.

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## Содержание

Введение .....	4
1 Содержание разделов дисциплины .....	6
1.1 Разделы дисциплины, изучаемые в 3 семестре .....	6
1.2 Разделы дисциплины, изучаемые в 4 семестре .....	6
1.3 Разделы дисциплины, изучаемые в 5 семестре .....	6
2 План практических занятий.....	7
3 Методические рекомендации по работе текстами разностилевой направленности .....	23
3.1 Схема лингвостилистического анализа научного текста .....	24
3.2 Методические рекомендации по подготовке к стилистическому анализу функционального стиля (на материале текстов научного и художественного стилей) .....	26
3.3 Схема стилистического анализа текста.....	27
3.4 Методические рекомендации по работе с художественным текстом .....	28
4 Образцы оценочных средств для текущего контроля успеваемости, промежуточной аттестации и по итогам освоения дисциплины .....	31
4.1 Образцы тестовых заданий .....	31
4.2 Творческие задания .....	36
4.3 Вопросы для подготовки к зачету .....	37
4.4 Примерные практические задания к зачету.....	38
5 Литература, рекомендуемая для изучения дисциплины .....	41

## Введение

Настоящее издание предназначено для оказания комплексной помощи студентам-бакалаврам второго и третьего курсов, обучающимся по программе высшего образования по направлению подготовки 45.03.01 Филология, профиль «Зарубежная филология» в освоении дисциплины «Анализ научного и художественного текста».

Основная цель курса – развитие ОПК-3 «способность демонстрировать знание основных положений и концепций в области теории литературы, истории отечественной литературы (литератур) и мировой литературы; представление о различных жанрах литературных и фольклорных текстов», ОПК-4 «владение базовыми навыками сбора и анализа языковых и литературных фактов, филологического анализа и интерпретации текста», а также ПК-1 «способность применять полученные знания в области теории и истории основного изучаемого языка (языков) и литературы (литератур), теории коммуникации, филологического анализа и интерпретации текста в собственной научно-исследовательской деятельности», то есть владеть специальными знаниями в области анализа текста, в частности сведениями об основах лингвистического, стилистического и литературоведческого анализа научного и художественного текста. Студент по окончании курса должен знать основы теории анализа текста (структуру, свойства, функции и категории текста, языковые средства выражения информации логического, эмоционального, оценочного и эстетического характера в научном и художественном текстах), владеть приемами сбора, анализа языковых и литературных фактов, методами прочтения, понимания и комментирования научных и художественных текстов. Освоение дисциплины в конечном итоге обеспечит развитие умений проводить лингвостилистический и литературоведческий анализ текстов разной стилевой направленности, воспринимать информацию логического, эмоционального, оценочного и

эстетического характера, увидеть взаимосвязь разнообразных выразительных средств и стилистических приемов, способствующих реализации замысла автора произведения, взаимодействие формы и содержания произведения.

Курс «Анализ научного и художественного текста» состоит из трех разделов, в которых рассматривается понятие текста, его категории, раскрывается сущность анализа текста и его виды (лингвистический, стилистический и литературоведческий), изучаются языковые средства выражения информации логического, эмоционального, оценочного и эстетического характера в научном и художественном текстах.

Курс рассчитан на 216 часов аудиторной и самостоятельной работы, из которых 113,25 часа отводятся на проработку и повторение теоретического материала учебников и учебных пособий, подготовку к практическим занятиям, зачетам и выполнение практических заданий и творческих работ. В целом курс предполагает выполнение студентами значительного объема самостоятельной работы. В этой связи данное издание содержит методические рекомендации по работе с текстом (научным и художественным), которые знакомят студентов с алгоритмом подготовки к устному лингвистическому, стилистическому и литературоведческому анализу текста. Кроме того, в издании представлены планы практических занятий, ключевые слова по каждой теме, а также образцы оценочных средств и критерии оценки.

# **1 Содержание разделов дисциплины**

## **1.1 Разделы дисциплины, изучаемые в 3 семестре**

Раздел 1. Текст как объект лингвистического анализа.

Краткие сведения из истории разработки лингвистического анализа текста.

Предмет и цель лингвистического анализа художественного текста. Виды лингвистического анализа художественного текста.

Лингвистический анализ нехудожественных текстов.

## **1.2 Разделы дисциплины, изучаемые в 4 семестре**

Раздел 2. Текст как объект стилистического анализа.

Краткая история стилистики художественной речи и ее роль в разработке стилистического анализа текста.

Формирование стилистики текста. Ее соотношение с лингвистикой текста.

Понятие о стилистическом анализе текста.

Стилистический анализ разных текстов. Стилистический анализ научного текста. Стилистический анализ художественного текста.

## **1.3 Разделы дисциплины, изучаемые в 5 семестре**

Раздел 3. Текст как объект литературоведческого анализа.

Цель и задачи литературоведческого анализа текста. Особенности литературоведческого анализа текста.

Основные параметры текста как объекта литературоведческого анализа.

Литературоведческий анализ лирического произведения.

## 2 План практических занятий

### 3 семестр

#### Занятия 1-17. Раздел 1. Текст как объект лингвистического анализа

Обсуждение теоретических вопросов. Выполнение практических заданий.

#### Вопросы для обсуждения:

1. Каковы основные этапы в развитии лингвистического анализа текста?
2. Определите роль Л.В. Щербы в развитии теории лингвистического анализа текста.
3. Как соотносится лингвистический анализ художественного текста с литературоведческим?
4. Как определяет предмет лингвистического анализа текста Н.М. Шанский?
5. Какие виды лингвистического анализа текста можно выделить?
6. Дайте понятие о лингвистическом комментировании текста и его видах.
7. Что включает в себя полный и частичный лингвистический анализ текста?
8. В чем особенности лингвопоэтического разбора текста?
9. Каковы основные этапы становления лингвистической поэтики?
10. Каковы цель и особенности лингвистического анализа нехудожественных текстов?

#### Образец практического задания:

Задание 1. Read the text and do the assignments.

How then does English work?

(“THE USE OF ENGLISH” by Randolph Quirk)

It seems reasonable to consider language as operating through three types of organization, on two separate planes: vocabulary and grammar on one plane,

means of transmission on the other plane. The part that usually seems most obvious, even most important, is the word-stock - also known as the vocabulary or lexis. We may think of this as our total collection of names for things: the names of actions, objects, qualities, and so on; words like assume, box, taxation, finger, sharp, table, extraordinary. The total vocabulary of English is immense and runs to about half a million items.

None of us as individuals, of course, knows more than a fairly limited number of these, and uses even less, but obviously the greater our personal knowledge of vocabulary (the more words we recognize and the more we know how to use), the better we are able to enjoy our environment and describe our experience of it.

Words are so predominant in language, and a dictionary is so much regarded as the entire register of a language, that we are sometimes tempted to think that there is nothing else to consider. 'Man's word is God in man' - 'Your words, they rob the Hybla bees.' But a language cannot work with words alone. A group of words like arrive, girl, man, say cannot tell us much until we have added a second dimension, grammar. Grammar contributes features like articles, prepositions, tense number, and the conventions of arrangement - which word goes before which. With grammar added, the four words we selected can be made to tell us something: 'The man said that the girls had arrived.'

Grammar has done three things here. It has arranged the words in a particular order, making clear who did the saying and who the arriving. It has contributed tense by the alteration of say to said, and number by the addition of s to girl. Thirdly, grammar has added some additional words: the, that, the, and had. This third point raises a difficulty. We have already described the first dimension of language as 'vocabulary', the stock of words: now, it is being suggested that grammar also consists in part of words. At first sight, it may be confusing to find the same word, 'words', applied to part of grammar as well as to the whole of the vocabulary. English has, in fact, two kinds of words, lexical words and grammatical words, and this basic distinction is important to learn - even



if it is not very easy to apply in some cases. The distinction can perhaps best be seen (and the importance of the distinction for English most easily appreciated), if we contrast another language, Latin, in which 'grammatical words' are less numerous and play a much smaller part. The four words arrive, girl, man, say, would be in Latin (devoid of grammatical endings) adveni-, puell-, vir, and dic-. If we now add grammar, we shall still have in this case just four words, since inflexion alone is able to achieve what in English requires both inflexion and grammatical words: vir dixit puellas advenisse, 'The man said that the girls had arrived.'

The grammatical words which play so large a part in English grammar are for the most part sharply and obviously different from the lexical words, as one can see by comparing the two sets in our present example: the, that, he, had, and man, say, girl, arrive.

A rough and ready difference which may seem most obvious is that grammatical words have 'less meaning', and in fact some grammarians have called them the 'empty' words as opposed to the 'full' words of vocabulary. But this is a rather misleading way of expressing the distinction. Although a word like the is not the name of something as man is, it is very far from being meaningless; there is a sharp difference in meaning between 'man is vile' and 'the man is vile', yet the is the sole vehicle of this difference of meaning. Moreover, grammatical words differ considerably among themselves as to the amount of meaning they have, even in the lexical sense (as we may see by comparing the and should, for example). Another name for the grammatical words has been 'little words'. Elizabeth Barrett Browning told her husband, 'You sometimes make a dust, a dark dust, by sweeping away your little words' - as well she might, in view of such lines as 'Heine for songs; for kisses, how?' But size is by no means a good criterion for distinguishing the grammatical words of English, when we consider that we have lexical words like go, man, say, car. Apart from this, however, there is a good deal in what Mrs Browning says: we certainly do create a good deal of obscurity when we omit them. This is illustrated not only in the poetry of Robert

Browning but in the prose of telegrams and newspaper headlines. 'MacArthur Flies Back to Front' is an example from wartime days which manages to be amusing without being confusing, but 'Liverpool Tea Breaks Strike Leader Under Fire' (1961) is only clear in a context of daily news about a strike in Liverpool over tea-breaks. Otherwise one might wonder what there was about Liverpool tea that could break a strike-leader - or even why tea-breaks in Liverpool should strike a leader already unfortunate enough to be under a fire.

Grammatical words, then, (or 'function' words, as they are also called' in some books) are vital signals telling us about the kind of connection that is to be understood between lexical words. It is not that they have no meaning, but that they have a special kind of meaning, sometimes called 'grammatical meaning' or 'structural meaning'. Another important characteristic is that they belong to a relatively small and permanent set of words as compared with the 'full words' of vocabulary. They do not come and go with changing fashions and changing ideas. In different occupations, in different places and at different periods, we tend to use very different nouns and verbs; totalitarianism, the axis, or evacuee may be very often on our lips for a while; we may invent entirely new words like, vitaminise or penicillin; we may even adopt foreign words and bandy them about freely and familiarly - blitz in the forties, sputnik in the fifties, and troika made a frequent appearance early in the sixties. Vocabulary consists of open lists of words. But we very rarely add to our stock of prepositions and pronouns, and it is equally rare for an odd one to go out of fashion. Grammatical words are in (relatively) closed lists. They remain constantly (and unobtrusively) at their station whether we are saying, 'The man said that the girls had arrived' or 'The dictator claimed that the democracies had deteriorated' or 'The beatnik found that the coffee-bar had closed.'

One may suggest an analogy in the goods and equipment of a store. On the one hand we have the articles for sale - dresses, hats, fur-coats; and on the other hand price-tickets, stands, coat-hangers, and measuring-tapes, which are used to handle the goods in which the shop deals. It is the stock that claims

most of our attention; it changes from time to time; some parts of it are more in demand at one time, and other parts seem more important at another. But the things used by the shop-assistant - though often beneath our notice - are no less essential to handling the day-to-day business, and a hanger which supports a fur-coat one month may be used for a wedding-dress the next. So too we may think of vocabulary as the word-stock, and grammar as the set of devices for handling this word-stock.

When we have these two aspects of English clearly understood and distinguished, we can move on to consider the third. Language can exist only if there are means of sharing it with the rest of our community. That is to say, although we do quite frequently use language for self-communion (as we have seen), we are on such occasions using language in an entirely secondary way, imitating a normal situation in which we are talking or listening to someone else. A person has a vocabulary and grammar only because it has been transmitted to him by other people, to whom it was transmitted by other people - and so on, in an unbroken tradition. Our third type of organization in language is necessarily therefore the means of transmission. This needs to be seen as being on a different plane from the others for a number of reasons. For example, once a person has acquired a particular language, units such as sentences - joint products of grammar and vocabulary - can exist 'in him' independently of whether or not he decides to speak them or to write them down. What is more, we can on occasion (some of us more than others) utter a sentence in a way that we know to be imperfect: with a stammer, a disordering, some repetition, or even the use of a wrong word. Often in such cases we not only know that we have transmitted the sentence wrongly but we know that our hearer has been able to make allowances and has grasped, despite the imperfections, the sentence we had intended.

The transmission of language is primarily effected through the use of our breath force as modified by organs in our throat and face to make noises, which we call our 'pronunciation'. How primary this, means of transmission is we can see from the word language itself, which comes ultimately from the Latin

word for 'tongue'-one of the speech organs which in many languages is taken as the type and symbol not only of all the physical organs of speech but also of speech itself. We have the same idea in English when we speak of 'a foreign tongue' or 'the tongues of men'.

But while pronunciation is primary, it is by no means the only method of transmission available to us. We can use our fingers and address someone by means of the deaf-mute alphabet, we can send messages by Morse code, and above all we can write. Important as these are, however, we must remember that they are secondary and are derived - whether immediately or ultimately - from language as spoken and heard.

**Assignments for a linguistic analysis:**

1. What is the article centered on?
2. What hypothesis does the author try to prove?
3. What method characteristic of scientific style lies in the basis of this article?
4. How does according to the author's opinion language operate?
5. What is the most obvious, the most important part of any language?
6. How does R. Quirk estimate the total vocabulary of English and personal knowledge and usage of it?
7. What is a second important dimension of language without which words cannot tell us much?
9. What does grammar contribute to?
10. What two kinds of words are used in English?
11. What is the distinction between "grammatical" words and "full" words?
12. How does R. Quirk prove their importance?
13. What other names are given to grammatical words in some books?
14. What definition of function words and their meaning is given by R. Quirk?
15. What stylistic device does R. Quirk resort to to make the roles of vocabulary and grammar more obvious?
16. What does R. Quirk say about the third type of organization in language, the means of transmission?

17. What sentence patterns prevail in the article?

18. What can you say about the language of the article?

#### **4 семестр**

#### **Занятия 18-34. Раздел 2. Текст как объект стилистического анализа**

Обсуждение теоретических вопросов. Выполнение практических заданий.

#### **Вопросы для обсуждения:**

1. Какова роль стилистики художественной речи в становлении стилистики текста?
2. Докажите свою точку зрения, кратко охарактеризовав основные этапы в развитии стилистики художественной речи.
3. Какова роль В.В. Виноградова, Г.О. Винокура и других выдающихся ученых в разработке стилистического анализа текста?
4. Каковы особенности лингвистики и стилистики текста?
5. В чем специфика коммуникативной стилистики текста?
6. Каковы цель и задачи стилистического анализа текста?
7. В чем особенности стилистического анализа текста?
8. Что такое функциональный стиль?
9. Что понимается под речевой системностью стиля?
10. Дайте понятие о стилевых чертах, характерных для разных функциональных стилей.
11. Охарактеризуйте общую схему стилистического анализа текста.
12. Как в стилистическом анализе текста проявляются особенности новой лингвистической парадигмы?

#### **Образец практического задания:**

Задание 1. Read an excerpt from the introduction to the famous book by Steven Pinker “The Language Instinct” and do the assignments.

1. ... Language is so tightly woven into human experience that it is scarcely possible to imagine life without it. Chances are that if you find two or more people together anywhere on earth, they will soon be exchanging words. When there

is no one to talk with, people talk to themselves, to their dogs, even to their plants. In our social relations, the race is not to the swift but to the verbal – the spellbinding orator, the silver-tongued seducer, the persuasive child who wins the battle of wills against a brawnier parent. Aphasia, the loss of language following brain injury, is devastating, and in severe cases family members may feel that the whole person is lost forever.

2. This book is about human language. Unlike most books with “language” in the title, it will not chide you about proper us-age, trace the origins of idioms and slang, or divert you with palindromes, anagrams, eponyms, or those precious names for groups of animals like “exaltation of larks.” For I will be writing not about the English language or any other language, but about something much more basic: the instinct to learn, speak, and understand language. For the first time in history, there is something to write about it. Some thirty-five years ago a new science was born. Now called “cognitive science,” it combines tools from psychology, computer science, linguistics, philosophy, and neurobiology to explain the workings of human intelligence. The science of language, in particular, has seen spectacular advances in the years since. There are many phenomena of language that we are coming to understand nearly as well as we understand how a camera works or what the spleen is for. I hope to communicate these exciting discoveries, some of them as elegant as anything in modern science, but I have another agenda as well.

3. The recent illumination of linguistic abilities has revolutionary implications for our understanding of language and its role in human affairs, and for our view of humanity itself. Most educated people already have opinions about language. They know that it is man's most important cultural invention, the quintessential example of his capacity to use symbols, and a biologically unprecedented event irrevocably separating him from other animals. They know that language pervades thought, with different languages causing their speakers to construe reality in different ways.

They know that children learn to talk from role models and caregivers. They know that grammatical sophistication used to be nurtured in the schools, but sagging educational standards and the debasements of popular culture have led to a frightening decline in the ability of the average person to construct a grammatical sentence. They also know that English is a zany, logic-defying tongue, in which one drives on a parkway and parks in a driveway, plays at a recital and recites at a play. They know that English spelling takes such wackiness to even greater heights – George Bernard Shaw complained that fish could just as sensibly be spelled ghoti (gh as in tough, o as in women, ti as in nation) – and I that only institutional inertia prevents the adoption of a more rational, spell-it-like-it-sounds system.

4. In the pages that follow, I will try to convince you that every one of these common opinions is wrong! And they are all wrong for a single reason. Language is not a cultural artifact that we learn the way we learn to tell time or how the federal government works. Instead, it is a distinct piece of the biological makeup of our brains. Language is a complex, specialized skill, which develops in the child spontaneously, without conscious effort or formal instruction, is deployed without awareness of its underlying logic, is qualitatively the same in every individual, and is distinct from more general abilities to process information or behave intelligently. For these reasons some cognitive scientists have described language as a psychological faculty, a mental organ, a neural system, and a computational module. But I prefer the admittedly quaint term “instinct”. It conveys the idea that people know how to talk in more or less the sense that spiders know how to spin webs. Web-spinning was not invented by some unsung spider genius and does not depend on having had the right education or on having an aptitude for architecture or the construction trades. Rather, spiders spin spider webs because they have spider brains, which give them the urge to spin and the competence to succeed. Although there are differences between webs and words, I will encourage you to see language in this way, for it helps to make sense of the phenomena we will explore.

5. Thinking of language as an instinct inverts the popular wisdom, especially as it has been passed down in the canon of the humanities and social sciences. Language is no more a cultural invention than is upright posture. It is not a manifestation of a general capacity to use symbols: a three-year-old, we shall see, is a grammatical genius, but is quite incompetent at the visual arts, religious iconography, traffic signs, and the other staples of the semiotics curriculum. Though language is a magnificent ability unique to *Homo sapiens* among living species, it does not call for sequestering the study of humans from the domain of biology, for a magnificent ability unique to a particular living species is far from unique in the animal kingdom. Some kinds of bats home in on flying insects using Doppler sonar. Some kinds of migratory birds navigate thousands of miles by calibrating the positions of the constellations against the time of day and year. In nature's talent show we are simply a species of primate with our own act, a knack for communicating information about who did what to whom by modulating the sounds we make when we exhale.

6. Once you begin to look at language not as the ineffable essence of human uniqueness but as a biological adaptation to communicate information, it is no longer as tempting to see language as an insidious shaper of thought, and, we shall see, it is not. Moreover, seeing language as one of nature's engineering marvels – an organ with "that perfection of structure and co-adaptation which justly excites our admiration," in Darwin's words – gives us a new respect for your ordinary Joe and the much-maligned English language (or any language). The complexity of language, from the scientist's point of view, is part of our biological birthright; it is not something that parents teach their children or something that must be elaborated in school – as Oscar Wilde said, "Education is an admirable thing, but it is well to remember from time to time that nothing that is worth knowing can be taught." A preschooler's tacit knowledge of grammar is more sophisticated than the thickest style manual or the most state-of-the-art computer language system, and the same applies to all healthy human beings, even the notorious syntax-fracturing professional athlete and the, you know, like, inarticulate



teenage skateboarder. Finally, since language is the product of a well-engineered biological instinct, we shall see that it is not the nutty barrel of monkeys that entertainer-columnists make it out to be. I will try to restore some dignity to the English vernacular, and will even have some nice things to say about its spelling system....

**Assignments for a stylistic analysis:**

1. What is the topic of the text?
2. What is the author's main claim? How does he prove it?
3. How would you define the style (substyle) of the text?
4. Make a list of features of this type of text in English. (You may use other texts of the same kind). Give examples from the text to illustrate your ideas.
5. In what respect are texts of this substyle in English different from those in Russian?
6. Where does the author explicitly formulate his thesis statement? Does he repeat or paraphrase it anywhere in the text? Why?
7. What structure of argumentation is it? Define the communicative function of the text. How is it connected with the topic of the text?
8. Define other goals the author may have had in mind while writing the text. How does he achieve these goals? What explicit and implicit means does he use?
9. Formulate the communicative function and pragmatic aim of the text under analysis.
10. Analyze the author's use of figurative language commenting on the effect achieved by using it.
11. Does the author use emotional or rational appeal to support his claims? Why?
12. What features prevail: those of argumentative or persuasive writing? Give instances from the text to prove your opinion.
13. Sum up your ideas about the ways the author chooses to achieve the aims he has set out. Does he succeed in it?

## 5 семестр

### Занятия 35-51. Раздел 3. Текст как объект литературоведческого анализа

Обсуждение теоретических вопросов. Выполнение практических заданий.

#### Вопросы для обсуждения:

1. Что изучает литературоведение?
2. Какие разделы выделяются в литературоведении?
3. Какие особенности текста относятся к сфере литературоведческого анализа?
4. Что понимается под формой и содержанием художественного текста?
5. Какие виды литературоведческого анализа выделяются?
6. Что входит в схему литературоведческого анализа текста?
7. Какие литературные роды вы знаете? В чем их особенности?
8. Дайте понятие о проблематике литературных произведений и ее видах.
9. Что называется темой текста? Назовите вечные темы.
10. Что понимается под композицией литературного произведения? Какие виды композиции вы знаете?
11. Что такое пафос художественного произведения?
12. Какие виды пафоса выделяются? В чем их особенности?
13. Дайте понятие об образном строе произведения и видах образов.
14. Что относится к художественным особенностям произведения?

#### Образец практического задания:

Задание 1. Read the short story “Indian Camp” written by Ernest Hemingway and do the assignments.

At the lake shore there was another row boat drawn up. The two Indians stood waiting. Nick and his father got in the stern of the boat and the Indians shoved it off and one of them got in to row. Uncle George sat in the stern of the camp rowboat. The young Indian shoved the camp boat off and got in to row Uncle George.

The two boats started off in the dark. Nick heard the oar-locks of the other boat quite a way ahead of them in the mist. The Indians rowed with quick choppy strokes. Nick lay back with his father's arm around him. It was cold on the water. The Indian who was rowing them was working very hard, but the other boat moved further ahead in the mist all the time.

"Where are we going, Dad?" Nick asked. "Over to the Indian camp. There is an Indian lady very sick." "Oh," said Nick.

Across the bay they found the other boat beached. Uncle George was smoking a cigar in the dark. The young Indian pulled the boat way up on the beach. Uncle George gave both the Indians cigars.

They walked up from the beach through a meadow that was soaking wet with dew, following the young Indian who carried a lantern. Then they went into the woods and followed a trail that led to the logging road that ran back into the hills. It was much lighter on the logging road as the timber was cut away on both sides. The young Indian stopped and blew out his lantern and they all walked on along the road.

They came around a bend and a dog came out barking. Ahead were the lights of the shanties where the Indian bark peelers lived. More dogs rushed out at them. The two Indians sent them back to the shanties. In the shanty nearest the road there was a light in the window. An old woman stood in the doorway holding a lamp.

Inside on a wooden bunk lay a young Indian woman. She had been trying to have her baby for two days. All the old women in the camp had been helping her. The men had moved off up the road to sit in the dark and smoke out of range of the noise she made. She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty. She lay in the lower bunk, very big under a quilt. Her head was turned to one side. In the upper bunk was her husband. He had cut his foot very badly with an axe three days before. He was smoking a pipe. The room smelled very bad.

Nick's father ordered some water to be put on the stove, and while it was heating he spoke to Nick.

"This lady is going to have a baby, Nick," he said.

"I know," said Nick.

"You don't know," said his father. "Listen to me. What she is going through is called being in labor. The baby wants to be born and she wants it to be born. All her muscles are trying to get the baby born. That is what is happening when she screams."

"I see," Nick said.

Just then the woman cried out.

"Oh, Daddy, can't you give her something to make her stop screaming?" asked Nick.

"No, I haven't any anesthetic," his father said. "But her screams are not important. I don't hear them because they are not important."

The husband in the upper bunk rolled over against the wall.

The woman in the kitchen motioned to the doctor that the water was hot. Nick's father went into the kitchen and poured about half of the water out of the big kettle into a basin. Into the water left in the kettle he put several things he unwrapped from a handkerchief.

"Those must boil," he said, and began to scrub his hands in the basin of hot water with a cake of soap he had brought from the camp. Nick watched his father's hands scrubbing each other with the soap. While his father washed his hands very carefully and thoroughly, he talked.

"You see, Nick, babies are supposed to be born head first but sometimes they're not. When they're not they make a lot of trouble for everybody. Maybe I'll have to operate on this lady. We'll know in a little while."

When he was satisfied with his hands he went in and went to work. "Pull back that quilt, will you, George?" he said. "I'd rather not touch it."

Later when he started to operate Uncle George and three Indian men held the woman still. She bit Uncle George on the arm and Uncle George said, "Damn squaw bitch," and the young Indian who had rowed Uncle George over laughed at him. Nick held the basin for his father. It all took a lone time.

His father picked the baby up and slapped it to make it breathe and handed it to the old woman.

"See, it's a boy. Nick," he said. "How do you like being an interne?"

Nick said. "All right." He was looking away so as not to see what his father was doing.

"There. That gets it," said his father and put something into the basin.

Nick didn't look at it.

"Now," his father said, "there's some stitches to put in. You can watch this or not, Nick, just as you like. I'm going to sew up the incision I made."

Nick did not watch. His curiosity had been gone for a long time.

His father finished and stood up. Uncle George and the three Indian men stood up. Nick put the basin out in the kitchen.

Uncle George looked at his arm. The young Indian smiled reminiscently.

"I'll put some peroxide on that, George," the doctor said.

He bent over the Indian woman. She was quiet now and her eyes were closed. She looked very pale. She did not know what had become of the baby or anything.

"I'll be back in the morning," the doctor said, standing up. "The nurse should be here from St. Ignace by noon and she'll bring everything we need."

He was feeling exalted and talkative as football players are in the dressing room after a game.

"That's one for the medical journal, George," he said. "Doing a Cesarean with a jack-knife and sewing it up with nine-foot, tapered gut leaders." Uncle George was standing against the wall, looking at his arm.

"Oh, you're a great man, all right," he said.

"Ought to have a look at the proud father. They're usually the worst sufferers in these little affairs," the doctor said. "I must say he took it all pretty quietly." He pulled back the blanket from the Indian's head. His hand came away wet. He mounted on the edge of the lower where his body sagged the bunk. His head rested on his left arm. The open razor lay, edge up, in the blankets.

"Take Nick out of the shanty, George," the doctor said. There was no need of that. Nick, standing in the door of the kitchen, had a good view of the upper bunk when his father, the lamp in one hand, tipped the Indian's head back.

It was just beginning to be daylight when they walked along the logging road back toward the lake. "I'm terribly sorry I brought you along, Nickie," said his father, all his post-operative exhilaration gone. "It was an awful mess to put you through."

"Do ladies always have such a hard time having babies?" Nick asked.

"No, that was very, very exceptional."

"Why did he kill himself, Daddy?"

"I don't know, Nick. He couldn't stand things, I guess." "Do many men kill themselves, Daddy?" "Not very many, Nick." "Do many women?" "Hardly ever." "Don't they ever?"

"Oh, yes. They do sometimes."

"Daddy?"

"Yes."

"Where did Uncle George go?"

"He'll turn up all right."

"Is dying hard, Daddy?"

"No, I think it's pretty easy, Nick. It all depends."

They were seated in the boat, Nick in the stern, his father rowing. The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning.

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

### **Assignments for a literary analysis:**

1. What is the story about? Sum up the contents of the story in 3-5 sentences.
2. Analyze the composition of the story. Does the composition lack anything?

Why?

3. What information does the foregrounding of the definite article and pronoun "another" give us? Why does the author make the composition prominent?

4. What type of narration is it? Who is the narrator? Why does the author resort to this type of narration?

5. How old is Nick? Account for the use of vocabulary the Father uses to explain to his son the aim of their journey? When does he use terms?

6. In what vein is the story written? How does the author create this atmosphere? Account for the use of grammar tenses in the beginning of the story.

7. Describe the shanty and the people there. What atmosphere is there in the shanty? How is it depicted? Account for the use of details, special syntax and Past Perfect Continuous.

8. How does the author show Nick's attitude to the events? Do his feelings change? When? Why does Nick's father ask Uncle George to take Nick out of the shanty?

9. How does the atmosphere of the second part change?

10. How is the effect of defeated expectancy produced?

11. What is the main idea of the story?

### **3 Методические рекомендации по работе с текстами разностилевой направленности**

Работа с текстом с целью подготовки к его устному анализу включает в себя следующие этапы:

1) чтение текста;

2) проверка понимания текста;

3) сбор и анализ языковых фактов, характерных для рассматриваемого стиля.

### 3.1 Схема лингвостилистического анализа научного текста

#### Algorithm of scientific text analysis\*

1. Who is the author of the text under consideration? Is it a group of authors?

Representing which cultures?

2. Can you identify the source of this publication?

3. Is it a scientific text? Does it reveal:

- the logical sequencing of utterances with clear indication of their interrelations and interdependence? (Do you find transition words, introductory words?)

- terms, specific to a certain branch of knowledge (e.g. psychology, education, etc.)?

- quotations?

- references?

- foot-notes?

- impersonality of writing seen through the frequent use of passive constructions?

- language means which are objective, precise, unemotional, devoid of any individuality (scientific vocabulary, abbreviations)?

- the goal to disclose by research the inner substance of things and phenomena of objective reality and find out the laws regulating them? What functions does the text perform (informative, educational)?

Give examples from the text.

4. As you read the text, can you identify which article it is from:

- a discussion article (discussion of various points of view on the topic);

- a review article (summary of previous various research and perspectives);

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\* Algorithm of scientific text analysis and interpretation. - Режим доступа:

<https://lektsii.net/1-110588.html>



- a research article (presents a summary of a certain research, describing its goals, setting, participants, methods of research, procedure and results' analysis).

5. What is the title of the text?

- Is it explicit or implicit in stating the topic of the text?

- Does it hold any connotation? or lexical-stylistic or syntactical-stylistic devices? If yes, why do you think the author has chosen them? (to give prominence to..., to attract the readers' attention to ..., to inform about ..., to persuade of...)

6. Name the key words of the text (they are nouns found in the title, subtitles, introduction, conclusion, abstract, in other words – the most frequently used words).

7. Can you observe the structure of the text vividly?

- How many parts does the author develop?

- or how many parts could you subdivide the text into (depending on the number of subtopics)?

- Is the given extract showing the introduction, the main part or the conclusion of the article?

- Can you observe the subtitles of the text? Are they given in bold ink?

Are they statements or questions? Can you identify which subtopics they introduce?

8. Can you identify the key sentences in every part or is it necessary to think the part over and make up the sentence by yourself?

What are the sentence patterns like: simple, complex, compound, elliptical, inverted?

9. What are the key ideas of the text?

10. What is the message of the article (The author wants to prove..., to make us believe..., to attract our attention to...)?

11. Can you imagine the introduction to / the conclusion of the given extract?

12. Does the text hold any examples? " Are they appropriate? Do they aid the comprehension of the text?

13. Does the text hold any lexical or syntactical stylistic devices? Can you give examples? What function do they fulfil (help to characterize..., illustrate the theory through colourful examples..., make the text more expressive, etc.)?

14. What's your personal attitude to the ideas of the text?

- Do you find them worth of your attention as a would-be teacher of English?
- Can they enrich your experience?
- Would you like to learn more on the topic?
- Have you ever practised them? How? Were you successful? If not, would you like to try them? Can you imagine the ways?

### **3.2 Методические рекомендации по подготовке к стилистическому анализу функционального стиля (на материале текстов научного и художественного стилей)**

Анализируя отрывки из текстов разных функциональных стилей при подготовке к практическим занятиям в 3-4 семестрах, используйте следующий алгоритм.

1. Внимательно прочитайте текст, посмотрите все незнакомые слова в словаре и убедитесь, что Вы поняли, в каких значениях они употреблены.

2. Подготовьте краткий пересказ (аннотацию) текста.

3. Определите экстралингвистические характеристики текста (автора, адресата, цель автора, форму текста (устная, письменная), тип текста (повествование, описание, рассуждение), сферу общественной деятельности, которой может принадлежать этот текст).

4. Проанализируйте лингвистические особенности текста: определите стилистические функции фонетических, лексико-фразеологических, словообразовательных, морфологических и синтаксических средств.

5. Обратите внимание на структурную организацию текста.

6. Установите к какому функциональному стилю принадлежит анализируемый Вами текст.

7. Сделайте вывод о стилистической маркированности текста.

8. Определите индивидуально-авторские стилистические особенности текста на уровне отбора языковых средств и их организации, включая стилистические приемы.

При оценке текста с точки зрения его стилистической принадлежности важно знать как стилистические свойства отдельных звуковых, лексических, словообразовательных, морфологических, синтаксических средств, так и характерные признаки отдельных функциональных стилей, создающиеся стилистически маркированными языковыми средствами.

Помните, что Ваш анализ текста должен представлять собой связанную речь.

### **3.3 Схема стилистического анализа текста\***

1. Классифицировать текст по принадлежности к одному из функциональных стилей.
2. Определить основную мысль и тему текста.
3. Определить сферу применения текста.
4. Определить цель текста.
5. Определить, к какому функционально-смысловому типу речи относится текст.
6. Определить жанр текста.
7. Охарактеризовать логико-смысловую структуру текста.
8. Охарактеризовать эмоционально-оценочную структуру текста.
9. Охарактеризовать стилистические языковые особенности текста.
10. Определить функциональный тип текста и отступления от него, обусловленные разными факторами (ситуацией общения/ конкретной целью / личностью автора и т.п.).

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\* Стилистический анализ текста: метод. указания. - Режим доступа: <https://media.ls.urfu.ru/561/1515/3522/4026/>

### **3.4 Методические рекомендации по работе с художественным текстом**

Работа с художественным текстом с целью подготовки к его устному лингвостилистическому анализу включает в себя следующие этапы:

- 4) подготовительный этап (сбор информации об авторе);
- 5) чтение текста;
- 6) проверка понимания текста;
- 7) критический анализ сюжета, системы персонажей, темы и идеи произведения, стилистических особенностей текста;
- 8) обобщение и формулирование собственного мнения о прочитанном тексте, тем и идей, затронутых автором, его стиля.

#### **Схема литературоведческого анализа текста (по Н.С. Болотновой\*):**

1. Время и обстоятельства написания произведения.
2. Место произведения в творчестве писателя.
3. Литературный род (эпос, лирика, драма).
4. Жанр произведения.
5. Основная проблематика произведения.
6. Тема.
7. Композиция.
8. Основной пафос произведения и эмоциональная тональность.
9. Образный строй.
10. Идея.
11. Художественные особенности (тропы, фигуры, приемы).

На первом этапе необходимо ознакомиться с биографией автора и его творчеством, выявить основные темы, которые автор затрагивает в своих произведениях. Для этого ответьте на следующие вопросы:

- 1) Какова история создания произведения?

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\* Болотнова Н.С. Филологический анализ текста: учеб.пособие / Н.С. Болотнова. – М.: Флинта: Наука, 2009. – 520 с.

- 2) Как произведение связано с исторической эпохой?
- 3) Какое место занимает произведение в творчестве писателя?
- 4) Какие факты из биографии автора связаны с созданием данного произведения?

На этапах 2-4 ведется работа непосредственно с текстом произведения, которое Вам предстоит анализировать. Для того чтобы понять текст, как на уровне значения, так и на уровне смысла используйте следующий алгоритм.

1. Внимательно прочитайте текст, посмотрите все незнакомые слова в словаре и убедитесь, что Вы поняли, в каких значениях они употреблены.

2. Подготовьте краткий пересказ текста.

3. Определите литературный род и жанр произведения, это необходимо для понимания идейно-художественного своеобразия текста.

4. Определите тему данного произведения; проблемы, затронутые в нем. Составьте тематическую сетку произведения, выделите ключевые слова.

5. Выделите основные сюжетные линии. Определите, на какое количество логических частей можно разбить произведение. Проанализируйте сюжетную схему произведения:

- exposition – экспозиция – условия и обстоятельства, которые привели к возникновению конфликта;
- complication – развитие действия;
- climax – кульминация;
- denouement – развязка.

В том случае, если не все компоненты присутствуют в тексте, объясните, с чем это связано.

5. Проанализируйте время и место действия. Какие художественные детали формируют пространственно-временной континуум произведения?

6. Рассмотрите субъектную организацию произведения. От чьего лица ведется повествование? Объясните, с чем связан выбор автором данной повествовательной точки зрения.

7. В каком тоне (настроении) написано художественное произведение (лирическом, драматическом, оптимистическом, пессимистическом, мелодраматическом, саркастическом, сухом и т.д.)? К каким средствам выразительности и приемам обращается автор для создания настроения произведения? Какую роль выполняют пейзажные описания, если они присутствуют в тексте?

8. Перечислите персонажей произведения, выделите их основные виды. Определите, к каким приемам прибегает автор текста для создания образов-персонажей:

- авторская портретная характеристика героя;
- прямая или косвенная характеристика героя другими персонажами;
- характеристика героя через его действия и поступки, речь (внешнюю, внутреннюю и несобственно-прямую),
- характеристика персонажа через описание социальных условий, в которых он живет.

Обратите внимание на то, какие другие образы создает автор произведения. Прокомментируйте свои наблюдения.

9. Определите идею текста (его основную мысль).

На заключительном этапе постарайтесь четко сформулировать идею прочитанного произведения, а также Ваше личное отношение по поводу затронутых автором проблем. Для этого выполните следующие задания.

1. Подумайте, насколько убедительно автору удалось изобразить действительность.

2. Попробуйте представить себя на месте героев произведения. Как бы Вы повели себя в сложившейся ситуации?

3. Если бы Вы были писателем, то как бы отразили данную проблему в своем произведении?

По завершению подготовки к устному литературоведческому анализу художественного текста напишите сочинение-эссе по плану, представленному выше. Обратите внимание, что в сочинении не должна нарушаться логическая

последовательность, рассуждения не должны быть лишены смысла, для этого снабжайте их четкой аргументацией, опираясь не только на собственный опыт, но и художественный текст, с которым вы работаете. Суть, излагаемая Вами как автором анализа, должна быть понятна не только Вам, но и читателю.

## **4 Образцы оценочных средств для текущего контроля успеваемости, промежуточной аттестации и по итогам освоения дисциплины**

### **4.1 Образцы тестовых заданий**

Тестовые задания составлены по разделам «Текст как объект лингвистического анализа», «Текст как объект стилистического анализа», «Текст как объект литературоведческого анализа».

Методика проведения контроля:

при проведении контроля полученных знаний студенту предъявляется 30 тестовых заданий, которые он должен выполнить в течение 60 минут, так время выполнения одного задания 2 минуты.

К каждому закрытому вопросу предлагается 4 варианта ответа, один из которых является правильным. В тест могут быть включены вопросы открытого типа, на которые студенту необходимо дать собственный ответ, а также вопросы на установление соответствия. В этом случае тестируемый должен правильно составить пары, используя предложенные варианты. За каждый правильный ответ начисляется 1 балл.

Критерии оценки:

- оценка «зачтено» выставляется студенту, если он верно выполнил 60-100% тестовых заданий;
- оценка «незачтено» выставляется студенту, если он верно выполнил менее 60% тестовых заданий.

Пример теста, предъявляемого студенту, изучившему все темы дисциплины:

1. Mark the types of information that the text analysis and interpretation deal with

- ideological and reliable;
- aesthetic;
- semantic;
- emotional.

2. The category of integrity can be found

- only in fiction prose texts;
- only in non-fiction prose texts;
- in any text;
- only in poetic texts.

3. Prospection is a text category which

- helps the reader recall the facts and events referring to the past - helps the reader foretell the facts and events referring to the future;

- helps the reader comprehend the past events in a different way according to the new information;

- helps the author keep the facts and events in his mind easily.

4. A semantic opposition emphasized by its realization in similar structures is \_\_\_\_\_

- oxymoron;
- antithesis;
- syntactical parallelism;
- litotes.

5. Anticlimax consists in weakening the emotional effect by \_\_\_\_\_.

- adding unexpectedly weaker elements to the strong ones mentioned before;

- adding negative particles to the elements;
- arranging the elements in the ascending scale;



- arranging the elements with negative particles in a descending scale.

6. A semantic opposition emphasized by its realization in similar structures is \_\_\_\_\_

- oxymoron;
- antithesis;
- syntactical parallelism;
- litotes.

7. Anticlimax consists in weakening the emotional effect by \_\_\_\_\_.

- adding unexpectedly weaker elements to the strong ones mentioned before;

- adding negative particles to the elements;
- arranging the elements in the ascending scale;
- arranging the elements with negative particles in a descending scale.

8. Match the utterances with the devices that they contain.

- |                             |  |
|-----------------------------|--|
| 1. pun                      | a. After a while and a cake he crept nervously to the door of the parlour.   |
| 2. zeugma                   | b. Emperor Nero played the fiddle, so they burnt Rome.   |
| 3. semantically false chain | c. Did you hit a woman with a child? — No, sir, I hit her with a brick.  |
| 4. nonsense of non-sequence | d. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. |
|                             | e. His arm about her, he led her in and bawled, 'Ladies and worser halves, the bride!'                               |

9. Which lexical device is not based on the interaction between logical and emotive meanings?

- epithet;
- oxymoron;
- understatement;

- antonomasia.

10. If bookish words are used in the informal context ...

- they elevate the speech;
- they produce humorous effect;
- they characterize the speaker as a well-educated person;
- they make speech more expressive.

11. Which of the following is not a functional style?

- official;
- essay;
- publicist;
- belles-lettres.

12. The following extract «(...)The photograph of Forfar was uninteresting and he tore it up. His anonymous correspondent's criticism, however, lingered in his mind. Did he really fail to come to grips with his characters? Perhaps he did (...)» gives an example of \_\_\_\_\_

- stream of consciousness;
- uttered represented speech;
- inner represented speech;
- inner speech.

13. State the type of metaphor in the sentence: «Beauty is a melody that the artist sings to you, and to hear it again in your own heart you want knowledge and sensitiveness and imagination».

- trite;
- sustained;
- personification;
- synecdoche.

14. Match the types of epithets with their examples.

- |                     |                                    |
|---------------------|------------------------------------|
| 1. phrase epithet   | a. superbly unreadable books       |
| 2. compound epithet | b. a faded white rabbit of a woman |

- 3. two-step epithet            c. don't-you-touch-me look
- 4. inverted epithet            d. a turned-nosed peacock
- e. painful shoes

15. Which sentence contains a case of irony?

- The clock has struck, time was bleeding away.
- Bookcases covering one wall boasted a half-shelf of literature.
- There had to be a survey. It cost me a few hundred pounds for the right pockets.
- Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum.

16. Which sentence contains a metonymy?

- For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks.
- The laugh in his eyes died out and was replaced by something else.
- Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team.
- They walked along, two continents of experience and feeling, unable to communicate.

17. Which utterance doesn't contain a case of metaphor?

- Through the open window the dust danced and was golden.
- Some books are to be tasted, others to be swallowed, some few to be chewed and digested.
- She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually.
- I love plants. Each slender stalk is a green life rope.

18. Which lexical device does the sentence «When I am dead, I hope it may be said: "His sins were scarlet, but his books were read» contain?

- metaphor;
- zeugma;

- irony;
- pun.

19. Which lexical device does the sentence «He was followed by a pair of boots» contain?

- antonomasia;
- synecdoche;
- metaphor;
- personification.

20. Which lexical device does the sentence «Their bitter-sweet union did not last long» contain?

- hyperbole;
- irony;
- oxymoron;
- understatement.

## **4.2 Творческие задания**

1. Подготовьте лингвистический анализ научной статьи (статью студенты выбирают самостоятельно).

2. Подготовьте лингвостилистический анализ художественного текста (текст студенты выбирают самостоятельно).

3. Выберите научную статью из энциклопедии и напишите короткий рассказ по мотивам этой статьи. Сравните оригинал и Ваш текст. Проанализируйте, какие языковые средства способствуют передаче идейно-тематического содержания обоих текстов.

4. В анализируемом тексте определите тему и проведите параллели между этим текстом и другими англоязычными произведениями, в которых она затронута. Подготовьте доклад по сходствам и отличиям отображения этой темы в выбранных Вами художественных произведениях.

Критерии оценки творческих заданий:

- «зачтено» - творческое задание выполнено в соответствии с поставленными целями, с использованием актуальной информации и наличием иллюстративного материала. Свободное владение понятийным аппаратом и инструментом исследования по теме задания.

- «незачтено» - при несоответствии задания поставленным целям, а также при наличии нечетких, неправильных определений терминов и понятий, использовании неактуальной информации, отсутствии логики в изложении материала и формулировке выводов по итогам выполненной работы творческое задание считается не выполненным и не заслуживает положительной оценки.

### **4.3 Вопросы для подготовки к зачету**

Итоговой формой знаний, умений и навыков по дисциплине является зачет. Зачет проводится по билетам, которые включают 1 теоретический вопрос и одно практическое задание.

#### **Вопросы к зачету (3 семестр)**

1. Краткие сведения из истории разработки лингвистического анализа текста.
2. Предмет и цель лингвистического анализа художественного текста.
3. Виды лингвистического анализа художественного текста.
4. Лингвистический анализ нехудожественных текстов.

#### **Вопросы к зачету (4 семестр)**

1. Краткая история стилистики художественной речи и ее роль в разработке стилистического анализа текста.
2. Формирование стилистики текста.
3. Ее соотношение с лингвистикой текста.
4. Понятие о стилистическом анализе текста.
5. Стилистический анализ разных текстов.
6. Стилистический анализ научного текста.
7. Стилистический анализ художественного текста.

## Вопросы к зачету (5 семестр)

1. Цель и задачи литературоведческого анализа текста.
2. Особенности литературоведческого анализа текста.
3. Основные параметры текста как объекта литературоведческого анализа.
4. Литературоведческий анализ лирического произведения.

### 4.4 Примерные практические задания к зачету

Задание 1. Read the texts and do the lingo-stylistic analysis.

1. Earth, the third planet in distance outward from the Sun.

It is the only planetary body in the solar system that has conditions suitable for life, at least as known to modern science.

Basic planetary data.

The mean distance of the Earth from the Sun is about 49,573,000 km (92,960,000 miles). The planet orbits the Sun at a speed of 29.8 km (18.5 miles) per second, making one complete revolution in 365.25 days. As it revolves around the Sun, the Earth spins on its axis and rotates completely once every 23 hours 56 minutes 4 seconds.

The fifth largest planet of the solar system, the Earth has an equatorial circumference of 40,076 km (24,902 miles), an equatorial radius of 6,378 km (3,963 miles), a polar radius of 6,357 km (3,950 miles), and a mean radius of 6,371 km (3,960 miles). The planet's total surface area is roughly 509,600,000 square km (197,000,000 square miles), of which about 29 percent, or 148,000,000 square km (57,000,000 square miles), is land. The balance of the surface is covered by the oceans and smaller seas. The Earth has a mass of  $5.976 \cdot 10^{27}$  grams (or roughly  $6 \cdot 10^{21}$  metric tons) and a mean density of 5.517 grams per cubic cm (0.2 pound per cubic inch).

The Earth has a single natural satellite, the Moon. The latter orbits the planet at a mean distance of slightly more than 384,400 km (238,870 miles).

## Hydrosphere

The Earth is the only planet known to have liquid water. Together with ice, the liquid water constitutes the hydrosphere. Seawater makes up more than 98 percent of the total mass of the hydrosphere and covers about 71 percent of the Earth's surface. Significantly, seawater constituted the environment of the earliest terrestrial life forms. The rest of the hydrosphere consists of fresh water, occurring principally in lakes, streams (including rivers), and glaciers.

### 2. "The Hitchhiker's Guide to Galaxy" by Douglas Adams

Far out in the uncharted backwaters of the unfashionable end of the western spiral arm of the Galaxy lies a small unregarded yellow sun.

Orbiting this at a distance of roughly ninety-two million miles is an utterly insignificant little blue green planet whose ape-descended life forms are so amazingly primitive that they still think digital watches are a pretty neat idea.

This planet has - or rather had - a problem, which was this: most of the people on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were unhappy.

And so the problem remained; lots of the people were mean, and most of them were miserable, even the ones with digital watches.

Many were increasingly of the opinion that they'd all made a big mistake in coming down from the trees in the first place. And some said that even the trees had been a bad move, and that no one should ever have left the oceans.

And then, one Thursday, nearly two thousand years after one man had been nailed to a tree for saying how great it would be to be nice to people for a change, one girl sitting on her own in a small cafe in Rickmansworth suddenly realized what it was that had been going wrong all this time, and she finally knew how the world could be made a good and happy place. This time it was right, it would work, and no one would have to get nailed to anything.

Sadly, however, before she could get to a phone to tell anyone about it, a

terribly stupid catastrophe occurred, and the idea was lost forever.

Задание 2. Read the extract from the novel by John Fowles "The Magus" and get ready with the analysis.

It was like a journey into space. I was standing on Mars, knee-deep in thyme, under a sky that seemed never to have known dust or cloud. I looked down at my pale London hands. Even they seemed changed, nauseatingly alien, things I should long ago have disowned.

When that ultimate Mediterranean light fell on the world around me, I could see it was supremely beautiful; but when it touched me, I felt it was hostile. It seemed to corrode, not cleanse. It was like being at the beginning of an interrogation under arc lights; already I could see the table with straps through the open doorway, already my old self began to know that it wouldn't be able to hold out. It was partly the terror, the stripping-to-essentials, of love; because I fell head over heels, totally and forever in love with the Greek landscape from the moment I arrived. But with the love came a contradictory, almost irritating, feeling of impotence and inferiority, as if Greece were a woman so sensually provocative that I must fall physically and desperately in love with her, and at the same time so calmly aristocratic that I should never be able to approach her.

None of the books I had read explained this sinister-fascinating, this Circe-like quality of Greece; the quality that makes it unique. In England we live in a very muted, calm, domesticated relationship with what remains of our natural landscape and its soft northern light; in Greece landscape and light are so beautiful, so all-present, so intense, so wild, that the relationship is immediately love-hatred, one of passion. It took me many months to understand this, and many years to accept it.

Оценка знаний студентов производится по следующим критериям:

- «зачтено» (оценки 3,4,5) - студент показал достаточное знание теории, хорошее осмысление основных вопросов анализируемой проблемы, свободное владение материалом, умение соотносить понятийный аппарат с реальными фактами и явлениями, умение анализировать и творчески использовать



теоретические положения для решения практических задач. Ответ по форме логичен, содержателен и достаточно обоснован;

- «незачтено» (оценка 2) - студент показал знание основных теоретических положений, но допустил существенные пробелы в теоретической подготовке, а также проявил определенные затруднения или неточности в решении практических задач.

## **5 Литература, рекомендуемая для изучения дисциплины**

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