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ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ТЕКСТА  
УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС ПО ДИСЦИПЛИНЕ  
для специальности 031001 «Филология»

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Учебно-методический комплекс по дисциплине «Лингвистический анализ текста» для студентов специальности 031001 «Филология» - Благовещенск: Амурский гос. ун-т, 2007.

Предлагаемый учебно-методический комплекс содержит учебную программу по дисциплине, тематический план, образцы выполнения заданий, контрольные требования к зачету.

Амурский государственный университет, 2007

## **ПРОГРАММА ДИСЦИПЛИНЫ, СООТВЕТСТВУЮЩАЯ ТРЕБОВАНИЯМ ГОСУДАРСТВЕННОГО ОБРАЗОВАТЕЛЬНОГО СТАНДАРТА**

Дисциплина «Лингвистический анализ текста» входит в блок ФТД.00 государственного образовательного стандарта высшего профессионального образования для специальности 031001 «Филология».

В соответствии с учебным планом специальности данная дисциплина рассчитана на 126 часов практических аудиторных занятий и 126 часов самостоятельной работы студентов. Общее количество часов – 252. Изучается данный предмет в 6 –9 семестрах. Форма итогового контроля знаний студентов – зачет (6 – 9 семестры).

### **РАБОЧАЯ ПРОГРАММА**

#### **1.Цели и задачи дисциплины, ее место в учебном процессе.**

*Цель преподавания дисциплины* – научить студентов комплексному анализу текста на основе обобщения и активизации теоретических знаний, полученных в процессе изучения следующих дисциплин: история английского языка, теоретическая фонетика, лексикология, теоретическая грамматика, стилистика.

*Задачи изучения дисциплины:*

1. Научить студентов владеть конкретными приемами лингвистического анализа.

2. Научить студентов как можно полнее воспринимать разнообразную информацию, заключенную в различных текстах: художественных (прозаических и поэтических), публицистических, научных, рекламных и т.д.

*Дисциплины (темы), усвоение которых необходимо при изучении данной дисциплины:*

- Лексикология: лексическое значение слова, системные связи в лексике, морфологическая структура слова и словообразование, фразеологические единицы;
- история английского языка: этимологическая характеристика лексики английского языка;
- стилистика: изобразительно-выразительные языковые средства, функционально-стилистическая стратификация словарного состава;
- грамматика: грамматическая омонимия, проблема соотношения простого и сложного предложений, актуальное членение предложения;
- лингвистика текста: интеграция текстом его компонентов, структура текста, категории текста, единицы текста.

## **2.Содержание дисциплины**

### **НАИМЕНОВАНИЕ ТЕМ, ИХ СОДЕРЖАНИЕ.**

#### ***Лингвистический анализ текста в лексикологическом аспекте.***

Английский текст с точки зрения таких принципиальных для лексикологии вопросов, как лексическое значение слова, системные связи в лексике, морфологическая структура слова, фразеологические единицы, этимологические основы словарного состава английского языка.

При рассмотрении лексического значения слова анализируются типы лексических значений, способы изменения значений, денотативный и коннотативный аспекты лексического значения.

Системный характер словарного состава обнаруживается в распределении слов по некоторым семантическим группам (идеографические, тематические, ассоциативные поля), либо представляющим собой собственно языковые объединения (семантические поля, лексико-семантические группы, синонимические ряды, антонимические пары).

*Морфологический анализ слова* предполагает вычленение в слове морфем – корневых и аффиксальных, и основ, которые могут быть свободными, связанными и изолированными. Данный уровень анализа предполагает и выявление основных способов словообразования: аффиксации, словосложения, конверсии, сокращения, удвоения, чередования, стяжения, обратного словообразования.

*Фразеологические единицы* – субстантивные, адвербиальные, глагольные, междометные. Пословицы и поговорки, составляющие класс коммуникативных ФЕ.

*Этимологическая характеристика лексики* – словарный состав современного английского языка неоднороден: существуют слова исконные и заимствованные, которые могут быть классифицированы как по источнику и эпохе заимствования, так и по способу заимствования.

### ***Лингвистический анализ текста в функционально-стилистическом аспекте.***

Разбор текста в рамках таких тем, как изобразительно-выразительные языковые средства, функционально-стилистическая стратификация словарного состава английского языка.

К *изобразительно-выразительным средствам языка* относятся такие тропы, как *метафора, сравнение, метонимия, эпитет, гипербола, литота, ирония, олицетворение, перифраз, оксюморон, параномазия.*

*Функционально-стилистическая стратификация словарного состава.* Все лексические единицы английского языка могут быть подразделены на стилистически нейтральные (общеупотребительные слова литературного стандарта) и стилистически маркированные (книжно-литературные слова и просторечные слова), сферой употребления которых является разговорно-обиходный стиль речи.

### *Лингвистический анализ текста в грамматическом аспекте.*

Разбор текста проводится по следующим направлениям. В области морфологии – именная детерминация, субъективный и объективный дейксис, грамматическая омонимия в системе знаменательных и служебных частей речи. В области синтаксиса – соотношение простого и сложного предложения (семантические падежи и типы предикатов), актуальное членение предложения и коммуникативно-прагматическая структура высказывания (тема-рематическая организация высказывания), а также единицы членения текста (сверхфразовые единства).

### *Лингвистический анализ текста в диахроническом аспекте.*

Исторический анализ текста в парадигматическом и синтагматическом плане с освещением важнейших вопросов морфологии, синтаксиса и исторической фонетики.

## ТЕМАТИЧЕСКИЙ ПЛАН

### **6 семестр (36 ч.)**

#### 1. Введение в анализ художественного текста. (4 ч.)

Plot and structure.

Narrators and points of view.

Characters and characterization.

Style.

Structure.

Theme. Idea.

#### 2. Лексическое значение слова. (2 ч.)

Warren R.P. “All the King’s Men”. (2 extracts)

#### 3. Системные связи в лексике. (8 ч.)

Murdoch I. “A Word Child”. (2)

Jerome K. Jerome “Three Men in a Boat”. (2)

Amis K. “Lucky Jim”. (2)

Maurier D. "Rebecca". (2)

4. Морфологическая структура слова и словообразование. (6 ч.)

Christie A. "The Nemean Lion". (2)

Jerome K. Jerome "Three Men in a Boat". (2)

Fowles J. "The French Lieutenant's Woman". (2)

5. Фразеологические единицы. (4ч.)

Galsworthy J. "The Man of Property". (2 extracts) (2)

Caroll L. "Alice in Wonderland". (2)

6. Этимологическая характеристика лексики английского языка. (2)

Wodehouse P.G. "Uneasy Money".

7. Linguistic analysis. (8 ч.)

Goldberg R. "Art for Heart's Sake". (2)

Asimov I. "The Fun They Had". (2)

Shaw G.B. "The Man of Destiny".(2)

Maugham W.S. "The Happy Man". (2)

Зачет: самостоятельный лингвистический анализ текста "The Apple-Tree" by J. Galsworthy. (2 ч.)

**7 семестр (34 ч.)**

1. Изобразительно-выразительные языковые средства. (6 ч.)

Wodehouse P.G. "Uneasy Money". (2)

Barrie J. M. "Peter Pan". (2)

Wodehouse P.G. "Damsel in Distress". (2)

2. Функционально-стилистическая стратификация словарного состава английского языка. (8 ч.)

Dickens Ch. "David Copperfield". (2)

Galsworthy J. "The Man of Property". (2)

Mailer N. "An American Dream". (2)

Henry O. "By Courier". (2)

3. Лингвистический анализ. (20 ч.)

Saroyan W. "The First Day of School". (4)

"Six Dinner Sid". (2)

Jackson K. "The Saggy Baggy Elephant". (2)

Hartley L. P. "A High Dive". (4)

Jackson Sh. "The Lottery". (4)

Tan Amy "The Joy Luck Club". (4)

Зачет: самостоятельный лингвистический анализ текста Bradbury R. "All Summer in a Day".

**8 семестр (30 ч.)**

1. Артикль. (2)

Christie A. "Selected Detective Prose".

Greene Gr. "Monsignor Quixote".

2. Грамматическая омонимия. (4)

Maugham W.S. "Cakes and Ale".

Christie A. "Selected Detective Prose".

Fitzgerald S. "Selected Short Stories".

Jerome K. Jerome "Three Men in a Boat".

Greene Gr. "The Basement Room".

3. Простое и сложное предложения. (2)

Dreiser Th. "Jennie Gerhardt".

4. Лингвистический анализ. (22 ч.)

1) Dickinson Emily "I'm nobody". (2)

"I taste a liquor never brewed".

"There was a certain slant of light".

"I felt a funeral..."

John Elton "Candle in the Wind". (2)

2) *Business articles*: "Giving it Away". (2)

3) *Editorials*: "Elephantine Success". (2)



“You Lucky Lott”. (2)

4) *Magazine articles*: “Were We Happier Then?” (4)

5) *Scientific articles*: “Love is blind... to genes”. (4)

6) *Academic texts*: “The History and Social Influence of the Potato”. (4)

Зачет: самостоятельный анализ нехудожественного текста (газетной или журнальной статьи).

### 9 семестр (26 ч.)

1. Коммуникативно-прагматическая структура высказывания. (6)

Drabble M. “A Summer Bird-cage”. (2)

Hillman L. “The Autumn Garden”. (2)

2. Единицы членения текста. (2)

Huxley A. “Those Barren Leaves”. (3 extracts)

3. Лингвистический анализ. (20)

1) *Humorous writing*: “Treasure’s Pocket Money” by G. Davidson (4)

2) *Anecdotes* (4)

3) *Jokes* (2)

4) *Reviews*. (4)

5) *Advertisements*. (6)

Зачет: самостоятельный анализ текста “Sunday in the Park” by В. Kaufman

### ОСНОВНАЯ ЛИТЕРАТУРА

1. Аракин В.Д. и др. «Практический курс английского языка для 3 курса». – М., 2003.

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3. Аракин В.Д. и др. «Практический курс английского языка для 5 курса». – М., 2003.

4. Емельянова О.В. и др. «Филологический анализ текста». – Санкт-Петербург, 1995.
5. Ищенко И.Г. «Лингвистический анализ текста». – Благовещенск, 2004.

#### ДОПОЛНИТЕЛЬНАЯ ЛИТЕРАТУРА

6. Ахманова О.С. и др. «Практический курс английского языка». – М., 1989.
7. Докучаева Л.П., Тимошенко О.С. «Пособие по лингвостилистическому анализу текста». – Благовещенск, 2000.
8. Пелевина Н.Ф. «Стилистический анализ художественного текста». – Л., 1980.
9. Прохорова В.И., Сошальская Е.Г. «Oral Practice Through Stylistic Analysis». – М., 1979.
10. Сосновская В.Б. «Аналитическое чтение». – М., 1974.
11. Kay J., Gelshenen R. “America Writes”. – Cambridge, 2000.
12. Silberstein S., Dobson V.K. “America Writes”. – Cambridge, 2000.

#### МЕТОДИЧЕСКИЕ УКАЗАНИЯ К ПРАКТИЧЕСКИМ ЗАНЯТИЯМ

Целью данного курса является научить студентов проводить комплексный анализ текста для более полного понимания замысла автора и адекватной интерпретации текста, комментировать используемые в тексте языковые средства, а также развитие у студентов навыков устной речи.

Тексты представляют собой отрывки из художественных произведений английских и американских авторов, публицистические, научно-популярные статьи, рекламные тексты, анекдоты и др. При отборе материала предпочтение отдается текстам, разнообразным по своим лингвистическим особенностям и по структуре организации. Работа над текстом предполагает его всестороннее обсуждение на базе лингвистического анализа и интерпретации.

Знания, полученные студентами при изучении теоретических дисциплин, позволяют им осуществить подробный анализ текста, включающий выполнение следующих заданий:

- *лексических*: определение оттенков значений слов, объяснение роли системных связей в лексике (синонимии, антонимии, омонимии, паронимии и т.д.), выявление слов с различной морфологической структурой, роль в тексте фразеологических единиц, сравнение британского и американского вариантов и др.

- *грамматических*: определить соотношение простых и сложных предложений в тексте, единицы членения текста, коммуникативно-прагматическую структуру высказываний, а также роль характерных для определенного текста морфологических форм.

- *стилистических*: найти определенные выразительные средства в тексте и объяснить, насколько использование данного выразительного средства помогает точно и ярко выразить содержание текста; уметь определить стилистический эффект использования слов различных функциональных стилей.

- *заданий по организации текста*: выделять категории членности текста (ССЦ, СФЕ, абзац); объяснить роль языковых единиц в обеспечении связности (когерентности) текста.

- *заданий по интерпретации текста на уровне комментария*: вопросы по содержанию текста с целью проверки глубины понимания прочитанного, вопросы дискуссионного характера, раскрытие связи между замыслом и его воплощением, выявление всех оттенков мысли и эмоций.

## МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ВЫПОЛНЕНИЮ ДОМАШНИХ ЗАДАНИЙ

Предлагается примерный план для лингвистического анализа текста:

1. Presentation of the text ( an extract, a short story, an article, etc.).
2. The information about the author:

- when he/she was born;
- the outstanding events of his/her life;
- what he/she is famous for;
- what literary trend he/she belongs to;
- some notes on his style;
- his/her place in the national literature.

3. Summary or gist.

4. The genre.

5. The title of the story / the headline of the article.

6. The subject-matter (the theme) of the text. Thematic group of words. The topic sentence (the key-sentence).

7. The root idea of the text.

8. The plot of the story / the structure of the non-fiction text.

9. The key tenor (atmosphere) of the text.

10. Principles of structure cohesion.

11. The characters and their role in conveying the central idea:

- the name of the character;
- social and professional standing;
- appearance;
- likes and dislikes;
- features of the character;
- speech habits;
- the author's attitude to the personages.

12. The author's style and language:

- stylistic classification of the vocabulary;
- stylistic devices and expressive means (graphic, phonetic, lexical, syntactical).

13. The personal attitude to the story/text.

## САМОСТОЯТЕЛЬНАЯ РАБОТА СТУДЕНТОВ

Для самостоятельной работы студентам предлагаются вопросы и задания по тексту, а также самостоятельный анализ текстов.

**6 семестр** – 36 часов

**7 семестр** – 34 часа

**8 семестр** – 30 часов

**9 семестр** – 26 часов

Образец текстов и заданий для самостоятельной работы:

### **SIX DINNER SID**

Sid lived at number one, Aristotle Street. He also lived at number two, number four, number five and number six.

Sid lived in six houses so that he could have six dinners. Each night he would slip out of number one, where he might have had chicken, into number two for fish, on to number three for lamb, mince at number four, fish again at number five, rounding off at number six with beef and kidney stew.

Since the neighbours did not talk to one another on Aristotle Street, they did not know what Sid was up to. They all believed the cat they fed was theirs and theirs alone.

But Sid had to work hard for his dinners. It wasn't easy being six people's pet. He had six different names to remember and six different ways to behave.

When he was being Scaramouche, Sid put on swanky airs. As Bob he had a job. He was naughty as Satan and silly as Sally. As Sooty he smooched but as Schwartz he had to act rough and tough.

All this work sometimes wore Sid out. But he didn't care, as long as he had his six dinners. And besides he liked being scratched in six different places and sleeping in six different beds.

In fact, life in Aristotle Street was just about perfect for Sid until one cold damp day he caught a nasty cough.

The next thing he knew he was being taken to the vet. Poor Sid, he was taken not once, not twice but six times. He went with six different people in six different ways.

The vet said Sid's cough wasn't nearly as nasty as it sounded; but, to be on the safe side, he should have a spoonful of medicine. Of course, Sid didn't have just one spoonful of medicine. He had six.

Now one black cat does look much like another, but nobody, not even a busy vet, could see the same cat six times without becoming suspicious. Sure enough, when he checked in his appointment book, the vet found six cats with a cough – all living in Aristotle Street!

So he rang the owners at once and, oh dear, Sid was found out! When they discovered what he had been up to, Sid's owners were furious. They said he had no business eating so many dinners. They said, in the future, he would have only one dinner a day. But Sid was a six-dinner-a-day cat.

So he went to live at number one, Pythagoras Place. He also went to live at numbers two, three, four, five and six. Unlike Aristotle Street, the people who lived on Pythagoras Place talked to their neighbours.

So, right from the start, everyone knew about Sid's dinners. And, because everyone knew, nobody minded.

### **Задания к тексту.**

This story is aimed at young children, aged 3 to 5, perhaps. In what ways does this affect the language? Think about vocabulary, structures and any other aspects of style.

1. Comment on the proper names in the text:

Aristotle Street, Pythagoras Place.

Sid, Scaramouche, Bob, Satan, Sally, Sooty, Schwartz.

Give linguistic explanation of the following phrases:

As Bob he had a job, silly as Sally, as Sooty he smooched but as Schwartz he had to act rough and tough.

*Sid* is the first word of the story. Have you got an idea immediately who Sid was (a person or a cat)?

Account for the use of personal pronoun “he”.

2. Analyse the following phrases from the linguistic point of view:

A six-dinner-a-day cat

Six dinner Sid

3. Find the phrasal verbs in the story. Comment on their meanings. Are they separable or non-separable ones?

4. Find emphatic sentences. How is emphasis achieved?

5. Give grammatical explanation of

a) the use of “would” in “Each night he would slip out of number one, ...”

b) the function of the form “being” in “When he was being Scaramouche, ...”, in “And besides he liked being scratched ....” and in “The next thing he knew he was being taken to the vet.”

6. Name all the cohesive devices in the text.

7. Do you think adults reading this story to children might enjoy it too? Why (not)?

The story could be seen as having a moral at the end. What is this? Does this affect the appeal of the story?

### **Образец нехудожественного текста.**

#### **BUSINESS ARTICLES**

#### ***GIVING IT AWAY***

Is the gold-plated carriage clock making a comeback? Having spent the 1980s inventing ever more sophisticated forms of performance-related pay (PRP), businesses are rediscovering the merits of a rather older way of motivating people: performance-related gifts (PRGs). Firms as diverse as Marlow industries, an American manufacturer of thermoelectric coolers, the Automobile Association, a British club which helps motorists whose cars break down, and Barclays, a British bank, are using presents, from Caribbean cruises to colour televisions, to reward outstanding work. This is a bit of a surprise to management theorists who used to

dismiss PRGs as relics of a bygone area of exorbitant tax rates and corporate paternalism. Why should British managers waste their time thinking up gifts when a decade of tax reforms has done away with the need to bribe employees with company cars and subsidised lunches? Why should American firms bother with baubles when flexible pay systems are supposed to reward good performance? In countries such as Japan, where top tax rates exceed 90% and promotion depends on seniority, companies might have to show their appreciation with foreign holidays and golf-club memberships; in a growing number of Western countries, companies could surely just pay people what they are worth.

In fact, paying people what they are worth is not always enough. Having fallen in love with performance-related pay in the 1980s, many managers are turning against it, complaining that it is expensive (salaries tend to flex up not down), clumsy (in many areas, people cannot agree on how to define good performance) and demoralising (the winners are encouraged only briefly, while the losers fall on the other hand, seem to allow a show of appreciation for one person's outstanding work without annoying everyone else. And they are usually pretty cheap. Consider Avon Products, an American direct sales company specialising in beauty products. In 1992 the company's North American divisions tried to give up in-house prizes: reducing travel awards, cutting commissions and stopping the practice of sending birthday presents to high performers. Avon had long rewarded its sales people with points which could be traded for gifts; now it insisted that the points could be used only to buy savings bonds.

The result was widespread anger and hostility among the company's crack force of 400,000 'Avon ladies' who sell beauty products door to door. Christina Gold, who took over as head of Avon's American, Canadian and Puerto Rican operations in November 1993, immediately set about reintroducing the in-house prizes. She has cut expenditure on brochures and ploughed the money saved into sales incentives, put together a new catalogue of gifts, and instructed her managers to send hand-written thank-you letters to their Avon ladies.



Other companies are embracing the gift-giving habit. Levi Strauss, a leisurewear firm, gives everyone at its San Francisco headquarters a small number of 'You Are Great' coupons, which they can hand out to any of their colleagues doing a particularly good job. Recipients can trade in the coupons for \$25 or a gift certificate, or else frame and display them on their desks. Department heads each have a budget, which they can use to give spur-of-the-moment rewards worth up to \$150 (e.g. a ticket to the big game). To cap it all, each division regularly holds formal events, where employees, spouses and friends gather to hand out 'personal hero' awards to top performers.

American firms are not alone in discovering the power of PRGs. For the past two years, Whitbread Inns, a division of Whitbread, a British brewer, has run a 'share in success' scheme. Bar staff who hit their monthly sales targets, or complete a recognised training programme, are rewarded with credits which they can use to buy gifts – ranging from wrist watches to balloon trips – from a catalogue. The firm also provides managers with a fistful of extra credits, which they dole out to publicans who greet their customers with a particularly affable smile.

#### **Задания к тексту.**

1. Underline all the words and expressions that relate specifically to business.
2. Find words and expressions that mean:
  - a) presents given to workers who work for a company
  - b) people who work for a company
  - c) being given a better job within a company
  - d) length of service in a particular company
  - e) amount of money paid to a sales person depending on how much he/she actually sells
  - f) the main office of a company or organization
  - g) people who work together in the same company or profession
  - h) to achieve plans for quantities to be sold
3. Explain the following:

- a) to reward outstanding work
  - b) exorbitant tax rates
  - c) corporate paternalism
  - d) flexible pay systems
  - e) in-house prizes
  - f) saving bonds
  - g) plough
  - h) incentive
  - i) spur-of-the-moment rewards
  - j) dole out
4. Group all the words and expressions that you underlined under the following categories:
- people*      *organizations*      *money*      *incentives*
5. Answer the questions:
- a) What are PRGs?
  - b) Name all the PRGs mentioned in the article.
  - c) What is PRP?
  - d) Why are people not so enthusiastic as they used to be about PRP?
  - e) What are the advantages of PRGs over PRP?
6. Make a list of abbreviations mentioned in the text.
7. What are the other specific features peculiar to a business text?
8. Are there any tropes?
9. Comment the syntax of the article:
- a) interrogative sentences
  - b) complex and compound sentences
  - c) apposition (an arrangement in which one simple sentence contains two or more noun phrases that are used to give information about the same person or thing)
  - d) parenthesis

- e) hedging (a range of expressions to distance the author from facts and opinions)
- f) participial constructions
- g) enumeration
- h) defining/non-defining relative clauses

### ТРЕБОВАНИЯ К ЗАЧЕТУ

Зачет проводится в 6 – 9 семестрах. Студенты должны самостоятельно ПОДГОТОВИТЬ лингвистический анализ текстов:

6 семестр – “The Apple-Tree” by J. Galsworthy

7 семестр – “All Summer in a Day” by R. Bradbury

8 семестр - non-fiction text

9 семестр – “Sunday in the Park” by B. Kaufman

### **Пример текста и рекомендации к его лингвистическому анализу**

#### THE MAN OF PROPERTY

by J. Galsworthy

*John Galsworthy (1867-1933), a prominent English novelist, playwright and short-story writer, came from an upper middle-class family. He was educated at Harrow and Oxford and was called to the Bar. His first novel (“From the Four Winds”) was published in 1897, but it was “The Man of Property” that one him fame. Among his numerous novels “The Forsyte Saga” and “A Modern Comedy” are the most prominent. They give a truthful picture of English bourgeois society at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries.*

Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight – an upper-middle class family in full plumage. But whosoever of these favoured persons has possessed the gift of psychological analysis (a talent without a monetary value and properly ignored by the Forsytes) has witnessed a spectacle, not only delightful in itself, but illustrative of an obscure

human problem. In plainer words, he has gleaned from a gathering of this family – no branch of which had a liking for the other, between no three members of whom existed anything worthy of the name of sympathy – evidence of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear reproduction of society in miniature. He has been admitted to a vision of the dim roads of social progress, has understood something of patriarchal life, of the swarmings of savage hordes, of the rise and fall of nations. He is like one who, having watched a tree grown from its planting – a paragon of tenacity, insulation, and success, amidst the deaths of a hundred other plants less fibrous, sappy, and persistent – one day will see it flourishing with bland, full foliage, in an almost repugnant prosperity, at the summit of its efflorescence.

We begin the linguistic analysis of the passage by making sure we know the meanings of the words. Thus, in the first sentence we focus our attention on “privileged”, “festival”, “charming”, “instructive”, “sight”, “plumage”. Realia, for instance, need be gone into deeply.

The next step is word-combinations. Word combinations may be: 1) connotative – non-connotative; 2) cliched – non-cliched; 3) idiomatic – non-idiomatic; 4) conceptually compatible – conceptually incompatible; 5) socially conditioned – socially non-conditioned. Thus, for instance, the word combination “social progress” is non-connotative, cliched, non-idiomatic, socially non-conditioned; its elements are conceptually incompatible.

On the level of syntax we find that the passage contains several long compound sentences with quite a number of homogeneous parts and inserted clauses. The main point here is to make sure that we understand the content of each separate sentence.

We must also consider the paragraph in its relation to the following paragraphs, that is, analyse it on the level of text-construction. Thus, the first paragraph is concerned with the author’s deliberations on the subject of family in

general; the second informs us about the date —June 15, 1886; we learn from the third about the engagement of June Forsyte to Philip Bosinney, and so on.

The analysis on the semantic level is a kind of preliminary investigation. Words, word-combinations, syntactic constructions as used by the author are next viewed as his own peculiar way to serve his own specific purposes. We study the connotations which words acquire when used in the context. “Charming”, for example, used together with “instructive” acquires an ironical connotation. When psychological analysis is called “a talent without monetary value” sarcastic overtones are easily discerned. The word “tree” is endowed with a metaphoric and symbolic value; it is a symbol of the Forsyte family: “foliage” stands for its representatives, while “other plants” are the people who failed to win in the struggle for survival.

The rhythmical-syntactic analysis of the extract including its phonetic organization is no less important. The rhythmical background of the paragraph is created by alliterations which are especially significant in the first sentence: “Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight – an upper-middle class family in full plumage”.

The first sentence which introduces the dominant theme – “the family festival of the Forsytes” – is unexpectedly short. The following sentences, which mirror the author’s own thoughts, are much longer and complex in structure with inserted clauses which create a peculiar rhythm. Thus the rhythmo-syntactic movement of the passage shows a complex of different trends. First there is the subject which gradually changes – from a collective demonstrative pronoun (“those privileged to be present...”) into a pronoun denoting one representative from the crowd (“whosoever of these favoured persons”); in all the subsequent sentences it is expressed by the personal pronoun he – three times. The second line is logical-syntactic: from the concrete (a particular family – the Forsytes) to the abstract (the tree-symbol).

The rhythmical unity of the paragraph is created by the use of the same grammatical type of predicate (have seen a sight, has witnessed a spectacle, has

gleaned from a gathering, etc.); by lexical (and synonymic) repetitions (family in full plumage, a gathering of this family; mysterious concrete tenacity; charming and instructive sight, a spectacle delightful in itself, he has been admitted to a vision). But the rhythmical structure of the passage is mainly revealed in the recurring “three-member” combinations (attributive word-combinations and adjectives in post-position) with typical assonances. For instance, “family festival of the Forsytes”, “charming and instructive sight”, “gift of psychological analysis”, “obscure human problem”, “mysterious concrete tenacity”, “the rise and fall of nations”, etc.

Taken as a whole, it is a picture of large, well-established family which survives and keeps together and thus reflects, as in a drop of water, the general global tendencies of mankind.

But as Galsworthy says himself in the preface to the book, “there is little of heroism in these pages”. The author’s ‘elevated’ narration quite soon acquires an ironic touch. It is most clearly seen in the second and third sentences of the first paragraph because of prolific brackets and dashes.

The last sentences of the first paragraph are based on prosodic contrasts: a flourishing tree which is “a paragon of tenacity, insulation and success” is opposed to hundreds of dead plants, “less fibrous, sappy and persistent”, they could not survive in the struggle. Thus there will be the gradual increase of loudness on the words “tenacity, insulation and success”, followed by the gradual decrease of loudness on the words on “less fibrous, sappy and persistent”. The metaphor reaches its climax with “repugnant prosperity”. This means that the comfortable life of the prosperous class instead of being regarded by the author with a certain amount of approval, to say nothing of admiration, is to him something he takes an aversion to. The introduction of this word-combination requires a change of timbre (it can be achieved, for instance, by a slight increase of vocal tension).

In the next paragraph there is a change from the elevated, highly metaphoric style to a matter-of-fact, straightforward description of what is happening. The timbre here is neutral except for the word-combination “highest efflorescence”.

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