

**Приложение 1 к РПД Лингвостилистический анализ текста**  
**44.03.05 Педагогическое образование**  
**(с двумя профилями подготовки)**  
**Направленность (профили) Английский язык.**  
**Немецкий язык**  
**Форма обучения – очная**  
**Год набора - 2023**

**МЕТОДИЧЕСКИЕ УКАЗАНИЯ ДЛЯ ОБУЧАЮЩИХСЯ ПО ОСВОЕНИЮ**  
**ДИСЦИПЛИНЫ (МОДУЛЯ)**

1.	Кафедра	Иностранных языков
2.	Направление подготовки	44.03.05 Педагогическое образование (с двумя профилями подготовки)
3.	Направленность (профили)	Английский язык. Немецкий язык
4.	Дисциплина (модуль)	Лингвостилистический анализ текста
5.	Форма обучения	очная
6.	Год набора	2023

## **I. Методические рекомендации**

### **1.1 Методические рекомендации по организации работы студентов во время проведения лабораторных занятий**

Составитель рекомендует студенту прежде всего ознакомиться с программой курса, составить представление о его целях и задачах, о характере, объеме и тематическом спектре материала, подлежащего усвоению, об уровне сформированности практических навыков и умений анализа художественного текста, которые ожидаются в качестве результата работы над курсом. Планы лабораторных занятий следует изучить заблаговременно. Готовясь к определенному занятию, следует, прежде всего, изучить его план, и проработать рекомендуемую литературу, а затем выполнить задания.

В данном разделе (начиная с лабораторного занятия 3) представлены вопросы для подготовки студентов к обсуждению в аудитории ряда рассказов английских и американских авторов. Тексты могут быть найдены в источниках, упомянутых в пособии «Анализ художественной прозы на английском языке: методическое пособие», сост. А. В. Копылов. – Мурманск: МГПУ, 2009. При этом, поскольку речь идет о классических образцах английской и американской новеллистики XX века, представляется возможным использование и любых других изданий, а также публикаций данных текстов в сети Интернет. Предложенные вопросы и задания рассчитаны только на подготовку студентов к аудиторному обсуждению рассказов и не должны рассматриваться как готовые планы для написания студентами законченного варианта анализа.

### **1.2 Методические рекомендации по созданию плана анализа текста**

Лингвостилистический анализ художественного текста в типичном случае должен отражать следующие аспекты:

1. Краткое содержание текста (5-10 предложений).
2. Тема и основная идея текста.
3. Основные средства и способы художественного выражения идеи текста (обсуждаются в соответствии с особенностями конкретного текста).
  - 3.1. Точка зрения, фигура и речевая партия рассказчика. Тропы, фигуры речи, иные средства создания речевой партии рассказчика.
  - 3.2. Основные особенности композиции и архитектоники текста.
  - 3.3. Особенности организации художественного времени и пространства.
  - 3.4. Характеристика важнейших персонажей (портрет, отношения с другими персонажами, речевая характеристика и т.д.). Выразительные средства и стилистические приемы, использованные автором для создания образов персонажей.

3.5. Характеристика иных художественных образов текста (природа, значимые предметы и т.п.). Выразительные средства и стилистические приемы, использованные автором для создания анализируемых образов.

3.6. Иные художественно значимые особенности текста. Общие особенности стиля автора.

4. Заключение.

### **1.3 Методические рекомендации по подготовке презентации**

Алгоритм создания презентации

1 этап – определение цели презентации

2 этап – подробное раскрытие информации,

3 этап - основные тезисы, выводы.

Следует использовать 10-15 слайдов. При этом:

- первый слайд – титульный. Предназначен для размещения названия презентации, имени докладчика и его контактной информации;

- на втором слайде необходимо разместить содержание презентации, а также краткое описание основных вопросов;

- все оставшиеся слайды имеют информативный характер.

Обычно подача информации осуществляется по плану: тезис – аргументация – вывод.

*Требования к оформлению и представлению презентации:*

1. Читабельность (видимость из самых дальних уголков помещения), текст должен быть набран 24-30-ым шрифтом.

2. Четко и ясно структурированная информация.

3. Наличие коротких и лаконичных заголовков, нумерованных списков.

4. Каждому положению следует отвести отдельный абзац.

5. Главную идею рекомендуется излагать в начале абзаца.

6. Полезно использовать табличные формы представления информации (также диаграммы, схемы) для иллюстрации важнейших фактов, что дает возможность представлять материал компактно и наглядно.

7. Графика должна органично дополнять текст.

8. Выступление с презентацией длится около 10 - 12 минут.

### **1.4. Методические рекомендации по подготовке к сдаче зачета**

Лингвостилистический анализ художественного текста на зачете должен отражать следующие аспекты:

1. Краткое содержание текста (5-10 предложений).

2. Тема и основная идея текста.

3. Основные средства и способы художественного выражения идеи текста.

4. Художественно значимые особенности текста. Общие особенности стиля автора.

5. Заключение.

## **II. Планы лабораторных занятий**

### **Тема 1. Е. Hemingway, *The Capital of the World***

**План:**

1. Краткое содержание текста.

2. Комментирование вызвавших затруднения фрагментов.

3. Тема и идея текста. «Точка зрения». Фигура повествователя.

4. Композиция и архитектоника. Особенности организации художественного времени и пространства.

5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.

6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.

7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 14 – 15]; [2, с. 150 – 190, 217 – 274].

**Вопросы для самоконтроля:**

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than seven sentences.
3. Analyse the composition and plot structure of the story. Discuss their role in the poetic structure of the story as a whole.
  - 3.1. Identify the elements of the plot structure.
  - 3.2. What role does the principle of contrast play in the composition of the story? (Give a detailed and motivated answer.)
  - 3.3. What effect do you think the author achieves by making the exposition unusually prolonged?
  - 3.4. In what ways are the characters of those staying at the Pension Luarca introduced in the exposition and treated elsewhere in the story?
    - 3.4.1. How many paragraphs are devoted to the matadors, picadors, etc.?
    - 3.4.2. How are these paragraphs arranged?
    - 3.4.3. What effect do you think is created by characterising some of the guests through one central feature and by referring to them later with the help of recurrent descriptive phrases, e. g. ‘...who drank too much’, ‘...who was ill’? (Give a detailed and motivated answer.)
  - 3.5. How is the effect of retardation created in the story? Why do you think the author resorts to this effect? (Give a detailed and motivated answer.)
  - 3.6. What are the syntactical features of the climactic scene that make it rhythmically different from the adjacent parts of the text? What effect is achieved in this way? (Give a detailed and motivated answer.)
  - 3.7. What effect do you think is created by the ending of the story?
4. Analyse the characters of Paco and Enrique.
  - 4.1. In what way is the Spanish joke the story opens with relevant to Paco’s characterisation?
  - 4.2. Comment on the description of Paco’s appearance, his background, his attitude to Madrid and his job. (Give a detailed and motivated answer, paying special attention to the tropes and figures of speech used by the author.)
    - 4.2.1. What general impression is created by these aspects of his personality?
    - 4.2.2. What key-word is central to the understanding of Paco’s character?
  - 4.3. In what ways is Enrique opposed to Paco? (Give a detailed and motivated answer.)
    - 4.3.1. Comment on Paco’s passion for bull-fighting. Pay special attention to the descriptions of Paco’s and Enrique’s “exercises”.
    - 4.3.2. In what ways are the boys’ attitudes to these exercises different? How is this difference shown by the author?
  - 4.4. Comment on the boys’ discussion of fear. Analyse in this context the description of Paco’s imaginary bull-fights. What do you think gave Paco confidence that he could do the same in real life? (Give a detailed and motivated answer.)
  - 4.5. Analyse the scene of Paco and Enrique’s mock bull-fight.
    - 4.5.1. Why do you think the author interrupts the description of Enrique’s preparations to give the reader a lengthy account of what the other characters of the story were doing at that moment? What effect is created in this way?
    - 4.5.2. What features of the description of the mock bull-fight itself make it possible to claim that Paco’s courage in it was real? (Give a motivated answer. NB: Courage is one of the recurrent themes in E. Hemingway’s work. What aspects of this theme are relevant to this story? What dimension of courage is explored here?)
    - 4.5.3. What features of the description reflect Paco’s perception of the mock bull-fight?

- 4.5.4. Compare this scene with the reminiscences of the “matador who was a coward” (p. 262). Comment on the parallel and contrasting features of the two scenes. What conclusions can be drawn as the result? (Give a detailed and motivated answer.)
5. Discuss the opposition of Madrid and the Spanish “provinces”.
- 5.1. Comment on the title of the story.
- 5.2. What is Paco’s attitude to Madrid? (Sum it up as precisely as you can.)
- 5.3. What attitude to the capital is prevalent among the characters of the story? (NB: To answer this question, it may be useful, among other things, to analyse the conversation of the two priests on p. 263.)
- 5.4. What leitmotif of the story is the image of Madrid associated with?
6. Speak on the other leitmotifs of the story.
7. What are the means of creating local colour?
8. Define the central theme and message of the story.

## **Тема 2. W. Faulkner, *Carcassonne***

### **План:**

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитектоника. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 16 – 17]; [2, с. 150 – 190, 217 – 274].

### **Вопросы для самоконтроля:**

1. Read the story carefully, consulting dictionaries, encyclopaedias and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than seven sentences.
3. If you are familiar with any interpretations of this story by scholars or literary critics, formulate briefly the essential points of the interpretation(s) in question and prepare to discuss them with other students.
4. What elements of the ‘stream of consciousness’ technique can be found in the story? What general effect do you think is achieved with the help of this technique? (Give a detailed and motivated answer.)
5. Why do you think the main character is anonymous?
6. Speak on the main character’s personality, focusing specifically on his poetic pursuits and his view of poetry. (Give a detailed and motivated answer, paying special attention to the tropes and figures of speech used by the author. Remember to analyse in this context the author’s method(s) of characterisation, as well as the specific images associated with poetry.)
- 6.1. What can be said about the other characters’ attitudes to him and his poetry?
- 6.2. What is the main character’s social status?
7. Analyse the imagery employed by the author with reference to sleeping and dreaming. Identify the tropes and figures of speech used. Comment on the significance of this imagery in the context of the whole story. (Give a detailed and motivated answer.)

8. The story contains two opposed sets of images, characters, concepts, etc., associated with the spiritual and the material respectively. List such items as fully and carefully as you can, trying to arrange them in the form of oppositions, e. g.

THE SPIRITUAL	THE MATERIAL
“that part [of him] which suffered neither insects nor temperature”; the “part [that was] neither flesh nor unflesh”	“his skeleton”
The Middle Ages	modern civilisation
Crusaders: Tancred, Bouillon; crusades	Mrs. Widdrington; the Standard Oil Company
chivalry	ownership
the crusaders’ horses (steeds)	? – <i>Supply the counterpart</i>
Etc.	Etc.
Etc.	Etc.

Discuss each opposition or group of related oppositions on your list in terms of their relevance to the understanding of the author’s view of the underlying opposition of the spiritual vs. the material.

9. What role do you think mediaeval imagery and allusions to the crusades, in particular, play in the story besides contributing to the creation of the oppositions mentioned above? Account for the wealth of such images in the text and, at the same time, for what appears to be their relative lack of variety. (Give a detailed and motivated answer.)

10. Suggest an interpretation of the title. What events of mediaeval history is the city of Carcassonne associated with? Are any of these events in any way relevant to the understanding of the story’s central opposition of the spiritual vs. the material? (Give a detailed and motivated answer.)

11. Define the central theme and message of the story.

### Тема 3. W. Saroyan, *The Crazy Lady in the Red Bikini*

#### План:

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитектоника. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 18 – 19]; [2, с. 150 – 190, 217 – 274].

#### Вопросы для самоконтроля:

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than five sentences.
3. Discuss the point of view. Define the type of narrator. How does the choice of this narrator affect the presentation of the action and the characters? (Give a detailed and motivated answer.)
4. Analyse the composition and plot structure of the story.
  - 4.1. How many scenes (episodes) does the story fall into?
  - 4.2. Account for their sequence and arrangement. If possible, define them in terms of elements of plot structure.
  - 4.3. What role does the device of framing play in the composition of the story?
  - 4.4. What features of the composition of this short story are generally typical of W. Saroyan?

5. Discuss the narrator's relations with his son. (Give a detailed and motivated answer.)
  - 5.1. What details, means of speech characterisation, specific tropes and figures of speech, etc. serve to reveal their attitude to each other?
  - 5.2. What kind of family is theirs and how do they feel about it? (Give a detailed and motivated answer.)
  - 5.3. Why do you think their conversation centres on the subject of marriage? Who takes the initiative in discussing it? Is the subject treated seriously or humorously and what features of the conversation reflect this tone?
6. What role does the theme of war play in their conversation and in the story as a whole? (Give a detailed and motivated answer.)
  - 6.1. How is this theme introduced? Why do you think Joe chose A. J. P. Taylor's *Origins of the Second World War* as a gift to his father?
  - 6.2. How do the two characters' attitudes to the Second World War differ? Account for the difference.
7. Interpret the final dialogue between Joe and his father and the closing paragraph of the story. (Give a detailed and motivated answer.)
8. Sum up the most important traits of character of Joe and his father.
9. Analyse the portrayal of the "crazy lady". (Give a detailed and motivated answer.)
  - 9.1. What means of characterisation does the author employ? (Comment on the specific details, speech characterisation, tropes and figures of speech, etc.)
  - 9.2. Does the author resort to the grotesque in portraying her? Motivate your answer.
10. What role does the theme of Americans in Europe play in the story? How does the author treat this theme (humorously; satirically; as a tragic collision, etc.)? (Give a detailed and motivated answer.)
11. Comment on the character of the 'Heidelberg man'.
  - 11.1. What theme(s) and/or leitmotif(s) of the story is he associated with? What is his role in this respect?
  - 11.2. Comment on the means used by the author to portray him, paying special attention to the tropes and figures of speech.
12. Define the central theme(s) and message of the story.

#### **Тема 4. W. S. Maugham, *The Four Dutchmen***

##### **План:**

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитектоника. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 20 – 21]; [2, с. 150 – 190].

##### **Вопросы для самоконтроля:**

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than seven sentences.
3. Discuss the point of view. (Give detailed and motivated answers.)

- 3.1. Define the type of narrator. How does the choice of this point of view affect the presentation of the setting, the action and the characters?
- 3.2. Characterise the narrator in detail. What are the elements of the story (e. g., the narrator's comments, certain details, etc.) that enable the reader to form an opinion of the narrator's character and, to some extent, even of his background?
4. Analyse the composition and plot structure of the story.
  - 4.1. How many parts does the story fall into? If possible, define them in terms of elements of plot structure.
  - 4.2. Account for their relative length. What role does the prolonged exposition play in the story?
5. What is the author's tone in this story?
6. Analyse the exposition in detail.
  - 6.1. Analyse the lengthy description of the *Van Dorth Hotel*.
    - 6.1.1. Compare the *Van Dorth* and the *Europe*, paying attention to the details concerning the kind of people who normally stayed there, their pastimes, etc., and to the tropes and figures of speech employed by the author.
    - 6.1.2. Would you describe any epithets used as key words? If so, which one(s)? Account for its/their function in the context of the whole story.
  - 6.2. Comment on the narrator's impressions of the "little islands" in the seas near South-East Asia (p. 276), paying special attention to the tropes and figures of speech used in this part of the text. In what way do you think the narrator's thoughts may be relevant to the understanding of the whole story?
  - 6.3. Analyse the characters of the four Dutchmen. (Give detailed and motivated answers.)
- 7.1. Speak on the device of contrast used in the opening sentence of the paragraph devoted to them on p. 276.
- 7.2. Analyse the tropes, details, etc. that occur in their description.
- 7.3. Discuss their speech characterisation.
- 7.4. What are their dreams of life after retirement and how do these dreams characterise them?
- 7.5. Can you find any key words in the part of the exposition dealing with the Dutchmen?
- 7.6. Comment on their friendship. How is it seen by the local Europeans and by the narrator? Analyse in this context the epithets employed in the closing paragraph of the story.
- 7.7. Sum up the narrator's impressions of the four men.
- 7.8. How does the story of the captain's unfortunate love affair and its tragic finale characterise everyone involved?
8. Analyse the story of the captain's love affair from a stylistic point of view. In what ways is this part of the narrative different from the preceding text? Speak on the effect of suspense created by the author. (Give a detailed and motivated answer.)
9. Does the author resort to foreshadowing anywhere in the story? Give a motivated answer.
10. Define the central theme(s) and message of the story.

### **Занятие 5. Тема 5. D. Barthelme, *Affront***

#### **План:**

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитектоника. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

Литература: [1, с. 24– 25]; [2, с. 150 – 190, 217 – 274].

### **Вопросы для самоконтроля:**

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than ten sentences.
3. Discuss the point of view.
  - 3.1. Define the type of narrator.
  - 3.2. What features of the story do you think are due to this choice of the point of view?
4. Analyse the composition and plot structure of the story. (Give detailed and motivated answers.)
  - 4.1. How many chapters is the story divided into? Comment on the titles of the chapters.
  - 4.2. Comment on the significance of their endings (Peter's conjuring tricks and the way they are received by the other characters).
  - 4.3. Can every chapter be regarded as a separate episode? Why?/Why not?
  - 4.4. Characterise the arrangement of the chapters.
  - 4.5. Identify the elements of the story's plot structure. Is it closed or open?
5. Analyse the arrangement of the episodes in time. (Give a detailed and motivated answer.)
6. Comment on the role and types of implication in this short story and discuss the ways in which it is created. (Give a detailed and motivated answer.)
7. Analyse the characters of the narrator and his wife. (Give detailed and motivated answers.)
  - 7.1. In what ways does the author reveal the feelings of the narrator to the reader?
  - 7.2. Comment on the narrator's relations with his wife.
    - 7.2.1. Speak on the specific means (details, speech, tropes, etc.) employed by the author to portray them.
    - 7.2.2. What role do Cecilia's poem and diary play in this respect?
    - 7.2.3. Comment on her affair with Dan, paying special attention to the tropes and figures of speech used by the author. Why do you think she does not leave Peter in spite of what seems to be her dissatisfaction with at least some aspects of their relationship and her affairs with other men?
    - 7.2.4. Speak on Peter's attitude to his wife's artistic pursuits and love affairs, paying special attention to the tropes and figures of speech used by the author.
8. Analyse the character of Dan. (Give detailed and motivated answers.)
  - 8.1. What details of his appearance and behaviour, elements of speech characterisation, tropes, etc. do you find to be particularly revealing?
  - 8.2. Comment on his occupation and his art.
9. Analyse the author's treatment of the themes of modern art and bohemian life style. (Give detailed and motivated answers, paying special attention to the tropes and figures of speech used by the author.)
  - 9.1. What do you think is the author's attitude to them?
  - 9.2. Does he resort to the grotesque in dealing with these subjects?
10. Define the central theme(s) and message of the story.

### **Тема 6. J. Joyce, *Eveline***

#### **План:**

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитектоника. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.



## 10. Представление анализа текста.

### Примечания

A) *Derevaun seraun*. (Irish Gaelic, distorted) The end of pleasure is pain.

[Гениева Е. Ю. Комментарии / Джойс Дж. Дублинцы. Портрет художника в юности. – На англ. яз. – М.: Прогресс, 1982. – С. 464.]

B) J. Joyce's short stories often have endings written in a manner that is distinct from the rest of the story in terms of rhythm and emotional tone. Such endings are sometimes called *epiphanies* (cf. Greek *επιφάνεια* 'revelation') and their main function is believed to be that of revealing some essential truth about a character or a situation in the story.

[Гениева Е. Ю. Джеймс Джойс (предисловие) / Джойс Дж. Дублинцы. Портрет художника в юности. – На англ. яз. – М.: Прогресс, 1982. – С. 14–15.]

*Литература:* [1, с. 26 – 27]; [2, с. 150 – 190, 217 – 274].

### Вопросы для самоконтроля:

1. Read the story carefully, consulting dictionaries, encyclopaedias and reference books whenever you encounter lexical units or any other items that are not entirely familiar. You may also find it a good idea to study the commentary on the story compiled by Ye. Yu. Geniyeva mentioned above in the 'Notes'.

2. Summarize the contents of the story, preferably in no more than seven sentences.

3. Comment on the role of key words and leitmotifs as means of revealing the central theme of the story. (Give a detailed and motivated answer.)

3.1. Identify the key words and leitmotifs in question.

3.2. Formulate your hypothesis concerning the central theme.

4. Discuss the point of view and focalization.

4.1. Define the type of narrator.

4.2. In what ways does the author introduce Eveline's view of the situation and the characters and how does he reveal her conflicting feelings to the reader?

5. Analyse the character of Eveline. (Give detailed and motivated answers, paying special attention to the tropes and figures of speech used by the author.)

5.1. Define the most fundamental traits of her character. Speak on the specific means (details, speech characterisation, her attitude to the other characters and their attitudes to her, tropes and figures of speech, etc.) employed by the author to portray her.

5.2. What do her reminiscences contribute to her characterisation?

5.3. Comment in this context on the temporal arrangement of the story.

5.4. Account for the influence that the tragic fate of Eveline's mother has on Eveline's life.

5.5. Why do you think Eveline in the end (that is in the 'epiphany' of this story) finds herself unable to leave home?

6. Discuss the character of Eveline's father and the means used to portray him. (Give a detailed and motivated answer, paying special attention to the tropes and figures of speech used by the author.)

7. Analyse the character of Frank. (Give a detailed and motivated answer, paying special attention to the tropes and figures of speech used by the author.)

7.1. What do you think are the most important traits of his character? Comment on the means of characterisation employed by the author.

7.2. Do you think Frank was likely to make Eveline a good husband?

8. What role does the principle of contrast play in the story? Identify the main contrasts and define their functions. (Give a detailed and motivated answer.)

9. Analyse the composition of the story. Comment on the significance of the ending. (Give a detailed and motivated answer.)

10. Comment on the role of implication in this short story and discuss the ways in which it is created.

11. What features of the author's style does this story exemplify?

12. Define the central theme and message of the story.

## Тема 7. Katherine Ann Porter, *He*

### План:

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитекtonика. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 28]; [2, с. 150 – 190].

### Вопросы для самоконтроля:

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than six sentences.
3. Analyse the composition and plot structure of the story.
  - 3.1. How many parts (episodes) can the story be divided into?
  - 3.2. If possible, define them in terms of elements of plot structure.
4. What is the author's tone in this story?
5. What features of the author's style does this story exemplify?
6. Analyse the portrayal of the Whipple family. (Give detailed and motivated answers, paying special attention to the tropes and figures of speech used by the author.)
  - 6.1. What was their social status?
  - 6.2. How does the author make it clear to the reader that Mrs. Whipple had some social ambitions and believed that her husband was not doing enough to improve their situation?
  - 6.3. In what ways was one of the children special?
  - 6.4. Why do you think this child is always referred to as *He*?
  - 6.5. How did the members of the Whipple family feel about Him and His problem? Did they perceive Him as a nuisance or as a child in need of special care? Did they differ from each other in terms of their attitude to Him?
  - 6.6. Why was Mrs. Whipple so careful to show everyone that she was doing her duty as a mother?
  - 6.7. Do you think she was genuinely concerned about her sick child's wellbeing? Identify and interpret the episodes where her attitude to Him is revealed with particular clarity. Pay special attention to the relevant details, speech characterisation, tropes and figures of speech, etc.
  - 6.8. Why do you think He was repeatedly made to do dangerous jobs and placed in perilous situations?
  - 6.9. Do you agree that He was incapable of feeling pain or realising the danger of the situations He found himself in? What means does the author employ to show it to the reader? Interpret the closing scene of the story.
7. Define the central theme(s) and message of the story.

## Тема 8. Barstow, *Freestone at the Fair*

### План:

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитекtonика. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.

6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 29 – 30]; [2, с. 150 – 190].

**Вопросы для самоконтроля:**

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than ten sentences.
3. Discuss the point of view and focalisation.
  - 4.1. Define the type of narrator.
  - 4.2. Are all the characters and events shown exclusively from the narrator's point of view?
  - 4.3. If not, through whose eyes are some of the characters and situations in the story seen? What means and devices does the author employ to introduce this character's view? What effect is achieved thereby?
5. What is the tone of the story? How does the author create it? (Give a detailed and motivated answer.)
6. Analyse the arrangement of events in time.
7. Analyse the character of Percy Freestone. (Give detailed and motivated answers, paying special attention to the tropes and figures of speech used by the author.)
  - 7.1. What kind of person is Percy Freestone?
  - 7.2. What method of characterisation does the author resort to in this case?
    - 7.2.1. Comment on Mr. Freestone's relations with his wife, his colleagues and Charlie Lofthouse.
    - 7.2.2. Speak on the specific means (details, tropes and figures of speech, etc.) employed by the author to depict these relations, pay special attention to speech characterisation.
    - 7.2.3. What role do Mr. Freestone's thoughts about the prophecy play in revealing his character to the reader?
    - 7.2.4. Interpret the ending of the story. What effect does the author achieve by leaving it somewhat uncertain?
- 1 Analyse the character of Charlie Lofthouse. (Give detailed and motivated answers, paying special attention to the tropes and figures of speech used by the author.)
  - 8.1. What kind of person is Charlie?
  - 8.2. What method of characterisation does the author resort to in this case?
    - 8.2.1. What details of his appearance and behaviour, elements of speech characterisation, tropes, etc. do you find to be particularly revealing?
    - 8.2.2. Comment on the contrast between the two men.
9. Analyse the character of Mrs. Freestone. (Give detailed and motivated answers, paying special attention to the tropes and figures of speech used by the author.)
  - 9.1. What are her most important character traits? What means does the author use to portray her?
  - 9.2. What role does she play in the story?
  - 9.3. Compare her with her husband.
10. Analyse the composition and plot structure of the story.
  - 10.1. What role do they play in keeping the reader interested and amused?
  - 10.2. Can you identify any specific methods / techniques that the author uses to achieve this effect?
11. Define the central theme(s) and message of the story.

## Тема 9. James Aldridge, *Endurance for Honour*

### План:

1. Краткое содержание текста.
2. Комментирование вызвавших затруднения фрагментов.
3. Тема и идея текста. «Точка зрения». Фигура повествователя.
4. Композиция и архитектоника. Особенности организации художественного времени и пространства.
5. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
6. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
7. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
8. Особенности авторской манеры повествования.
9. Подготовка плана анализа текста.
10. Представление анализа текста.

*Литература:* [1, с. 31]; [2, с. 150 – 190].

### Вопросы для самоконтроля:

1. Read the story carefully, consulting dictionaries and reference books whenever you encounter lexical units or any other items that you do not find entirely familiar.
2. Summarize the contents of the story, preferably in no more than seven sentences.
3. Study the commentary.
4. Analyse the composition and plot structure of the story. (Give detailed and motivated answers.)
  - 4.1. Is it a character short story, an action short story or a story of the so-called ‘mixed type’, and what features of the composition do you think are due to this?
  - 4.2. How many narrative planes can be identified in the text?
  - 4.3. How are they correlated to each other? (Among other things, pay attention to the temporal arrangement of the text and study carefully the part of the story that relates the main stages of P. Alwyn’s life and analyse the way they are correlated to the four days spent in the desert. [NB: This technique is sometimes described as the ‘counterpoint’ principle / ‘counterpoint’ narrative, although the term does not seem to be universally accepted.] Pay special attention to the tropes and figures of speech used by the author.)
  - 4.4. What effect do you think is achieved thanks to the interplay between the narrative planes?
  - 4.5. Interpret the interrogation scene and the ending of the story.
5. What role does represented speech play in the characterisation of Peter Alwyn?
  - 5.1. What types of represented speech can be found in the story?
  - 5.2. What effect is created with their help? (You may find it a good idea to analyse in this context the point of view / the type of narrator and the effect of focalisation, too.)
6. What other means of characterisation does the author employ? What aspects of Peter Alwyn’s character are revealed thanks to them? (Give a detailed and motivated answer, paying special attention to the tropes and figures of speech used by the author.)
7. What is the tone of the story?
  - 7.1. How does the author create it?
  - 7.2. Does the tone change as the story progresses?
8. Comment on the title of the story.
9. Define the central theme(s) and message of the story.

## **Тема 10. Самостоятельный анализ текста по указанию преподавателя**

Представление самостоятельно подготовленного анализа текста, предложенного преподавателем, по следующему плану.

### **План:**

1. Краткое содержание текста. Тема и идея текста.
2. «Точка зрения». Фигура повествователя.
3. Композиция и архитектура. Особенности организации художественного времени и пространства.
4. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
5. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
6. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
7. Особенности авторской манеры повествования.

*Литература:* [2, с. 150 – 315].

## **Тема 11. Самостоятельный анализ текста по выбору студента**

Представление самостоятельно подготовленного анализа текста, выбранного самим студентом, по следующему плану.

### **План:**

1. Краткое содержание текста. Тема и идея текста.
2. «Точка зрения». Фигура повествователя.
3. Композиция и архитектура. Особенности организации художественного времени и пространства.
4. Образы персонажей. Языковые и неязыковые средства характеристики персонажей.
5. Иные образы, значимые для понимания текста. Языковые средства и стилистические приемы их создания.
6. Тон повествования, настроение персонажей, общая атмосфера текста. Языковые средства и стилистические приемы их создания.
7. Особенности авторской манеры повествования.

*Литература:* [2, с. 150 – 315].