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Разработчик (и) УМК к.ф.н.доц. Аджиева У.Ю., Джабраилова В.С., Магамдаров Р.Ш.

СОГЛАСОВАНО:

Протокол заседания кафедры № _____ от « _____ » _____ 200__ г.

Зав. профилирующей кафедрой _ к.ф.н.доц. Магамдаров Р.Ш. _____

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Декан факультета, директор института

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« _____ » _____ 200__ г.

Начальник УМУ _д.ф.н. проф. Курбанов Б.Р.

« _____ » _____ 200__ г.

Печатается по решению совета Учебно-методического объединения Дагестанского государственного педагогического университета

Авторы-составители: **Аджиева У.Ю.**, доцент, **Джабраилова В.С.**, доцент, **Магамдаров Р.Ш.**, доцент

Учебно-методический комплекс по дисциплине «Теоретическая фонетика английского языка» для специальности – 033200.00 «Иностранный язык с дополнительной специальностью».

Рецензенты:

Баранникова Т.Б. – доктор филологических наук, профессор кафедры английской филологии ДГПУ

Таджибова Р.Р. – кандидат филологических наук, доцент кафедры английской филологии ДГУ

Редактор:

Мунчаева А.А. – кандидат филологических наук, доцент

Учебно-методический комплекс «Интерпретация художественного текста» составлен в соответствии с требованиями Государственного образовательного стандарта высшего профессионального образования/Основной образовательной программой по специальности

– **033200.00 «Иностранный язык с дополнительной специальностью».**

В учебно-методическом комплексе излагается методика изучения курса «Интерпретация художественного текста». Отдельными главами представлены программа курса, планы лекционных и практических занятий, задания для самостоятельной работы, зачетные вопросы. Рекомендуется преподавателям и студентам филологических факультетов университетов педагогических учебных заведений.

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Пояснительная записка

Учебно-методический комплекс по дисциплине «Интерпретация художественного текста» предназначен для студентов старших курсов английского отделения факультета иностранных языков ДГПУ, и предусматривает приобретение навыков анализа художественного текста в рамках курса, рассчитанного на 64 часов. «Интерпретация художественного текста» преподается на 4 курсе.

При анализе текстов устанавливаются связи между предметами действительности и образами художественного произведения, исследуются индивидуальные манеры образного мышления (т.е. индивидуальный стиль писателя). Делается попытка нахождения типологических особенностей поэтической речи, типовой организации языковых единиц по законам художественно-беллетристического стиля. Кроме того, при этом выявляются общие принципы образной трансформации слова, характерные для отдельно взятого писателя. Исследуются языковые показания, обусловленные эстетической функцией художественных произведений, обусловленные жанровой спецификой и темой текста, индивидуальными идейно-эстетическими задачами, поставленными писателем в отдельно взятом произведении.

По сути, лингвостилистический анализ представляет собой работу по выявлению в текстах художественной литературы языковых единиц, закрепленных за той или иной функциональной разновидностью языка: литературным языком (книжного и разговорного типов) и живой разговорной речью (просторечия, диалектов, жаргонов), а также анализ соотношения в данном тексте указанных единиц.

Отбор материала основывается на необходимости сформировать необходимую систему знаний в области интерпретации как объекта научных исследований и как предмета обучения, что предполагает рассмотрение в качестве приоритетных следующих вопросов:

1. Взаимоотношение интерпретации с другими науками, изучающими как собственно текст, так и употребление языка: стилистикой, лексикологией, лингвистикой текста и теорией текста;
2. Функции языка и его экспрессивных средствах;
3. Принципы и методы лингвистического и литературоведческого анализа текста и уровни рассмотрения литературного произведения с точки зрения современной лингвистики.
4. Особенности ораторского искусства применительно к современному английскому языку.

Содержательное наполнение дисциплины обусловлено как задачами дисциплины, так и взаимодействием ее с другими лингвистическими дисциплинами. Предлагаемая дисциплина строится на основе коммуникативно-прагматического подхода в обучении.

Курс интерпретация художественного текста предполагает 32 аудиторных часов, включая 12 лекционных и 20 семинарских.

1. Цели и задачи дисциплины

Целью курса является обучение студентов анализу текстов художественных произведений, т.е. сложной системы воплощения воображаемого или эстетически отображаемого мира в словесных образах. Слово в художественном произведении - это средство обозначения понятий, это материальная оболочка образа и то, что формирует сам образ.

Задачи курса:

- Выработать навыки интерпретации художественного произведения с целью их дальнейшего использования в речи.
- Познакомить студентов с информацией, позволяющей повысить уровень курсового и дипломного проектирования.
- Познакомить студентов с процессом порождения художественного текста, автором и его восприятие адресатом, с новейшими теориями в области стилистики, функциональной лингвистики, прагматики, когнитивной лингвистики, теории диалогического дискурса.

2. Требования к уровню освоения содержания и организации учебного материала по курсу

При изучении курса студенты должны прослушать лекции, подготовиться к семинарским занятиям, а также проделать необходимую самостоятельную работу. Для подготовки к семинарским занятиям рекомендуется использовать ряд учебно-методических пособий (Кухаренко В.А. Интерпретация текста, Аджиева У.Ю., Гарамова В.А. Методическая разработка по интерпретации художественного текста), включающие краткое изложение лекций, планы семинаров, вопросы и практические задания, тексты и образцы анализа и перевода текстов. При подготовке теоретического материала студенты должны внимательно изучить план и вопросы для подготовки к семинарскому занятию и проработать литературу, руководствуясь вопросами и заданиями, раскрывающими и уточняющими отдельные пункты плана. Непременным компонентом каждого семинара (за исключением вводного) является анализ художественного текста с точки зрения его лексико-грамматических и стилистических особенностей. Самостоятельная работа

студентов предусматривает анализ текста с его проверкой по ключам. Кроме того, в конце каждого блока семинаров студенту предлагается текст, для анализа, который необходимо оформить в соответствии с изученной моделью и представить в качестве составной части письменной работы, позволяющей провести оценку усвоения материала.

Текущая аттестация качества усвоения знаний

Качество усвоения знаний проверяется как в письменной, так и в устной форме. Проведение разных по форме и по объему письменных работ, лингвостилистический анализ текстов (письменные опросы по материалам лекций) дисциплинирует студента и дает основания для объективной оценки знаний каждого студента, позволяет самому студенту представить реальный уровень своих знаний, стимулирует подготовку к итоговой аттестации.

Итоговая аттестация

Итоговой формой проверки знаний студентов по изученному материалу является зачёт. На экзамене студент должен продемонстрировать умение проблемно изложить теоретический вопрос по программе курса, дать дефиницию одного из базовых понятий курса и выполнить практическое задание по интерпретации художественного текста.

ГЛАВА 1 ПРОГРАММА ДИСЦИПЛИНЫ

1.1.Объём дисциплины и виды учебной работы

Программа по интерпретации художественного текста языка состоит из 10 разделов, в которых рассматриваются основные положения и понятия данной дисциплины с учетом требований Госстандарта образования к изучению английского языка.

В программе выделяются те особенности интерпретации художественного текста английского языка, которые необходимы студентам старших курсов для дальнейшего совершенствования как основных языковых, так и стилистических навыков.

Рабочая программа включает в себя темы лекционных и планы лабораторных (семинарских) занятий, материал для самостоятельной работы по курсу «Интерпретация художественного текста», тексты для самостоятельной интерпретации. Курс «Интерпретация художественного текста» рассчитан на 64 часа (12 ч. -

лекционных, 20 ч. –практических и 32 ч. – КСР) и читается в 8 семестре

1.2. Виды учебной работы и объем дисциплины

№	Дисциплина	ГОС	Аудиторные занятия	Самостоятельная работа	семестр	зачет
1.	Интерпретация художественного текста	??	32	32		
					8	X

1.3. Содержание дисциплины и виды учебной деятельности (тематический план)

№	Наименование тем	лек	практ	ксп
1	Цели и задачи курса «Интерпретация текста»	1	1	4
2	Понятие о жанре	1	3	8
3	Функции, принципы поэтической структуры текста.	2	6	8
4	Художественная деталь, художественный образ. Взаимосвязь между реальной действительностью, художественным образом и автором.	4	2	4
5	Фигуры речи	4	8	12
	Итого	12	20	32

1.4. Содержание учебного материала

1. **Введение.** Задачи и место курса интерпретации текста среди других дисциплин учебного плана. Важность данной дисциплины для понимания идейно – художественных особенностей текста.

2. **Определение понятия «жанр».** Теория текста, различные определения термина «жанр». Понятие лирического, лирико-эпического, драматического жанров. Жанровая принадлежность художественных текстов и её особенности.

3. **Функции, принципы поэтической структуры текста.** Общие принципы построения художественных текстов: текст рекуррентия, аналогия, контраст, частичная репрезентация как часть знаковой системы языка. Функции поэтической структуры текста: коммуникативная, когнитивная, эмотивная, информативная.

4. **Художественная деталь, художественный образ.** Общая теория образа. Образ как информация. Структура и функции образа. Тропы как частный случай образа.

Квантование информации. Художественная деталь. Иерархия образов в художественном произведении. Установление сходства в различных элементах текста и различие в похожих элементах при наличии синтагматических связей. Когерентность (когезия) – основной признак тесной взаимосвязи составляющих текста. Механизм создания художественной и стилистической образности при участии контекста.

5. Фигуры речи. Понятие фигуры речи. Фигуры речи, основанные на лексическом взаимодействии компонентов (сравнение, игра слов, зевгма, оксюморон и т.д.). Фигуры речи, основанные на синтаксическом взаимодействии компонентов (градация, параллельные конструкции, синтаксический повтор и др.). Фигуры речи, основанные на синтаксическом смещении компонентов (вводные слова, инверсия, риторический вопрос и др.). Фигуры речи, основанные на синтаксической неполноценности участников (эллипсис, асиндетон, умолчание). Фигуры речи, основанные на синтаксической избыточности (повтор, полисиндетон, аллитерация).

ГЛАВА 2. СОДЕРЖАНИЕ МАТЕРИАЛА ПО КУРСУ

2.1. Lectures

Lecture 1. Interpretation as a linguistic discipline

Interpretation of imaginative literature is an important discipline, lying on the borderline between linguistic subjects and the study of literature. Another name for this course, which one may come across, is analytical reading. Text interpretation is designed to help a philologist gain as profound an understanding of a literary work as possible, to derive its denotative (factual) and connotative (emotive, expressive, evaluative and stylistic) information and to account for its ideological, educational and emotional influence on the reader. Interpretation of literary works has for its theoretical background the theory of literature. In fact, it is very close to the practice of book-based essay writing.

To be able to analyze fiction one must be versed in fundamentals of the theory of literature. A considerable part of this exposition will be, in fact, recapitulation of these fundamentals. Yet, before this comes, let us specify some other disciplines text interpretation is related to and draw distinctions between them. Stylistics studies functional styles present in the text, the author's idiom (peculiarities of the author's language), the characters' idiolects (their speech, as reflecting their social standing, profession, the territory where they live), and various graphical, phonetic, morphological, lexical, syntactic and semantic stylistic devices, used in the text. Unlike stylistics, text interpretation does not lay so much emphasis on styles and does not seek to ascertain and minutely analyze every trope and figure actualized in a text. It only selects the linguistic data, which may be of vital importance for text comprehension. Literary criticism, in the first place, asserts the text's message and form and interprets the text. Then, it places a particular literary work among other works by some writer or a literary trend he represents; compares it with

similar works, both in form and in message, by other writers; determines the value of this work in fiction and poetry, the continuity of ideas adopted from predecessors and passed on to successors.

A critic usually treats a work of literature in conformity with a current or school of criticism he belongs to. The 20th century criticism highlighted such currents as structuralism, hermeneutics, «New Criticism», mythological criticism, receptive or reader-response criticism, post-structuralism, etc. More often than not literary criticism does not resort to linguistic microanalysis of a text, i. e. it does not handle its linguistic data — words, syntactic structures, morphological and phonetic peculiarities, prosody, tropes and figures of speech used. Its treatment of a text is general and in many cases amounts to a literary essay, reflecting a critic's estimation of a literary work and its artistic merits, his vision of its ideas, etc.

Until recently, it was a standard practice with literary critics to proceed from the writer's conception of a literary work, to base interpretation on the author's written or oral statements and look into the author's social background and development. New schools of criticism, such as those mentioned above, broke new ground. They may proceed *from the text itself* as a self-contained structure (structuralism, «new criticism»), as a message in which myths are encoded (mythological criticism), as an intertext which is built up by the texts, or citations, of previous cultures and the present culture (intertextual stylistics). They may also proceed *from the reader's perception of a text* (receptive or reader-response criticism).

Unlike literary criticism, text interpretation as a practical course at universities is a stricter procedure, in the sense that the researcher should follow a standard pattern of analysis and support his statements by linguistic facts — words, syntactic structures, tropes, etc. Then, text interpretation invariably makes the reader and his perception, rather than the author and his conception, the starting point in text analysis. Therefore, students are advised against phrases like 'The author wants to show...'. Recommended clichés are: «The message of the story seems to be...», «The ideas derived from this passage are that...», etc.

Review questions and tasks:

1. What is the discipline aimed at?
2. Interpretation and Stylistics.
3. What currents of criticism do you know?
4. Explain the difference between text interpretation and literary criticism.

Lecture 2. A Notion of a Genre

Let us now focus on the fundamental categories of literature. Every work of literature, be it prose or poetry, belongs to a certain genre. A genre is a historically formed type of literary writing, which reflects certain aesthetic conception of reality; a genre has a uniform structure organizing all its elements to produce a peculiar imaginative world. Each genre pertains to one of the literary kinds, (литературные роды): epos, lyric, drama.

The genres of **narrative prose** belong to the kind, or genus, of epos. They are a novel (to it, psychological, historical, epic, etc.), a story (повесть), a short story (рассказ), a fable, a parable and others.

The narrative prose is overlapped by the newly formed **journalistic genre forms**: an essay (очерк) — a short literary composition proving some point or illustrating some subject; a pamphlet — a literary composition exposing and satirizing some social evil; an editorial — an article written by the editor and setting forth his position on a certain subject; a feuilleton, (фельетон) — an article featuring some point of criticism, etc.

The principal **lyric genres** are a lyric poem (a lyric); a sonnet — traditionally, a short single-stanza lyric poem in iambic pentameters, consisting of 14 lines, rhyming in various patterns; an epistle — a poetical or prosaic work written in the form of a letter; an elegy — poetic meditation on a solemn theme, particularly on death. Other lyric genres are a romance, a madrigal, an epitaph, an epigram, an eclogue.

Lyric-epic genres formally belong to poetry, except that they possess a plot. They are an epic or dramatic poem, a novel **in** verse, a story in verse, an ode, a fable, and a ballad.

Dramatic genres are a (straight) play, or a drama, a tragedy, a comedy (including a farce — a broadly comic play full of slapstick humour and exaggeration, a grotesque — a comedy based on unnatural or bizarre situations, a vaudeville and a theatrical miniature), a melodrama. A text of imaginative prose has a **theme** — a subject described, and **ideas** -assertion or denial of certain principles. The author brings up and tackles certain **problems** — questions, needing solutions. These abstract categories become apparent through a concrete **conflict** — a collision between characters, the hero and his milieu (environment, setting), the character and circumstances or between the character's self — contradictions.

The title of a literary text deserves special consideration. The words of the title are fraught with sense if only because they stand in «a strong position», at the very beginning of the text. The title may have:

- a generalizing function — declaring the theme of a text or explicitly emphasizing its idea, e.g., «Americans in Italy» by S.Lewis, «In Another Country» by E.Hemingway, «Time of Hope» by C.P.Snow.

- an allegoric (иносказательный) function - hinting at the implications (подтекст) of a text through unrealistic, metaphorical images, e.g., «I Knock at the Door» from «Autobiographies» by S.O'Casey.

Some allegoric titles are allusions to legendary plots (biblical, ancient, medieval), e.g., «Ship of Fools» by K.A.Porter got its name from the medieval allegory. Sometimes quotations from other books are taken as allegoric titles, e.g., «For Whom the Bell Tolls» by Hemingway — from the English poet John Donne (1573 —1631); «Cabbages and Kings» by O.Henry — from Lewis Carroll's «Through the Looking-Glass».

- a symbolic function — hinting at the implications of a text through realistic images or details, present in the text itself, e.g., «Lord of the Flies» by W.Golding, «Wild Flowers» by E.Caldwell, «Tribute» by A.Coppard.

- an ironic or a satirizing function, sometimes due to play on words, e.g., «Special Duties» by G.Greene.

In many cases, the title fulfils several functions simultaneously. Some pieces of literature are furnished with **epigraphs**.

Every prosaic literary work is a narration (повествование), and it has a narrator. The

narrator always expresses, explicitly or implicitly, the author's point of view. **The mode of narration may be third person and first person.** If narration is told in the third person, it is the case of the impersonal omniscient narrator, «knowing everything», though not taking part in the events described. If narration is told in the first person, the narrator is usually personified; «close». It may be, for example, a friend of a hero, relating the events in which the latter takes part, like Dr. Watson relating the stories about Sherlock Holmes. Then, the first person narrator may be impersonal, an observer or a witness of the events, as is the case with some of S. Maugham's short stories.

The first person narration produces a peculiar effect if a hero relates the story that occurred to him in the past, for example, in his childhood or adolescence. There was certain action, in which the younger self was involved and which he intimately felt, while the same person, observing the situation in retrospect, makes the narration and the commentary. In this case, there is a peculiar interplay of two planes: the plane of the narrator and the plane of the hero, as their words and thoughts at one moment converge, at another diverge, and the narrator sometimes feels one with, and sometimes distances himself from the hero. We can find many cases of represented speech (see **represented speech**) in such a type of narration, very often covert and not easily distinguishable from the narration proper. The described type of narration occurs, for instance, in the novel «Time of Hope» by C.P.Snow.

The mode of narration is an important feature of composition, because it influences *the text perspective*. If narration is told in the third person, from the vantage-point of an omniscient narrator, it widens the perspective of the narration, enabling the reader to take an overview of the historic events of that period, etc. If narration is told in the first person, from the viewpoint of a close narrator, the perspective of the narration is narrowed: the reader sees the events through the eyes of one person and feels as if he were this person. The narration as a whole consists of such elements as narrative proper, descriptions, auctorial digressions, and characters' discourse. The **narrative** proper bears upon the plot, onward progression of action. In the theory of literature a distinction is drawn between the *scenic* narrative, presenting to the reader a particular occasion, and the *panoramic* method of narrative, giving a sweeping view of an extended period of time. Narrative is opposed to **descriptions**, which reflect the coexistence of objects at one time and serve to depict nature, premises, and appearance, or for direct characterization. Sometimes there is a blend of description and narrative, known as «dynamic description». A description of scenery and setting, especially, of nature, often serves as a tool for characterization, as it may emphasize and set off the subtlest hues of a character's emotions.

Another feature of a text is auctorial **digressions**, i. e. his commentaries, generalizations, thoughts and feelings. The auctorial digressions often enhance the aesthetic impact of the text, because they are mostly elevated in tone and rich in rhetorical figures. They fall into such major groups as philosophical, publicistic and lyrical. Philosophical and publicistic digressions express the author's world outlook. Characteristic of them are logical, rational syntactic structures with numerous means of cohesion and complex sentences containing adverbial clauses of time, cause, result and condition. Their subtypes are sententious and accusatory digressions. Lyrical digressions abound in exclamatory sentences, rhetorical questions, tropes. Digressions range from sentence-long to chapter-long.

Fictional texts have **protagonists** — main characters, heroes, who are depicted from many sides and serve as the mouthpiece for certain principles and ideas. The protagonist is set against minor characters (personages) that provide a background for him.

The author's **portrayal of a character** (his appearance, psychological portrait, behaviour, attitudes to the events and other characters) is called **characterization** (раскрытие образа).

Characterization may be *direct*, i.e. through descriptions, in a clear evaluative key. Sometimes there is a blend of narrative and description, known as «dynamic characterization». It may be *indirect*, that is, through the character's actions, speech, through his diary and letters, other people's opinions, etc. Sometimes characterization is provided by represented speech.

Characters' discourse includes all the cases of direct and reported speech in a text, as well as the instances of the so-called represented speech, in which the plane of the author is blended with the plane of the character. The types of character's discourse are *conversations* and *one-man direct speech*, *dramatic monologues* and *interior monologues*.

Review questions and tasks

1. Expand on the essence of a literary genre. What is the difference between prose and drama in terms of various types of discourse?
2. Explain the notions of theme, ideas, problems, and conflict of a literary text.
3. Dwell on the functions of the title of a belles-lettres text and those of epigraphs.
4. Characterize the narration. Explain the difference between the narration told in the third and in the first person. What are the varieties of narrators?
5. Name the types of narrators in the following extracts:
 - a. She had never even been to Doane's Mill until after her father and mother died, though six or eight times a year she went to town on Saturday, in the wagon, in a mail-order dress and her bare feet flat in the wagon bed and her shoes wrapped in a piece of paper beside her on the seat. *[Faulkner]*
 - b. At home I was the darling of my aunt, the tenderly-beloved of my father, the pet and plaything of the old domestics, the «young master » of the farm-labourers, before whom I played many a lordly antic, assuming a sort of authority which sat oddly enough, I doubt not, on such baby as I was *[Gaskell]*.
 - c. When Maisie Foster was a child her mother sent her to one of those Edwardian villa private schools where, for a few guineas a term, she could be sure of a kind of exclusive but wholly inadequate education that commoner children were denied *[Bates]*.
6. Do you agree that the narrative proper is the axis of the narration in a prosaic text? What is the difference between the scenic and panoramic narratives?
7. Discuss the ways of characterization.
8. What predicates are typical of (a) narratives? (b) descriptions? Why is direct characterization an infrequent type of description? What do you understand by dynamic description?
9. Enumerate the types of characters' discourse and the devices employed by creative authors for linguistic portraiture.

Lecture 3. Structural features of the text

Any work of literature has a plot, which embraces all the episodes taken together, woven

into a story.

The constituent parts of the plot, being generally, if not invariably, observed in classical prose and drama, are freely omitted, redistributed or merged together in modern literature. For example, the exposition may be missing and the action begins abruptly, or the exposition may be inserted in the story, following some episode.

There may be no obvious climax or denouement in the plot — it is the so-called «*open plot structure*», as distinct from the «*closed plot structure*», where these constituent parts are clearly discernible. The closed plot structure presupposes the presence of a denouement, which explicitly states the moral of a story, or prompts it to the reader. With the open plot structure, which lacks a clear-cut denouement, the moral of the story is frequently hidden or ambiguous, and the reader draws conclusions for himself.

With respect to the feature of «closeness» or «openness» of the plot, two types of short stories are commonly singled out. The first type is *an action short story*, usually with a closed structure, built around one collision, where the sequence of events forms an ascending gradation from the exposition on to the climax and then descends to the denouement. The second type is a *psychological short story*, i.e. showing the drama of a character's inner world, commonly with an open structure and less dynamic action, without a clean-cut culmination and denouement. There may be a «ring» or «framing» structure of the plot. For example, in the novel «The Moon and Sixpence» by S. Maugham the prologue seems in a way the continuation or development of the epilogue. To understand the message of the novel to the fullest, the reader will benefit by, having read the novel to the end, going back to its beginning. In some pieces of writing there are several *lines of the plot (plotlines)*, now intersecting, now merging, now running parallel, and the plot basically has several climaxes.

The plot of a text forms the basis for its **composition** — the structure, resulting from the arrangement and cohesion of definite plotlines, episodes, details, descriptions, digressions, characters' remarks, etc. into an integral whole with the view to subordinating them to the main idea. Composition is related not only to the plot as facts, but also to its implicit, ideal side. Needless to say, the genre and designation of a text also determine composition. The writers' much favored technique of composition is *contrast* — the contraposition of characters, life principles, fates.

Composition may be simple, complicated or complex. *Simple* composition is based on joining different episodes around one protagonist (for example, in fairy-tales); *complicated* composition involves more than one conflict and secondary lines of the plot, it is prevalent in literature; *complex* composition involves several protagonists, many conflicts and plotlines. Composition determines *space and time relations* in a text. The *space* of a literary work is perceived differently if the action takes place in a house, within family settings, in a castle, in a provincial town, on the one hand, or on the road, during a trip, in several cities, or in different countries, on the other. For that matter, it is advisable for a student to get familiar with examples of space-time characteristics of a text. The mode of narration is also important for the spatial perception of a text, because it influences *the text perspective*. As has been mentioned elsewhere, told in the third person from the vantage-point of an omniscient narrator, the narration widens the perspective of a text, enabling the reader to take an overview of a multitude of events, etc. If

narration is told in the first person from the viewpoint of a close narrator, the perspective of the narration is narrowed: the reader sees the events through the eyes of one person and feels as if he were this person.

Besides, there are such spatial characteristics of narration as the field of vision, the angle of view, and the focus of view. The field of the narrator's vision implies the slice of reality reflected in a text. The narrator sees the virtual reality of a text from a certain angle of view, as he selects the objects and phenomena of reality being described, their specific properties, thus reaching a peculiar profundity of vision. The narrator has a certain focus of view, placing accents on certain facts and phenomena and determining the hierarchy of their significance. The *time* perception of events is also affected by composition, in that digressions, side episodes, detailed descriptions, as well as employment of periodic sentences and paragraphs can delay action. Conversely, encompassing several episodes in one phrase can speed up action. In addition, chronology of events is determined by composition. While in many cases events are chronologically arranged, reminiscences and retrospective digressions violate chronology of events.

There are a few composition techniques in modern fiction where chronology hardly matters at all. The technique of *«kaleidoscopic» (montage, fragmentary) composition* is represented in the works by W. Faulkner, V. Woolf, J. Dos Passos and others. Kaleidoscopic narrative is subordinated to a certain purpose, to the author's conception of his work. Take, for instance, the novel *«Manhattan Transfer»* by John Dos Passos, which tells the stories of numerous characters who have in common only their status as New Yorkers, and who come together randomly and impersonally. The narrative is interspersed with observations of city life, slogans, snatches of dialogue, phrases from advertisements and newspaper headings. This work was conceived as a *«collective»* novel about the shallowness, mechanization and immorality of urban life. Another modern technique is *stream of consciousness* — representation of a random flux of a character's thoughts and sense impressions without syntax or logical sequence. The most renowned adherent of this technique was James Joyce. His novel *«Ulysses»* encompasses events during a single calendar day in Dublin, 16 June 1904 (now known as Bloomsday). The main protagonists are: Leopold Bloom, a Jewish advertisement canvasser, his wife Molly and a young poet. Much critical attention was paid to Molly Bloom's 20.000-word interior monologue in the final chapter.

Regarding the text of imaginative prose from the viewpoint of its structure, we should bear in mind not only its major syntax, determined by its composition and plot, but minor syntax as well. The latter refers to the primary syntactic units of a text, such as the sentence and the paragraph. Many long sentences in literary prose can be reduced to three basic stylistic types: loose, periodic, and balanced. A **loose sentence** is one that continues running on after grammatical completeness has been reached, after the main point (the rheme) of the utterance has been expressed. For example: *«We came to our journey's end at last, with no small difficulty, after much fatigue, through deep roads and in bad weather»*. A **periodic sentence** is one that keeps the meaning in suspense and is not complete until the close: *«At last, with no small difficulty, after much fatigue, we came, through deep roads and in bad weather, to our journey's end»*. A **balanced sentence** is one that consists of two or more successive segments of similar length and structure containing similar or opposite thoughts as if balancing them against each other in a pair of scales (in other words, a parallel structure): *«If the result be attractive, the*

World will praise you, who little deserve praise; if it be repulsive, the same World will blame you, who almost as little deserve blame» [*Bronte*]. There are also mixed types of long sentences.

A paragraph is a sentence or a group of sentences that all help to express one theme. The sentence indicating the theme is called the topic sentence. The construction of a paragraph is analogous to that of a sentence. A loose paragraph starts with the topic sentence followed by other sentences amplifying on its idea. A **periodic paragraph** is one that first states reasons and illustrations, the concluding topic sentence summing up the theme of the paragraph. A balanced paragraph consists of correlated thoughts expressed in a succession of parallel sentences.

The above-mentioned minor structural features of the text reflect the author's idiom and are significant, in that they are designed to produce a certain effect on the reader.

Review questions and tasks

1. Discuss the structure of a typical plot and its possible deviations.
2. Give the difference between the terms *plot* and *composition*. Dwell on the types of composition. What does the composition determine?
3. What do you understand by major and minor syntax of a text?
4. Define the meanings of a loose, periodic and balanced sentence and paragraph. What is the topic sentence of a paragraph?

Lecture 4. Imagery in a text. Tropes and figures of speech

A man structures reality by singling out notions and giving them names. If a name becomes fixed in a people's mind it represents a certain notion. This word acquires a meaning and certain rules of functioning in speech. Texts of imaginative prose always presuppose imagery, conjuring up objects, persons, events.

Image is a) a specific sign of art and literature, whose form (verbal description or visual object) is merged with its content and points to it, but is apt to be associated with a more generalized content; b) artistic generalization of human features and qualities in a literary personage. IMAGES (meaning (a)) make up **poetic pictures** — artistic descriptions. Images may be:

- realistic;
- fantastic (surrealistic, fairy-tale);
- dynamic (a blend of action and description).

Creating an image can't go without **Tropes** - lexico - semantic stylistic devices based on transfer of denominations and used for creating transferred images. A trope is referred to as FIGURE OF REPLACEMENT (фигура замещения) by some linguists, for example, Yu.M.Skrebnev, because in it a name *replaces* some other name.

Psychologically, tropes are based on association, or establishing connections between ideas, feelings, sensations. From the point of view of *logic* tropes are based on analogy, or a form of reasoning in which one thing is inferred to be similar or related to another thing, both things, by and large, being different.

Tropes may be etymological (other terms being lexical, linguistic, dead), familiar (trite, hackneyed, cliched), and genuine (original, occasional, individual).

1. Metaphor (transfer by similarity)— a trope, consisting in transfer of the name of an object or phenomenon to another object or phenomenon based on the logical relation of similarity between them (in compliance with the traditional definition, *based on similarity*).

2. Allusion - a reference to something presumably known to the interlocutor, frequently from literature and mythology, to show the similarity between a proverbial fact and the real fact.

e.g. Phoenix rising from the ashes, the Augean stables, the mountain and

Mahomet, the last of the Mohicans are but the most evident cases.

3. Metonymy (transfer by contiguity)— a trope, consisting in transfer of the name of an object or phenomenon to another object or phenomenon based on various logical connections between them except similarity (in compliance with the traditional definition, *based on contiguity*).

E.g. the arrogance of *blood and bone*; she is all *youth*, **all beauty**, power is built on *empty bellies*.

4. Metonymic personification — a transfer of the name of a human feature or a part of a human body to a person himself: Belgium's capital had gathered then her *Beauty* and her *Chivalry* [Byron]; *old age* should burn and rave at close of day [Thomas]; *my secrets* cry aloud /I have no need for *tongue* / *My heart* keeps open house, / My doors are widely swung [Roethke].

5. Metonymic antonomasia — the use of a proper name for a common one: Where one man would treasure a single Degas, Renoir, Cezanne, Mr. Ferraro bought wholesale [Greene].

6. Transferred metonymic epithet (hypallage — гипаллага, перестановка определения, меняющая синтаксические отношения в выражении) — a special case of metonymy usually expressed by an adjective syntactically related to one word and semantically — to another, e.g. she shook her doubtful curls (she shook her curls in doubt); a lackey presented an obsequious cup of coffee; the deck was strewn with nervous cigarette butts, etc.

7. Periphrasis (парафраза) — circumlocution, indirect naming, pointing to and thus intensifying some property or relation of an object, the total effect being **humour or elevation of style**. e.g. :a disturber of the piano keys (=a pianist)[Henry];he betrayed the fact that the minutest coin and himself were strangers (=that he had no money at all)[Henry] ;*I am dumb to tell* the crooked rose /My youth is bent by the same *wintry fever* [Thomas] ;The hand that signed the paper felled a city;/Five sovereign fingers taxed the breath,/Doubled the globe of dead and halved a country;/*These five kings* did a king to death [Thomas].

8. Euphemism — indirect naming because of the taboo character of the object named, a mild or vague substitution for a harsh or blunt expression, e.g. from Shakespeare's «Macbeth »: He that's coming must be provided for (meaning that King Duncan should be murdered).

9. Epithet — a word, phrase or clause which is used *attributively* and which discloses an individual, emotionally coloured attitude of the author towards the object he describes by emphasizing a certain property or feature.

10. Hyperbole — a deliberate exaggeration — overstatement or understatement (the vehicle) — intended to intensify some idea (the tenor).

Review tasks and exercises on tropes and Images

1. Differentiate between the notions of an image and a trope.
2. Discuss the peculiarities of metaphor.
3. Speak about metonymy.
4. Discuss epithet, periphrasis, hyperbole.

Lecture 5. Figures of Speech

Figure - stylistic device based on syntactical arrangement of words and interaction of their meanings. Figures can be:

1) **Figures of co-occurrence**- according to Y.M.Skrebnev - stylistic devices based on interrelations of two or more words, actually following one another, and their meanings. Here are some of the most notable of them:

Simile — a figure of speech which draws an imaginative comparison of two unlike objects belonging to two different classes. The one which is compared is called *the tenor*, the one with which it is compared, is called *the vehicle*.

Simile is the oldest trope and the commonest figure of ancient rhetoric. The English vocabulary abounds in lexical (phraseological) similes: to jump about like a cat on hot bricks, cross as a bear with a sore head, easy as falling off a log, etc.

Examples of familiar similes: Her face was as white as snow. She is as beautiful as a rose.

Examples of genuine similes: Jim stopped inside the door as immovable as a setter at the scent of quail [*Henry*]. I took on the project with the enthusiasm of a child going to his first haircut [*Henry*]. I saw *the ruddy moon* lean over a hedge / Like a *red-faced farmer...*/ And round about were *the wistful stars* / With white faces like *town children* [*Hulme*].

Play on words (pun) — ambiguity based on homonymy, paronymy or polisemy. It is produced by the use of homonyms (words which sound or are spelt the same), paronyms (words which sound or are spelt similarly) or two meanings of a polysemantic word. Play on words usually brings about a humorous effect.

E. g. Seven days without water make one weak (week).

E. g. It is not my principle to pay the interest, and it is not my interest to pay the principal.

Zeugma — a figure in which one and the same verb is connected with two semantically incompatible subjects or objects, or one adjective with two semantically incompatible nouns. The resultant effect is humorous or ironical.

e.g. She possessed two false teeth and a sympathetic heart.

e.g. The ballet was on its last legs and night.

Paradox — 1) a seemingly self-contradictory statement, presenting a fact in a new light, 2) a statement that contradicts some assumed belief, a self-evident or proverbial truth. The two renowned masters of paradox, the typical wits of English literature are Oscar Wilde and Bernard Shaw.

e.g. There is only one thing in the world worse than being talked about, and that is not being talked about [*Wilde*].

e.g. What is a cynic? A man who knows the price of everything, and the value of nothing [Wilde].

e.g. There are no secrets better kept than the secrets that everybody guesses [Shaw].

e.g. He who can, does. He who cannot, teaches [Shaw].

Oxymoron — a semantic opposition of two words, one of which is a *modifier* and the other is *modified*. Oxymoron expresses internal contradiction of something or, sometimes, an opposition of what is real to what is pretended.

- attribute and noun (cruel kindness, sweet sorrow),
- noun and noun (sweetness of pain),
- verb and noun (doomed to liberty),
- verb and adverbial modifier (nicely rotting), etc.

Antithesis — a semantic opposition of two homogeneous words or parallel syntactical structures. Its purpose is to express contrast or confrontation of some notions or ideas. Cf. lexical antitheses *through thick and thin, to hunt for something high and low*, syntactical antitheses: e.g. The prodigal *robs his heir, the miser robs himself*. They are not *beautiful: they are only decorated*. They are not *clean: they are only shaved and starched* [Shaw].

Synonymous repetition — the reiteration of a lexical meaning by means of synonyms. Synonyms in a text are more often occasional (оказиональные), than usual (узуальные), i.e. they are synonyms in parole (speech), but not necessarily synonyms in langue (language as a system of signs). Therefore they were termed in text stylistics *synonymous replacers (синонимы-заменители)*, meaning words different in sound-form and similar in semantic features in a text used for some reasons: to avoid monotonous repetition, to provide more emphasis or additional shades of meaning.

E.g. *The little boy was crying. It was the child's usual time for going to bed, but no one paid attention to the kid.*

E.g. *Hear and attend and listen: for this befell and be-happened and became and was O my Best Beloved, when the Tame animals were wild* [Kipling].

E.g. *My secrets cry aloud I have no need for tongue I My heart keeps open house, I My doors are widely swung* [Roethke].

2) Figures based on syntactical arrangement of words, phrases, clauses sentences

Gradation (climax) — an arrangement of parallel words or statements in ascending scale of importance or intensity.

e.g. Only a moment; a moment of *strength*, of romance, of *glamour* — of *youth!* [Conrad]

e.g. I don't want to be at the mercy of my emotions. I want *to use* them, *to enjoy* them, *to dominate* them [Wilde].

Bathos (anticlimax) — an arrangement of parallel words or statements in descending scale of importance in an abrupt or ludicrous manner.

e.g. The explosion completely destroyed *a church, two houses and a flowerpot*.

e.g. Not louder shrieks to pitying heaven are cast, / When *husbands* or when *lapdogs* breathe their last [Pope].

Parallellism - syntactic repetition of structures proximate in a text, with similar syntactic patterns, but different or partially different lexically. Parallel structures may be correlated by way

of contrast, resemblance, analogy, gradation, etc.

Chiasmus — *reversed syntactic repetition*, by which the order of the words in the first structure is reversed in the second.

e.g. He went to London, to Paris went she.

e.g. Down dropped the breeze, the sails dropped down.

Suspense — amassing less important parts at the beginning, the main idea being withheld till the end of a sentence, a paragraph or several paragraphs, so that the reader may be held in suspense. The effect of suspense is achieved, for instance, in the famous poem «If » by R.Kipling, and the following example: «Double on their steps, though they may, weave in and out of the myriad corners of the city's streets, return, go forward, back, from side to side, here, there, anywhere, dodge, twist, wind, the central chamber where Death sits is reached inexorably at the end» [*Norris*].

3) *Figures based on syntactical transposition of words*

Parenthesis — an explanatory or qualifying comment inserted into the midst of a passage, without being grammatically connected with it, and marked off by upright curves (), brackets [], commas or dashes. Parentheses serve to supply additional information, evaluate what is said or sometimes to create the second plane, the background, to the narrative.

E.g. I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general [*Maugham*].

Inversion — transposition of words so that they are out of their natural order with the view to making one of them more conspicuous, more emphatic, as in «Wise was Solomon» for «Solomon was wise».

Detachment — isolation of different members of the sentence by punctuation marks — commas, dashes, dots (suspension points), or their unusual placement in a sentence for the purpose of emphasis.

E. g. Ellen - How long he had not seen her.

E. g. Talent, Mr. Micawber has, capital, Mr. Micawber has not [*Dickens*].

Rhetorical question — 1) an emphatic affirmation in the form of a question (O, wind, / If winter comes, can Spring be far behind? [*Shelley*]);

2) a question put to oneself by a character / narrator and answered in some way (To be or not to be?... [*Shakespeare*])

4) *Figures entailing syntactical deficiency*

Ellipsis — omission of one or both principal parts of the sentence (subject, predicate or part of a predicate). It is characteristic of colloquial speech and serves to render a person's idiolect or their attitude to some-thing, etc.

e. g. Where is he? — Out in the garden.

e. g. Police sure he did it, eh? [*Christie*].

Aposiopesis — break in the narrative, leaving an utterance unfinished. Aposiopesis is suggestive of agitation of the speaker, a sudden guess, etc. It is indicated by a dash or dots. E. g. My God! If the police come — find me here — [*Galsworthy*].

Asyndeton (бессоюзие) — avoidance of conjunctions. It is often used for the purpose of

encompassing a lot of events or facts in one sentence, showing their simultaneity or close connection, and thus speeding up the narration.

e.g. He ran upstairs, rummaged in the drawers, found the gun and rushed out into the cold night.

5) Figures entailing syntactical redundancy

Repetition — recurrence of the same element (word, phrase, etc.) in a text, usually employed for emphasis.

E.g. Oh, the dreary, dreary moorland! / Oh, the barren, barren shore!

[Tennyson]

Anaphora, anaphoric repetition — repetition of the first word or phrase in several successive sentences, clauses or phrases.

e.g. My heart's in the Highlands, my heart is not here, / My heart's in the Highlands, a-chasing the deer... [Burns]

Epiphora, epiphoric repetition — repetition of the concluding word, phrase, etc.

e.g. Do all the good you can, / By all the means you can... / To all the people you can, / As long as ever you can [Wasley].

Anadiplosis (CATCH REPETITION) — repetition in the initial position of a word from the final position of the preceding line or utterance.

e.g. Three fishers went sailing out into the West, / Out onto the West, as the sun went down [Kingsley].

Framing — repetition of words in the initial and final positions.

e.g. Adieu, adieu — I fly, adieu, / I vanish in the heaven's blue, / Adieu, adieu! [Byron]

Polysyndeton — a marked repetition of a conjunction before each parallel phrase. It is often used for the sake of rhythm, to create a certain rhythmic pattern.

e.g. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to the Golden Square [Dickens].

Alliteration is a repetition of the same consonant at the beginning of neighbouring words or accented syllables, e.g. Swiftly, swiftly, flew the ship, / Yet she sailed softly too... [Coleridge].

Review tasks and exercises on figures

1. Dwell on simile.
2. Discuss synonymous replacers.
3. Dwell on the following syntactic figures of speech: gradation, bathos, suspense, parallel structures, and chiasmus.
4. Speak about figures of speech, which produce a humorous effect.
5. Dwell on oxymoron and antithesis.
6. Speak about the types of repetition.
7. Dwell on polysyndeton.
8. Dwell on the figures of detachment and rhetorical question.
9. Speak about figures entailing syntactical deficiency (Ellipsis, Aposiopesis, and Asyndeton)
10. Speak about figures entailing syntactical redundancy (Repetition, Anaphora Epiphora,

Anadiplosis, Framing, Polysyndeton, Alliteration)

2.2. An approximate scheme for the analysis of a text

- I. A few words about the author
- II. Comment on the title of the text (either at the beginning or at the end of your analysis).
- III. Give the summary (the gist) of the story (of the text under study).
- IV. Discuss the general tone (mood) of the text (ironical, satirical, sad, pathetic, humorous, unemotional, etc.).
- V. Who is the story told by?
- VI. Speak of the theme of the Text.
- VII. Dwell on the idea of the text (it could be done at the end of the whole analysis).
- VIII. The Structure of the text:
 - a) Divide the Text into logically complete parts;
 - b) Entitle each part (episode).
- IX. The Composition of the text:

The Plot of the Story:

 - a) exposition (starting point)
 - b) development (story)
 - c) climax (culminating point)
 - d) anticlimax (solution, denouement)
- X. Speak of the main forms of story representation:
 - 1) narration
 - 2) monologue
 - 3) dialogue
 - 4) description
 - 5) interior (inner) monologue
- XI. Point out the author's method of Characterization (character drawing).
 - a) direct characterization (in the author's description)
 - b) indirect characterization
- XII. Stylistic analysis: 1) comment on the F.S. and E.M. employed by the author to describe the personages.
 - 2) enlarge on the stylistic effects of me F.S. and E.M. used in the Text.
- XIII. Summarize your observations

2.3. Some comments on the approximate scheme for the analysis of a text

I. A FEW WORDS ABOUT THE AUTHOR

This information should be prepared by the students (pupils). It includes: the main dates, the main stages of the literary career of the author, the most interesting books written by

the author, the literary trend he belongs to, etc.

II. COMMENT ON THE TITLE OF THE TEXT

The title of a story (of an extract from a Text) may sometimes depict only an episode (e.g. "A Cup of Tea") and it certainly doesn't need any special comment or interpretation. But sometimes the titles represent some metaphors ("Flotsam and Jetsam", "Wild Flowers", etc.) or they may contain some SD such as pun in the title "The Importance of Being Earnest". All these cases need special attention and possible interpretation.

III. SUMMARY (GIST) OF THE TEXT

It might be done either orally or in writing. Bare facts should be presented without either the author's or the speaker's interpretation of the facts. Present tense is preferable. It should be very compact and laconic presenting the logical sequence of the Plot.

IV. THE GENERAL TONE (MOOD) OF THE TEXT Due to the author's choice of words (mostly adverbial modifiers, attributes) the reader never fails to perceive the mood of the Text. Very often descriptions of the surroundings, weather, nature may be of great use since they very often serve as a background for the forthcoming actions. The choice of words in different descriptions usually either coincides or contradicts the mood of the character. The mood or the tone of an extract can be ironical, satirical, sad, pathetic, humorous or even sometimes unemotional, etc. It entirely depends upon the author's presentation.

V. WHO IS THE NARRATOR?

The narrator may be done:

a) in the first person (when the narrator is the author's own protagonist).

E.g. "Mr. Know All". In this story by W.S. Maugham the author is the protagonist of the narrator.

b) the narrator may not be present at all, be entirely anonymous.

E.g. J.Aldridge, "The Hunter"

VI. THE THEME OF THE TEXT

The Theme of a Literary work may be understood to be an interaction of human characters under certain circumstances (some social or psychological conflict – war and peace, race discrimination, etc.). E.g. The basic theme of "The Forsyte Saga" may be defined as the life of the English middle class at the end of and after the Victorian epoch. The Theme of a Literary work can be easily understood from the plot of the work: it allows of a schematic formulation, such, for instance, as: the theme of "The Path of Thunder" by P. Abraham is race discrimination in South Africa, and the like.

VI. THE IDEA OF A LITERARY WORK

The idea of a literary work is the underlying thought and the emotional attitude disclosed to the reader by the whole poetic structure of a literary work.

VIII. THE STRUCTURE OF A TEXT

In a literary text events are usually made up of episodes, episodes, in their turn, of smaller action details. Usually every event represents some conflict. The clearer the student (pupil) sees each episode the deeper will be his understanding of both the theme and the idea of the text. The titles given to each episode will reveal it at once.

IX. THE COMPOSITION OF A TEXT

Plot is a sequence of events in which the characters are involved, the theme and the idea are revealed. The plot consists of:

- a) exposition
- b) story
- c) climax
- d) anticlimax

In the exposition some introductory details to the action are given, such as the time, the place of the action.

Story is that part of the plot, which represents the beginning of the collision and the collision itself.

Climax is the highest point of the action

Anticlimax (denouement) is the event or events that bring the action to an end.

If a literary work is represented without an obvious culmination (climax) and does not contain all the above-mentioned elements it is called an open plot structure.

And if a literary work has all the above-mentioned elements it is said to have a closed plot structure.

There are known 2 types of short stories:

1. a plot (action) short story

As a rule it has a closed structure; the plot is built upon one collision. The action develops and explodes dramatically only at the end. O'Henry's novels reveal this pattern very well.

2. A psychological (character) short story

It usually shows the drama of a character's inner world. The structure in such a story is open. The action is less dynamic. Many of E. Hemingway's stories are such a type. E.g. "Cat in the Rain".

X. WAYS OF STORY REPRESENTATION

1. Narration is representation of the events in their development.

E.g. "One winter afternoon she had been buying something in a little antique shop in Curson Street. It was a little box. The shopman had been keeping it for her. He had shown it to nobody as yet, etc."

("A Cup of Tea" K. Mansfield.)

2. Description is presentation of the atmosphere, the scenery and the like.

"Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air and the newlighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something." (K. Mansfield, "A Cup of Tea")

3. Dialogue is the speech of two or more characters addressed to each other.

4. Dramatic monologue.

The narration or a character speaks alone but there are those he addresses himself to.

5. Interior (inner) monologue

The narrator or some character speaks to himself.

E.g. "She went to her writing-room and sat down at her desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely!" (K. Mansfield, "A Cup of Tea")

it usually allows the author to penetrate deeply into the psychology of the character and

to record his state of mind at a definite moment of an action or time.

XI. CHARACTER DRAWING

The characters are usually presented as individual human beings in a literary work. There are various methods of characterization in literary work:

1. direct characterization – when the author defines the character for the reader by describing or explaining it, thus offering his own interpretation of each person.

E.g. “Rosemary Fell was not exactly beautiful. No, you couldn’t have called her beautiful. Pretty?”

Well, if you took her to pieces ... She was young, brilliant, extremely modern, exquisitely well

dressed ...” (K. Mansfield, “A Cup of Tea”)

- 2 indirect characterization is through the action and conversation.

The author leaves it to the reader to judge about the personages by what they do and say.

In the story “A Cup of Tea” by K. Mansfield Rosemary Fell is characterized not only direct but also through her thoughts, her speech and her actions.

Katherine Mansfield (1888 – 1923) is a famous English writer. She was born in Wellington and went to England to finish her education. Her first writings were. “In a German Pension “,” Prelude “,” Bliss and Other Stories, The Garden Party and Other Stories”. She died at the age of 34. Her “Letters” and two more collections of her stories were published after her death.

In her books the writer showed complexity of life. She declared that life must be taken as it is, there is do any necessity to change it. The reader never fails to see that her sympathy is treated by the author with ironic objectivity. “A Cup of Tea” is a good example of it.

2.4. Interpretation of K.Mansfield’s story “A Cup of Tea”

The choice of the author is motivated by the fact that K. Mansfield is a superb psychologist possessing a keen feeling of the language. The author is famous for her deep understanding of undercurrent of human nature, which she reveals gradually.

The story is a typical example of such analysis given in the usual masterly form of the author and revealing her individuality. The title of the story depicts the main episode of it. Rosemary Fell, a very rich woman, comes out of an antique shop one-winter afternoon and comes upon a very poor girl asking her for the price of a cup of tea. After thinking it over Rosemary invitee the girl to her house. They come to Rosemary’s fashionable house and the girl is startled by the richness of it. But at the same time she nearly faints, as she didn’t have anything to eat for several days. After she is treated to some tea she changes to a beautiful girl. Rosemary’s husband notices it at once. Before Philip’s remark that the girl is pretty Rosemary is not sure what to do with her but after it, she makes up her mind to withdraw the girl giving her some money.

The narrator of the story is the author’s protagonist. It is a third-person narration. The reader doesn’t fail to see that when the author describes the girl the tone of the story is pathetic: “... a little battered creature with enormous eyes ... with reddened hands...”, “...to stagger like a child”, “... thin birdlike shoulders...”, etc. This simile creates the image of a shy, timid, unprotected girl, who might be easily hurt. The author’s sympathy is on the girl’s side. But when

the author deals with Rosemary and her husband the tone of the narration changes to subtle irony sometimes bordering on sarcasm. "...Rosemary longed to begin to be generous." But she doesn't quite know how to do it. This uncertainty is expressed in quite a number of unfinished sentences: "Be nice to her", said Rosemary quickly. "Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet But show her – treat her – make her feel – ", "I decided...", etc. The theme of the story is one episode from the life of a lady from high society who tried to begin to be generous but failed because she was not generous by nature. It was only false pretence. Hypocrisy, social inequality – these are the things the author's anger and indignation directed against. Extreme poverty and luxury of the capitalist world cannot leave the reader indifferent.

The whole text falls into three logically complete parts, which could be entitled:

1. Rosemary Fell's life (from the very beginning of the text up to the sentence "But at the very instant...")
2. Rosemary's pick up (from the sentence "But at the very instant..." up to the sentence "You absurd creature!" said Rosemary".)
3. Rosemary's "generosity" (from the sentence "You absurd creature?" up to the end of the story).

Every logically complete part consists of all the elements of the compositional structure: exposition, development, climax and anticlimax. But here we shall dwell on the composition of the story on the whole.

Exposition of the story starts with the opening sentence up to the moment, when Rosemary comes upon a strange girl. Rosemary's life story, appearance is presented here. Besides, description of the weather should not be underestimated as it suggests the idea that the forthcoming events will not be very cheerful. Just on the contrary, the reader's attention is drawn to the word "sad", which is the key word for the whole description of the weather, the more so because sadness is underlined in different ways: repetition, similes "spinning down like ashes, as if regretting something", words belonging to the same semantic group: "dark", "cold, bitter taste in the air", "dimly", "horrible moments", etc. Nature serves here as a sad background for the forthcoming events.

After the exposition the actual events take place: Rosemary's decision to take the girl home, their arrival, the girl's reaction to the luxury of the house. Rosemary's treating her to some tea, the effect of the slight meal on the girl, Philip's remark that the girl was absolutely lovely. At this very moment Rosemary becomes more and more nervous until her nervousness reaches its climax: "Pretty! Absolutely lovely! Bowled over!". A number of exclamatory one-member sentences backed up by the simile "Her heart beat like a heavy bell." and then by repetition "Pretty! Lovely!" are suggestive of the high tension of Rosemary's emotions. It is not the poor state of the girl that touches Rosemary to the quick but her husband's impression of the girl who immediately becomes her enemy. The remaining part of the story is anticlimax – the outcome of the episode, when Rosemary gets rid of the girl. The only thing that worries her is whether she is pretty.

The beginning of the Text is presented mainly through description (of Rosemary's life, weather). Special attention should be paid to the description of that particular winter afternoon when Rosemary comes upon the poor girl. It gives the reader a chance to predict what might happen. It is of great importance because it becomes the background for the main action.

Description is followed by the author's narration interwoven with direct and inner represented speech. Mansfield in her usual manner passes over from narrative to represented speech without any clear-cut borderline. Sometimes it is difficult to distinguish between them. E.g. "How extraordinary!" rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary. And suddenly it seemed to rosemary such an adventure. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage. What would happen? That would be thrilling". "You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat down at a desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely! She drew her chequebook toward her. But no, cheques would be no use, of course."

The story also supplies us with quite a number of dialogues between Rosemary and the girl; Rosemary and her husband. The author is at her best in the description of the characters (character drawing). Rosemary is presented in different ways

Firstly she is described directly: "Rosemary was not exactly beautiful. She was young, brilliant, extremely modest, exquisitely well dressed, amazingly well read ..." "If Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street", etc. The leading motive of bringing the poor girl to her house is not pity or generosity but that would be "... such adventure". "How more than extraordinary' .It was like something out of a novel by Dostoevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling." Here the author resorts to inner (represented) speech, which allows the reader to penetrate into the psychology of the rich woman The same is true about Rosemary's thoughts after Philip's remark that the girl was absolutely lovely: "Pretty! Absolutely lovely! Bowled over! ... Pretty! Lovely!" This deep psychological insight into 'he inner world of the character is, presented indirectly, through the mental state of the personage. The most characteristic feature of Rosemary is her uncertainty concerning her "...longing to be generous". This is shown through quite a number of unfinished sentences whenever she starts speaking about the poor girl: "This is my friend..." She even doesn't know her name. "...Be nice to her. Look after her I don't know how ...But show her – treat her – make her feel – ," "I decided..." In all these sentences there is no end because she cannot imagine what to do to show her generosity. The reader doesn't fail to understand that it is a mere pretence of a rich woman. Her husband and she are typical representatives of the high society absolutely devoid of such feelings as pity, kindness, generosity. The poor girl is only a toy for them.

The story "A Cup of Tea" by Katherine Mansfield proves the author to be a great psychologist and stylist.

EXERCISES

Ex. 1. Study the words and word combinations from your vocabulary.

Ex. 2. Write questions to which the following sentences may serve as answers. Make your fellow-students answer your questions:

1. The dominant theme of William's work is rejection of the American middle-class culture and its standards, especially its Puritanism and its hypocritical standards of respectability.

2. "An Encounter with an Interviewer is a parody on the American press.
3. Walter Scott created a new genre – the historical novel.
4. Byron created lyric and epic poems, dramas, both classical and romantic, political satires, verse tales and, in prose, specimens of flaming oratory and fine epistolary art.
5. "Vanity Fair" is a social novel, which shows not only the bourgeois-aristocratic society as a whole, but the very laws, which govern it.
6. Lord Henry is heartless, cynical and immoral.
7. In contrast to Rebecca Amelia is honest, generous and kind to all the people she comes in touch with and is loved by all. Amelia is too unintelligent, naïve and simple-hearted to understand dirty machination of the clever and sly Rebecca.
8. W. Saroyan gained recognition in the thirties as a short-story writer.
9. The men, women and children whom Katherine Mansfield portrays in delicate colours, do not take part in sensational events, yet they are vivid and true to life.

Ex. 3. Translate into Russian:

1. Mark Twain is known as a humorist and satirist of a remarkable force.
2. Sinclair Lewis is a well-known American novelist and playwright.
3. William Saroyan's first novel "The Human Comedy" combined his talent of the story teller with that of the dramatist.
4. It was rarely that these writers went so far as to present on the stage the social controversies of the contemporary society.
5. The novel "The Bridge of San Luis Rey" by Thornton Wilder has no plot. Nor has it a single unifying story.
6. Emily Bronte's only novel "Wuthering Heights" was published posthumously.
7. Ostap Bender is the main character in Ilf and Petrov's novel "Twelve Chairs".
8. Thackeray calls his novel "Vanity Fair" a novel without a hero.
9. In some novels the bad characters are more convincing than the good ones.

Ex.4. Read the following passages and speak about the ideas expressed in them:

2. "...In his later novels. Hardy came into conflict with Victorian morality by treating with compassion characters who questioned accepted standards. Scenes were cut from his story of a girl with an illegitimate child ("Tess of the d'Urbervilles") and a couple living together without being married ("Jude the Obscure") and the novels aroused much criticism".
3. "...Shaw realized that he could use his talent as a dramatist to make people think about the social problems which concerned him. He began to write more plays and developed an impudent, irreverent and witty style, which became extremely successful. He called these his Plays Pleasant. "Arms and the Man" is included into this category. In it Shaw satirizes the false romantic view of love and war. He wrote these popular plays to provide the income to enable him to write other plays. These other plays were intended to make society face-facts about it, and point out society's complicity in its own evils. He called these his Plays Unpleasant".
4. "...The complex relation between modern men and women find their way also into Margaret Drabble's fiction, who writes from a feminine viewpoint. She deliberately presents her theme within the framework of a conventional novel; she likes what she calls "a good traditional tale". Margaret Drabble writes about young women who not merely attractive, intelligent and educated, but also sharply observant. Her heroines are all mothers, and their involvement with their children cuts sharply across their concern with a career and their desire for emotional freedom. During their painful searchings and struggle they reveal the contradictory psychological make-up that Margaret thinks is characteristic of Modern British women ..."

Ex.5. Render the following:

2. "По своим жанровым признакам «Домби и сын» (1848) является социально-психологическим реалистическим романом. Впервые Диккенсу удалось нарисовать

такую объемную художественную панораму всей викторианской Англии, создать такие яркие типичные характеры. В романе представлены почти все классы английского общества того периода. Рисуя монументальный образ чопорного, спесивого, чванливого деятеля Сити – одного из некоронованных королей Британской империи – министра Домби, автор противопоставляет ему людей труда – машиниста Тудля, его жену, кормилицу Поля – сына Домби. Это сердечные, благородные, самоотверженные люди; душевность, сострадание, искренность – вот что характеризует жену Тудля, заменившую маленькому Полю мать. Напротив того, Домби, ..., является олицетворением бездушия, душевного холода, бессердечия.”

3. “Критические мотивы более подчеркнуты в романе «Улица Ангела», появившемся в 1930 г. в разгар мирового экономического кризиса. Здесь показана общественная обстановка в охваченной кризисом Англии, ставится ряд вопросов, остро волновавших в те годы всех англичан. Все же в этом романе писатель (Д.Б. Пристли) упорно стремится обойти изображение причин, породивших безработицу, вызвавших тяжелые страдания тысяч людей”.

Ex.6. Translate the following sentences into English:

2. 1. Вклад Теккерея в мировую литературу – огромен. 2. Пристли стал знаменитым и популярным у читающей публики в основном как романист. 3. Пушкин, великий русский национальный поэт, непревзойденный до сегодняшнего дня, является основателем русской литературы. 4. Лучше всего Уильяму Сарояну удаются образы детей и тех взрослых, которые похожи на детей. 5. Главное достоинство романа «Бэббит» состоит в его глубокой сатире. 6. Сатирический метод базируется на гротеске, парадоксе, иронии, преувеличении и умолчании. 7. Романы Артура Хейли несут глубокую социальную направленность. 8. Ирвинг Шоу обличает войну с ее жестокостью и беспорядком. Но главным достоинством его романа «Молодые львы» является не только обличение фашизма. Но и критика загнивающей американской культуры. 9. Суизин Форсайт, с его презрением к работе и любовью к богатству и роскоши, является одним из типичных снобов семьи Форсайтов. 10. Образ Ребекки написан с большим мастерством. Теккерей изображает этот образ правдоподобно и убедительно. С одной стороны, автор наделяет образ отрицательными чертами характера. Она жестока, эгоистична, неразборчива в средствах, тщеславна и хитра. Она не верит ни в любовь, ни в дружбу и готова выйти замуж за любого, кто может дать ей богатство и титул. Но с другой стороны, Бекки умна и одаренна. Она обладает острым чувством юмора и глубоким пониманием человеческой природы. 11. Автор показывает образ Дориана Грея в развитии. 12. Конец романа «Портрет Дориана Грея» противоречит теории декадентства, которую проповедовал О. Уайлд. Конец книги показывает, что настоящая красота несовместима с безнравственной жизнью. 13. Старый Джолион является одним из самых привлекательных персонажей романа. 14. «Лисички» Лилиан Хелман описывает распад буржуазной семьи. 15. Эрнест Хемингуэй получил Нобелевскую премию за свою книгу «Старик и море».
3. Use the following points as guidelines for your analysis of the story by H. Munro “Mrs. Packletide’s Tiger”.
 1. What is the time, place and the setting of the story? 2. Give the summary of the story. 3. How many logically complete parts does the story fall into? Give a brief summary of each part. Suggest possible titles for each part. 4. Speak of the text stating whether it presents a description, an account of events, name all of them. 5. What is the general slant of the story? Is it satirical, humorous, pathetic, and unemotional? How can you prove it? 6. Speak on the structure of the story. Find the exposition, climax, denouement of the story. Quote the sentences, which express the climax of the story. 7. What is the author's method of describing Mrs. Packletide? Speak about the author's attitude towards the

character. What traits of human nature does the author ridicule in the story? 9. Sum up your opinion of the story. 10. What do you know about the author's background? What do you know about the author's literary career?

2.5. Vocabulary

SPEAKING ABOUT AUTHOR

1. writer (man of letter)	писатель
essayist	очеркист, эссеист
dramatist (playwright)	драматург
humorist	писатель юмористических рассказов
satirist	писатель-сатирик
critic	критик
novelist	романист
pamphleteer	памфлетист
poet	поэт
prose writer	писатель-прозаик
short story writer	писатель короткого рассказа
realist	реалист
romanticist	романтик
2. What do you know about the author's background?	Что вы знаете о жизни, семье и среде, в которой жил автор?
3. to be descended from a family	происходить из семьи
to spring from a family	быть выходцем из семьи
to come of (from) a family	
e.g. Walter Scott was descended from an old Scottish family Keats came from a lower middle class family that resided in London	
4. to earn one's living as a writer	зарабатывать себе на жизнь
to live by writing/ by one's pen	писательским трудом /пером
5. to show promise (at an early age)	подавать надежды /с раннего
E.g. Jane Austen showed promise at an early age, at first writing only for family entertainment	возраста
6. to try one's hand at smth.	пробовать свои силы в чем-
либо	
to try one's hand at drama (a play, a short story, a novel, etc.)	пробовать писать для театра /пьесы короткие рассказы романы и т.д./
7. to chose the novel (the short story, etc.) as one's medium	писать в жанре романа /рассказа и и т.д./
8. to draw on one s own experience	писать на основе своего опыта

тему о ...

- | | |
|---|---|
| 21. to take smb. as one's model
E.g. Katherine Mansfield took
Chekhov's stories as her model. | считать кого-либо образцом для
подражания |
| 22. to draw one's subjects (characters)
from everyday life (from one's own
environment) | обращаться к повседневной
жизни в
поисках тем (героев); обращаться к
собственному) окружению |
| 23. to turn to ...
E.g. William turns for dramatic material
to the exotic and foreign elements in the
American population. | обращаться к |
| 24. to redress smth. (social wrongs)
E.g. Romantic writers were anxious to
find a way of redressing the cruel social
wrongs by their writing, by word or deed. | заглаживать (социальное зло) |
| 25. social wrongs
evils of society | социальное зло
социальные несправедливости |
| 26. author's world outlook | мировоззрение писателя |
| 27. to develop tradition
E.g. W.M. Thackeray developed the
realistic traditions of his predecessors,
the enlighteners, Jonathan Swift, and
Henry Fielding in particular. | развивать традиции |
| 28 to write in prose (in verse)
E.g. "The Canterbury Tales" are a series
of stories written in verse.
Rudyard Kipling was one of those rare
writers who are equally at home in
prose and in verse. | писать в прозе (в стихах) |
| 29. to be concerned in smth.
E.g. A talented storyteller, deeply
concerned in the blaming problems of
his time, Kipling above many of his
contemporaries. | быть озабоченным |
| 30.contribution (to smth.)
to contribute (to smth.)
E.g. Thackeray's contribution to world
literature is enormous. | вклад во что-либо
делать вклад в ... |
| 31. to receive the Nobel
Prize for literature
E.g. In 1907 Rudyard Kipling received | получить Нобелевскую премию в
области литературы |

the Nobel Prize for literature; he was the first writer and the first Englishman to whom this prize was awarded.

SPEAKING ABOUT BOOKS

1. literary trend	литературное течение
Classicism	классицизм
Renaissance	возрождение
Enlightenment	просвещение
Romanticism	романтизм
neoromanticism	неоромантизм
Naturalism	натурализм
Symbolism	символизм
Realism	реализм
Critical realism	критический реализм
Socialist realism	социалистический реализм
2. fiction	беллетристика
3. novel	роман
adventure novel	приключенческий роман
4. autobiographical novel	автобиографический роман
antiwar novel	антивоенный роман
detective novel	детективный роман
psychological novel	исторический роман
novel of manners	психологический роман
political novel	бытовой роман
science fiction	политический роман
social novel	научно-фантастический роман
5. fable	социальный роман
fairy tale	басня
ballad	сказка
	баллада
satirize	высмеивать
but satire is not sustained	но сатира не выдерживается до конца
the satire soon fizzles out	сатира утрачивает свою силу, ослабевает
E.g. The novel is heavy with satire.	
His criticism is strong, his satire is sharp and bitter	
6. to be superb in form and content	быть совершенным по форме и по
7. the theme of a literary work	содержанию
E.g. The dominant theme of “Robinson Crusoe” by Daniel Defoe is a praise of human labour and the triumph of man over nature, as labour and fortitude help	проблема литературного произведения

Robinson to endure hardships.	идея литературного произведения
8. the idea of a literary work	довести главную идею текста
/рассказа/	
to convey the main idea of the text (story)	до читателя
to the reader	сюжет литературного произведения
9. the plot of a literary work	развитие сюжета
the development of the plot	сюжет романа (рассказа) строится
the plot of the novel (story)	вокруг образа
is built around the character of ...	действие романа развивается вокруг образа
the plot of the novel centers round the character of...	по мере развития романа
as the plot progresses	
E.g. The plot of the novel centers round the tragic fate of the painter Dick Helder.	рассказывать, повествовать
10. to narrate	рассказчик
narrator	рассказ, повествование
narration	повествование ведется от первого
the narration is done in the first/third person	(третьего) лица
the story is written in the first /third person	
it is a first/third person narration	изложение ясное, живое, динамичное,
narrative is clear, lively, swift, free-	свободное, увлекательное
following, exciting	описывать
11. to describe	описание
description	быть живо-описанным, быть чрезвычайно
to be described vividly, with infinite skill,	тонко описанным, с тонкой иронией
with subtle irony, etc.	сочетание описания и повествования
Blending of a description and a narration	описание событий
12. an account of events	диалог
13. dialogue	структура литературного произведения
14. the structure of a literary work	экспозиция, завязка
exposition	течение (романа)
story	кульминационный момент
climax	развязка
denouement	текст распадается на две (три) и т. д.
15. the text falls into two/three etc. Logically	логически законченные части
complete parts	текст можно разделить на две (три)
the text can be divided into two/three	логически законченные части
logically complete parts	общий уклон текста (сатирический,
16. the general slant of the text (satirical,	юмористический, патетический,
humorous, pathetic, unemotional, elevated,	неэмоциональный, возвышенный,
sentimental, ironical, lyrical, dramatic)	сентиментальный, иронический,

	лирический, драматический)	
17. the mood of the text	настроение, преобладающее в тексте	
the mood prevalent in the text	атмосфера, в которой описана сцена	
18. the atmosphere of the scene is tensed (dramatic, matter-of-fact, humorous, lyrical, etc.)	напряженная (драматическая, сухая, юмористическая, лирическая и т. д.)	
19. to form a (gloomy, cheerful) background for the coming events	образовывать фон для наступающих событий	(мрачный, жизнерадостный)
20. to create to create the atmosphere of the place , that является is the setting for the events described	воссоздавать воссоздать атмосферу места, что художественным оформлением	
21. stage directions E g. Stage directions enable the playwright to comment on the behavior or the inner state of his character and hint at his own point of view.	описываемых событий сценические ремарки	
22. to treat a problem	решать проблему	
23. to give a detailed (thorough) analysis of...	давать тщательный анализ	
24. to employ artistic means (a figure of speech)	применять художественные средства	
25. the author achieves this effect by	автор достигает этот эффект при помощи	
26. to contribute to the expressiveness of the рассказа story (text, etc.)	способствовать (текста)	выразительности
27. to produce a vivid impression	производить яркое впечатление	
28. the story is vivid (convincing, real, (убедительное, emotional, humorous, sentimental, etc.)	течение реальное, эмоциональное, юмористическое, сентиментальное...)	(рассказа) яркое
29. the author has a feeling for (a sense of) ...	автор обладает чувством ...	
30. to bring out an idea (a point, a mood, feelings, etc.) more clearly	раскрыть идею (мысль, настроение, чувства) более полно	
31. conflict	конфликт	
32. to be published posthumously	быть опубликованным посмертно	
33. to rate a novel (story) among the best in произведениям в	относить роман к лучшим	
34. to belong to the early (late) period of a периоду writer's literary career	относиться к раннему (позднему) творчества писателя	
35. to borrow the title of the novel from ...	заимствовать заглавие романа...	

the title of the novel can be traced back to E.g. S. Maugham borrowed the title of his novel "The Moon and Sixpence" from a review of his book "Of Human Bondage". The title of the novel "Vanity Fair" can be traced back to the novel "The Pilgrims' Progress" by John Bunyan.	заглавие романа восходит к ...
36. to be a best-seller	бестселлер; быть ходкой, сенсационной книгой
37 not (never) to date	никогда не устаревать
38. the subject matter of a literary work	содержание литературного произведения
the subject of (a novel, story, etc.)	тема (романа, рассказа ...)
an interesting (original) treatment of the subject of (a novel, story)	интересная (оригинальная) трактовка темы (романа, рассказа), решение темы ...
39. The story has a happy (tragic, unexpected) (трагичный, ending	конец рассказа счастливый неожиданный)
40. to be saturated (with) E.g. whole book is with a feeling a crisis of bourgeois England in post war period.	быть пропитанным
41. to hold the reader's attention/interest to keep the reader interest to keep the reader in suspense E.g. Ar. Hailey manages to hold the reader's undivided attention from start to finish.	завладеть вниманием читателя захватить читателя держат читателя в напряжении
42. to create a panorama of events E.g. In this book the author creates a vast panorama of events covering the span of seven years from 1938 to 1948.	создать панораму событий
43. to expose smth. (the ills, evils, faults of society) E.g. Thackeray exposes the snobbishness, hypocrisy, money-worship and parasitism of all who form the bulwark of society.	разоблачать что-либо (пороки, недостатки общества)
44. to attack smth. E.g. In novel "Vanity Fair" Thackeray attacks the most common vices of the upper classes – money-worship, reverence for ranks and titles, hypocrisy, cruelty and corruption.	нападать на ...
45. to ridicule	осмеивать, высмеивать; насмеяться над

...

to mock at smth.

E.g. S. Maugham ridiculed philistinism, narrow-mindedness hypocrisy, self-interest, and utilitarian approach to art.

to brand smth.

46. to brand smth.

клеймить что-либо

E.g. Thackeray brands the society Becky lived in as vain, mean and corrupt.

47. to unmask smth./smb.

разоблачать что-либо (кого-либо)

E.g. In his novel "Dombey and Son" Dickens unmasked bourgeois respectability and exposed the morality of the rich behind the cant phrases.

48. to reveal smth.

раскрывать что-либо

E.g. The story the Forsyte family is revealed by the writer against the background of social life in England.

49. to proclaim smth.

свидетельствовать что-либо, говорить о

E.g. He proclaims the author's belief in the necessity of struggling against evil, even if that struggle is hopeless.

50. to be penetrated (impregnated) throughout

(роман) весь пронизан этими

идеями

with these ideas

51. to despise smth.

презирать

E.g. Of all the evils of society O. Wilde despised bourgeois morality most of all.

52. to paint smth.

изображать

E.g. He paints grim picture of the Terrors and brutality of the war that fascism Brought to people.

53. the story has brilliant, wit, sparkling

рассказ написан остроумно (с

блеском, с

(glittering) humor

искрящимся юмором)

54. to describe smth. (to be described) with

описывать что-либо (быть

описанным)

infinite skill, with subtle irony

чрезвычайно искусно, с тонким юмором

55. the author's power of observation

наблюдательность автора

56 the story begins with a (the) description of

рассказ начинается с описания

... (with an account of ..., with the characterization of...)

57. the story opens with a/the description of... рассказ открывается описанием
 58. at the beginning (end) of the story the в начале (конце) рассказа автор описывает

author describes (depicts, touches upon, (затрагивает, анализирует, характеризует, анализирует, characterizes, etc.) и т. д.)

59. mode of life образ жизни

E.g. Towards the end of his life Mark Twain grew more and more disillusioned and dissatisfied with the American mode of life.

SPEAKING ABOUT CHARACTERS

1. character литературный герой

personage персонаж

character характер; характерные черты

E.g. The author introduces all his characters in the first chapter.

E.g. S. Maugham's stories are profound psychological studies in (of) character.

2. hero, protagonist главный герой; герой, типичный для

central (main, principal) character типичный для данного писателя

heroine героиня

3. heroes, good (virtuous) characters положительные герои

villains, bad (evil) characters отрицательные герои

4. women characters женские образы

men characters мужские образы

5. contrasting characters контрастирующие

(противоположные)

E.g. Dorian Grey is influenced by two men with sharply contrasting characters: Basil

Hallward and Lord Henry Wotton.

6. to bring in (to introduce) a lot of (very вводить очень много (мало) персонажей

few) characters

7. characterization искусство описания литературного

героя

character-drawing

methods of character drawing applied by the author-

direct characterization indirect прямое описание героя, опосредственное

characterization описание героя

8. to give (to write) a character- раскрыть образ Онегина (Базарова и

т.д.)

sketch/character-study of a character

(Onegin, Bazarov, etc)

9. to draw (portray) character truthfully, with convincing strokes
правдоподобно, убедительно

to present (depict, portray) a character (truthfully, convincingly)
изображать героя (правдоподобно, убедительно)

a realistic representation of a character
реалистическое изображение героя

10. to create a (vivid, sinking, true-to-life) character
образ создать яркий (реалистический)

E.g. A highly original playwright who has a knack for creating vivid and striking characters Tennessee Williams is chiefly concerned with human nature, personal emotions, the crisis of personality.

11. the character is merely sketched in schematic character
образ дан схематически схематический (неживой) образ

12. the author shows the development of the character
автор дает образ в развитии

13. the author uses the leading character as a medium to express his views
главный герой является выразителем взглядов автора

14. negative traits/features
отрицательные черты в характере героя

light-minded; selfish; deceitful; sly; envious
легкомысленный, эгоистичный, лживый,

idle; greedy; merciless, pitiless; immoral wicked; heartless; cruel; sinister
лицемерный, хитрый, завистливый, ленивый, жадный, безжалостный, безнравственный, испорченный,

unscrupulous; conceited; vain; sly, etc.
бессердечный, жестокий, злой, неразборчивый в средствах, самодовольный, тщеславный, пустой, лицемерный, хитрый и т.д.

E.g. The reader dislikes Strickland as human being: he is selfish, cruel, pitiless and cynical. Extremes individualism, egoism, egoism, an ability never to give themselves away, contempt for everything foreign, a strong sense of property and money-worship, these are the most characteristic features of the Forsyte clan.

Basil Hallward is kind, generous, honest, humane.

15. to be a symbol
быть символом
to be symbolic
быть символическим

E.g. Mr. Dombey is the symbol of all that was

Глава 3. ОРГАНИЗАЦИЯ САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТОВ

Активная самостоятельная работа студентов является одной из предпосылок эффективного усвоения теоретического материала и развития творческого подхода к учебному процессу, необходимому для будущего преподавателя. Для самостоятельной подготовки к итоговой аттестации студентам предлагается список специальных вопросов по отдельным проблемным вопросам курса и список литературы для их подготовки. Курс предполагает выполнение студентами коллективных проектов в целях выработки практических навыков стилистического анализа текстов, подготовку докладов по отдельным теоретическим вопросам.

3.1. Материал для самостоятельной работы по курсу «Интерпретация художественного текста»

I. Sosnovskaya V.B. Analytical Reading. M., 1974

1. Language the Medium of Literature, (p 5-9)
2. Meanings of Linguistic Units
 - a) denotative Meaning of a Word
 - b) connotative Meaning of a Word (p 9-11)
3. Verbal and Supraverbal Layers of the Literary Text (p 25-27)
4. Principles of Poetic Structure (p 25-32)
5. Components of Poetic Structure (Literary Image, Theme and Idea Plot Structure Composition) (p 34-41)
6. Style in Imaginative Literature (p 70-74)

II Кухаренко В.А. Интерпретация текста. Л., 1979

1. Образная природа художественного Текста (стр. 12-52)
2. Типы изложения (стр. 65-92)
3. Эксплицитность-имплицитность (p 92-112)

III. Кухаренко В.А. Интерпретация Текста. Л., 1979

3.2. Тексты для самостоятельной интерпретации

1. Caldwell E. (stories) Wild Flowers (Sosnovskaya Analytical Reading) (p.130-136)
2. Cronin A.J. The Citadel (p. 76-78)
3. Cronin A.J. Shannon's Way Chapter IX.
4. Dickens Ch. Little Don-it
5. Dreiser Th. Jennie Gerhardt (p. 69-71).
6. Durrell G. A Bushel of Learning (School Stories)

7. Galsworthy J. In Chancery part 3. Ch. 12 (p.243-245)
8. Galsworthy J. The Man of Property (Irene's Return)
9. Hemingway E. (stories) Cat in the Rain, A Canary for One
10. Kipling R. Lippeth (Short Stories)
11. Kipling R. The Gardener (p.336-337)
12. Kipling R. The Gardener (p.334-336) (Short Stories)
13. Mansfield C. Sixpence
14. Maugham, W.S. The Moon and Sixpence Ch.39 (p.109-112)
15. Maugham, W.S. The Moon and Sixpence (p.43-45)
16. Maugham, W.S. The Razor's Edge. Ch.5
17. O. Henry. The Last Leaf.
18. Priestley, J.B. Angel Pavement (p. 32-34),
(p. 69-71) (p.88-90) (p.133-134)
19. Thackeray, W. Vanity Fair (part I, Ch. IX) Family Portraits
20. Thackeray W Vanity Fair (A Rescue and a Catastrophe)

3.3. Методические рекомендации для студентов-заочников по написанию контрольных работ (рефератов)

Чтобы написать контрольную работу (реферат) студенты-заочники должны ориентироваться на программу по данному курсу, перечень тем контрольных работ (рефератов), использовать основную и дополнительную литературу, список которой дается в программе по курсу.

Студенты свободно выбирают любую тему контрольной работы или реферата, а также имеют полное право предложить свою собственную тему. В этом случае необходима обязательная консультация с преподавателем.

Требования к контрольной работе (реферату).

Объем работы – в пределах 15 страниц (15 страниц машинописного текста через 1,5 интервала).

В работе должен быть: титульный лист, небольшой план и список использованной литературы. На титульном листе печатается наименование учебного заведения, института, специальности, фамилия и инициалы автора, тема реферата или контрольной работы, год написания.

План работы может быть самым разнообразным. Он зависит от темы реферата), но, тем не менее, следует выделить 2-4 раздела, а если возникает необходимость, то и соответствующие параграфы внутри разделов (глав).

В конце реферата необходимо указать список использованной литературы с точными выходными данными (фамилия, инициалы автора (авторов), название книги, статьи, сборника и т.п., место и год издания). Для журнальных статей название журнала. Для использованных цитат необходимо указывать все выше отмеченные данные и страницы цитируемого издания.

ГЛАВА 4. ПРИМЕРНЫЙ ПЕРЕЧЕНЬ ЗАЧЕТНЫХ ВОПРОСОВ

1. Задачи и связь интерпретации текста с другими дисциплинами.
2. Теория текста и различные определения термина «текст». Функции текста.
3. Типы текстов. Текст как целостная структура.
4. Эстетические принципы поэтической структуры текста.
5. Компоненты поэтической структуры текста.
6. Общее понятие об уровнях текста и их взаимодействиях.
7. Композиция художественного текста.
8. Принципы построения художественного текста.
9. Теория образа. Структура образа. Функции образа.
10. Художественная деталь. Функции детали. Связь детали с ведущей идеей текста.
11. Микро – макро элементы художественного произведения. Их взаимосвязь и структура.
12. Различные теории и определения контекста.
13. Типы контекстов. Микро – макро контекст.
14. Импликация и подтекст. Глубинный уровень текста как источник импликации.
15. Различные типы выдвигания: эффект обманутого ожидания.
16. Конвергенция как тип выдвигания.
17. Различные подходы к проблеме интерпретации художественного произведения.
18. Архитектоника художественного произведения.
19. Теория точки зрения повествования.
20. Способы введения авторской речи и речи персонажей.
21. Не собственно - прямая речь. Внутренний монолог.
22. Точка зрения повествования.

Рекомендуемая литература

Основная

1. Арнольд И.В. Стилистика современного языка (стилистика

- декодирования).- Л., 1981.
2. Арнольд И.В. Интерпретация художественного текста в языковом ВУЗе.- Л., 1981
 3. ВандриесЖ. Язык. -М., 1937
 4. Гальперин И.Р. Информативность единиц языка. -М., 1974
 5. Гальперин И.Р. Очерки по стилистике английского языка.- М., 1958.
 6. Кухаренко В.А. Интерпретация текста. (Учебные пособие для студентов). -Л., 1978
 7. Ларин Б.А. Эстетика и язык писателя. -Л., 1974
 8. Левицкий Ю.А. Структура связного текста. -Пермь, 1978
 9. Лотман Ю.М. Структура художественного текста. -М., 1970
 10. Одинцов В.В. Стилистика текста. -М., 1980
 11. Одинцов В.В. Стилистика художественной речи. Л., 1975 выпуск 2. Тураева З.Я. Лингвистика текста. М., 1986
 12. Akhmanova O.S. Linguostylistics. Theory and Method. M., 1969
 13. Galperin I.R. An Essay in Stylistic analysis. M., 1978
 14. Korkin A. The Technique of Stylistic Analysis. M., 1970
 15. Kukharenko V.A. Seminars in Style. M., 1971
 16. Screbnev Y.M. Fundamentals of English Stylistics. M., 1994
 17. Sosnovskaya. Analytical Reading. M., 1974

Дополнительная

1. Аджиева У.Ю., Гарамова В.А. Методическая разработка по интерпретации художественного текста.- Махачкала, 2002.
2. Аджиева У.Ю., Магамдаров Р.Ш. и др. Методическая разработка по филологическому анализу текста.- Махачкала, 2003.
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4. Баранникова Т.Б. Обучающие тесты по стилистике английского языка. - Махачкала, 1987.
5. Винокур Т.Г. Закономерность стилистического использования языковых единиц. - М., 1980.
6. Наер В.Л. К описанию функционально-стилевой системы современного английского языка. // Лингвостилистические особенности научного текста. - М., 1981,с.3-13.
7. Наер В.Л. Конспект лекций по стилистике английского языка (Спецкурс: Язык газеты как функциональный стиль). - М., 1976.

8. Орлов Г.А. Современная английская речь. - М., 1991.

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