

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**  
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**«Південноукраїнський державний педагогічний університет**  
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**МЕТОДИЧНІ РЕКОМЕНДАЦІЇ**  
**ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ РОБОТИ**  
**З ДИСЦИПЛІНИ**  
**«ЛІНГВІСТИЧНИЙ АНАЛІЗ ТЕКСТІВ**  
**(ОСНОВНА ІНОЗЕМНА МОВА)»**

**для здобувачів другого (магістерського) рівня вищої освіти**

**спеціальність 014 Середня освіта. Мова і література (англійська)**

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Методичні рекомендації до практичних занять та самостійної роботи з дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» (для здобувачів другого (магістерського) рівня вищої освіти спец. 014 Середня освіта. Мова і література (англійська)). Університет Ушинського. Одеса, 2021. 89 с.

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Методичні рекомендації призначені для аудиторної та самостійної роботи з дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» здобувачів вищої освіти другого (магістерського) рівня спеціальності 014 Середня освіта. Мова і література (англійська). Рекомендації містять загальні вказівки щодо підготовки до практичних занять, наведено плани практичних занять, рекомендації до самостійної роботи, питання для самоперевірки, запропоновано завдання для індивідуальної роботи, наведено питання для складання екзамену, список рекомендованої літератури, критерії оцінювання.

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## ПОЯСНЮВАЛЬНА ЗАПИСКА

**Мета** викладання навчальної дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» ознайомити майбутніх філологів-вчителів з художнім текстом як твором словесно-художньої творчості, що існує в діалектичній єдності плану змісту і плану вираження, включає дослідження як ідейно-тематичного змісту тексту, так і мовної його організації; поглибити уявлення про науковий та публіцистичний текст як функціонально-семантико-структурні єдності з певними правилами побудови, закономірностями смислового і формального з'єднання мовних одиниць, що їх складають; навчити їх проводити частковий та комплексний лінгвістичний аналіз англійськомовного художнього, наукового і публіцистичного тексту. Взагалі, вивчення курсу «Лінгвістичний аналіз текстів (основна іноземна мова)» покликане формувати ґрунтовну філологічну освіту майбутнього вчителя-філолога.

### **Очікувані програмні результати навчання:**

ПРН 1. Критично осмислювати, порівнювати, характеризувати історичні надбання світового мовознавства, а також сучасні лінгвістичні течії та напрями.

ПРН 2. Доречно використовувати англійськомовну та українськомовну спеціальну термінологію в галузі лінгвістики та літературознавства.

ПРН 4. Демонструвати знання англійської мови на рівні С2.1 в усіх видах мовленнєвої діяльності в умовах комунікативного контексту.

ПРН 6. Аналізувати й структурувати мовний/мовленнєвий та літературний матеріал з урахуванням класичних і новітніх методологічних принципів.

ПРН 9. Створювати, аналізувати й редагувати різні типи англійськомовних текстів/дискурсів різних жанрів, стилів і підстилів, фонетичних стилів з урахуванням ситуації спілкування.

ПРН 14. Використовувати необхідний інструментарій для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними та методичними проблемами.

### **Очікувані результати навчання дисципліни:**

Унаслідок вивчення навчальної дисципліни здобувач вищої освіти має

- орієнтуватися у сучасних підходах до лінгвістичного аналізу тексту, критично їх осмислює, порівнює, характеризує;

- знати терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога;

- описувати текст як лінгвістичне явище, його стильову, жанрову, структурну та мовну специфіку, базові текстові категорії, їх характеристики.

- застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту;

- залежно від стилю тексту варіювати добір методів і прийомів лінгвістичного аналізу тексту;

- проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів;

- послуговуватись сучасними методами лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами.

Унаслідок досягнення результатів навчання здобувачі вищої освіти у контекст змісту навчальної дисципліни мають опанувати такі **компетентності**:

**Інтегральна компетентність:** здатність компетентно розв'язувати складні задачі й проблеми в галузі лінгвістики, методики викладання англійської мови, літературознавства

та в організації і забезпеченні освітнього процесу з навчання/викладання англійської мови у старшій школі та закладах освіти різних рівнів акредитації, що передбачає проведення досліджень, та/або здійснення інновацій у ситуаціях, що характеризуються невизначеністю умов і вимог.

***Загальні компетентності:***

**ЗК-3.** Здатність обирати відповідну форму спілкування, інтегральна якість, що синтезує в собі загальну культуру спілкування та її специфічні прояви в професійно-навчальній діяльності, зокрема ведення дискусій з проблемних питань, що стосуються лінгвістичного аналізу тексту.

**ЗК-5.** Здатність до збору та аналізу інформації з різних джерел, спрямованість на її критичну оцінку, зокрема інформації з лінгвістичного аналізу тексту.

**ЗК-7.** Здатність організовувати процес наукових досліджень, проводити наукові експерименти, представляти результати досліджень, володіння сучасною методологією і методикою дослідження в професійній галузі, зокрема володіння сучасними методами лінгвістичного аналізу тексту.

**ЗК-8.** Здатність до абстрактного мислення, аналізу та синтезу.

**ЗК-9.** Здатність застосовувати набуті знання в практичних ситуаціях, адаптуватись та діяти в новій ситуації.

***Спеціальні (фахові, предметні) компетентності:***

**СК-1.** Здатність вільно користуватися спеціальною термінологією в обраній галузі лінгвістичних досліджень, зокрема терміносистемою, необхідною для лінгвістичного аналізу тексту.

**СК-3.** Здатність здійснювати науковий аналіз і структурування мовного/мовленнєвого й літературного матеріалу з урахуванням класичних і новітніх методологічних принципів.

**СК-4.** Здатність до реалізації всіх видів мовленнєвої діяльності, до використання англійської мови (на рівні С2.1) в умовах комунікативного контексту, володіння стратегіями соціальної взаємодії з метою запланованого прагматичного ефекту у вигляді бажаного впливу на партнера по комунікації.

**СК-5.** Здатність працювати з різними типами текстів/дискурсів різних жанрів, стилів і підстилів, здатність їх створювати і розуміти з урахуванням ситуації спілкування.

***Міждисциплінарні зв'язки:*** вивчення дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» пов'язано з науковими дисциплінами, як-от: «Сучасна англійська література Великої Британії та США», «Іншомовна комунікація у науковому та навчальному дискурсі», «Порівняльне літературознавство», «Риторика».

**ПАМ'ЯТКА ДЛЯ ЗДОБУВАЧІВ  
рекомендації щодо підготовки до практичних занять**

1. Готуючись до відповіді на теоретичні запитання за планом практичного заняття, уважно вивчіть конспект лекції. Перевірте повноту вашого конспекту за рекомендованими у плані заняття посібниками із лінгвістичного аналізу тексту. Виділіть ключові поняття та терміни. Обов'язково перевірте їхню вимову та тлумачення, впишіть необхідні визначення та перевірте своє знання основних категорій розділу.

2. Складіть план вашої відповіді. Напишіть стислий конспект відповіді за складеним планом, не користуючись конспектом лекції. Це надають вам змогу відчувати, наскільки впевнено ви володієте теоретичною інформацією.

3. Ваша відповідь не повинна займати більше 5-8 хвилин. Це потребує від вас уміння відділяти суттєву інформацію від другорядної. Виклад матеріалу повинен бути лаконічним, але не забувайте про необхідність ілюструвати теоретичні положення власними прикладами.

4. Коректна за змістом, ваша відповідь має бути коректною й за формою. Не забудьте, що вам належить викладати інформацію в науковому стилі. Пам'ятайте про логіку вашого виступу. Ваша відповідь має наближатися за стилем до виступу на науковій конференції або захисту студентської випускної роботи. Це передбачає, по-перше, визначення кожного терміну. По-друге, ви не повинні обмежуватись однією точкою зору на ту або іншу наукову проблему. Викладаючи погляди науковців, не забудьте привести повне ім'я вченого. По-третє, при характеристиці декількох типів чи видів певного явища спочатку перелічіть всі типи або види, тільки потім давайте характеристику окремим типам або видам.

5. Намагайтеся сформулювати власну точку зору щодо тієї або іншої проблеми. Ваша точка зору може співпадати або не співпадати з точкою зору лектора або автора прочитаної наукової праці. Головне, щоб ви прагнули до самостійного мислення і вміли аргументувати своє бачення проблеми.

6. Виконайте практичні завдання за планом заняття. Перед виконанням завдання уважно прочитайте інструкцію до цього завдання. Якщо ви не впевнені у своїй відповіді, перегляньте текст відповідної лекції та розділ посібника, уважно перечитайте приклади. Якщо необхідно зверніться до словника.

**MODULE 1**  
**LINGUISTIC ANALYSIS OF THE TEXT AS A SCIENTIFIC DISCIPLINE,**  
**ITS MAIN NOTIONS**

**CONTENT MODULE 1**  
**TEXT AS AN OBJECT OF INVESTIGATION IN LINGUISTICS.**  
**MAIN NOTIONS OF THE LINGUISTIC ANALYSIS OF THE TEXT**

**1. TEXT CATEGORIES (PART 1)**

**Objectives:**

1. To discuss the problem of text categories in modern linguistics.
2. To reveal the content of the category of text division.
3. To raise the students' awareness of the category of anthropocentrism.
4. To develop student's skills to describe the text as a linguistic phenomenon using appropriate terms, text categories (the category of text division, the category of anthropocentrism), their characteristics; to apply the acquired theoretical knowledge in the process of linguistic analysis of a text; to make partial linguistic analysis of a text.

**QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Comment on the problem of text categories in modern linguistics (native and foreign): different approaches. As a basis for your answer make a comparative table of a) text categories in works of native linguists and b) text categories in works of foreign linguists.

Linguist	Work	The list of text categories
.....		
.....		
Conclusion (common and individual)		

2. Dwell upon the category of text division in modern linguistics.
3. What do you know about anthropocentrism as the inherent text category?

**Be ready to present your report on the one of the following topics:**

- Specificity of text categories in scientific texts.
- Specificity of text categories in publicist texts.

**Do the following tasks:**

*Task 1. Scan through the scientific article "English Language Teachers' Oral Corrective Preferences and Practices Across Proficiency Groups" from <https://revistas.unal.edu.co/index.php/profile/article/view/82369/75377> and comment on the category of text division in it.*

*Task 2. Scan through the poetic text given below. Explain how the category of text division is realized in the text.*

**ON QUITTING**  
*by Edgar Albert Guest*

How much grit do you think you've got?  
Can you quit a thing that you like a lot?  
You may talk of pluck; it's an easy word,  
And where'er you go it is often heard;  
But can you tell to a jot or guess  
Just how much courage you now possess?

You may stand to trouble and keep your grin,  
But have you tackled self-discipline?  
Have you ever issued commands to you  
To quit the things that you like to do,  
And then, when tempted and sorely swayed,  
Those rigid orders have you obeyed?

Don't boast of your grit till you've tried it out,  
Nor prate to men of your courage stout,  
For it's easy enough to retain a grin  
In the face of a fight there's a chance to win,  
But the sort of grit that is good to own  
Is the stuff you need when you're all alone.

How much grit do you think you've got?  
Can you turn from joys that you like a lot?  
Have you ever tested yourself to know  
How far with yourself your will can go?  
If you want to know if you have grit,  
Just pick out a joy that you like, and quit.

It's bully sport and it's open fight;  
It will keep you busy both day and night;  
For the toughest kind of a game you'll find  
Is to make your body obey your mind.  
And you never will know what is meant by grit  
Unless there's something you've tried to quit.

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## 2. TEXT CATEGORIES (PART 2)

### **Objectives:**

1. To reveal the content of the category of coherence.
2. To discuss the category of continuum and its subcategories (prospaction and retrospection).
3. To develop student's skills to describe the text as a linguistic phenomenon using appropriate terms, text categories (the category of coherence, the category of continuum), their characteristics; to apply the acquired theoretical knowledge in the process of linguistic analysis of a text; to make partial linguistic analysis of a text.

### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Comment on the category of coherence: formal coherence (cohesion) and substantive (global) coherence of the text. Dwell on the means of cohesion.
2. Expand on the category of continuum. Comment on the notion "chronotop". Is there connection between these notions?
3. Dwell upon prospaction and retrospection as the subcategories of the category of continuum.

**Be ready to present your report on the topic:**

Artistic space and artistic time.

### **Do the following task:**

*Task. Read the short story "One Timeless Spring" by R. Bradbury and do the following tasks:*

1) provide the text with the analysis of the category of continuum, comment on the subcategories of prospaction and retrospection, mind if the text is narrated (chronologically / non-chronologically, through flashbacks / flash forwarding, in reverse). Pay attention to standard and non-standard means of representation of time.

2) choose one part of the text and explain how the category of coherence (cohesion and coherence) is realized in the extract. Pay attention to the means of cohesion (referential cohesion, substitution, elliptical cohesion, conjunctive cohesion, lexical cohesion, cohesion through parallelism).

### **ONE TIMELESS SPRING**

*by Ray Bradbury*

That week, so many years ago, I thought my mother and father were poisoning me. And now, twenty years later, I'm not so sure they didn't. There's no way of telling.

It all comes back to me through the simple expedient of an examined trunk in the attic. This morning I pulled back the brass hasps and lifted the lid, and the immemorial odor of mothballs shrouded the unstrung tennis rackets, the worn sneakers, the shattered toys, the rusty roller skates. These implements of play, seen again through older eyes, make it seem only an hour ago I rushed in from the shady streets, all asweat, the cry of "Ollie, Ollie, Oxen Free!" still excitedly trembling on my lips.

I was a weird and ridiculous boy then with brooding and uncommon ideas; the poison and the fear were only part of me in those years.

I began making notes a lined nickel tablet when I was only twelve. I can feel the stubby pencil in my fingers now, writing in those timeless spring mornings.

I paused to lick my pencil, thoughtfully. I sat in my upstairs room at the beginning of a clear endless day, blinking at the rose-stamped wallpaper, my feet bare, my hair shorn to a hairbrush stubble, thinking. "I didn't know I was sick until this week," I wrote. "I've been sick for a long time.

Since I was ten. I'm twelve now."

I scrouged up my face, bit my lips hard, focused blurrily on the tablet.

"Mom and Dad have made me sick. Teachers at school also gave this – «I hesitated. Then I wrote:

"Disease to me! The only ones who don't scare me are the other kids. Isabel Skelton and Willard Bowers and Clarisse Mellin; they aren't very sick yet. But I'm really bad off..."

I laid the pencil down. I went to the bathroom mirror to see myself.

My mother called me from downstairs to come to breakfast. I pressed close to the mirror, breathing so fast I made a big damp fog on the glass. I saw how my face was – changing.

The bones of it. Even the eyes. The pores of my nose. My ears. My forehead. My hair. All the things that'd been me for such a long time, starting to become something else.

("Douglas, come to breakfast, you'll be late for school!")

As I took a quick bath I saw my body floating under me. I was in-side it. There was no escape.

And the bones of it were doing things, shifting, mixing around!

Then I began singing and – svhistling loud, so I wouldn't think about it; until Father, rapping on the door, told me to quiet down and come eat.

I sat at the breakfast table. There was a yellow box of cereal and milk, white cold in a pitcher, and shining spoons and knives, and eggs planked with bacon, Dad reading his paper, Mom moving around the kitchen.

I sniffed. I felt my stomach lie down like a whipped dog.

"What's wrong. Son?" Dad looked at me casually. "Not hungry?"

"No, sir."

"A boy should be hungry in the morning," said Father.

"You go ahead and eat," said Mother at me.

"Go on now. Hurry." I looked at the eggs. They were poison. I looked at the butter. It was poison. The milk was so white and creamy and poisonous in its pitcher, and the cereal was brown and crisp and tasty in a green dish with pink flowers on it.

Poison, all of them, poison! The thought ran in my head like ants at a picnic. I caught my lip in my teeth.

"Unh?" said Dad, blinking at me. "You said?"

"Nothing," I said. "Except I'm not hungry."

I couldn't say I was ill and that food made me ill. I couldn't say that cookies, cakes, cereals and soups and vegetables had done this to me, could I? No, I had to sit, swallowing nothing, my heart beginning to pound.

"Well, drink your milk at least, and go on," said Mother. "Dad, give him money for a good lunch at school. Orange juice, meat and milk. No candy."

She didn't have to warn me on candy. It was worst of all the poisons. I wouldn't touch it again, ever! I strapped my books and went to the door.

"Douglas, you didn't kiss me," said Mom.

"Oh," I said, and shuffled to kiss her.

"What's wrong with you?" she asked.

"Nothing," I said. "By. So long, Dad."

Everybody said goodbye, I walked to school, thinking deep inside, like shouting down a long, cold well.

\* \* \*

I ran down through the ravine and swung on a vine, way out; the ground dropped away, I smelled the cool morning air, sweet and high, and I screamed with laughter, and the wind threw away my thoughts. I tossed myself in a flip against the embankment and rolled down as birds whistled at me and a squirrel hopped like brown fuzz blown by the wind up around a tree trunk. Down the path the other kids fell like a small avalanche, yelling. "Ahh – eee – yahh". Pounding their chests, skipping rocks on the water, jumping their hands down to catch at crayfish. The crayfish jetted away in dusty spurts. We all laughed and joked.

A girl passed by on the green wooden bridge above us. Her name was Clarisse Mellin. We all hee-hawed at her, told her to go on, go on, we didn't want her with us, go on, go on! But my voice caught and trailed off, and I watched her going, slowly. I didn't look away.

From way off in the morning we heard the school bell ring. We scrambled up trails we'd made during many summers over the years. The grass was worn; we knew each snake hole and bump, each tree, every vine, every weed of it. After school we'd made tree huts here, high up over the shining creek, jumped in the water naked, gone on long hikes down the ravine to where it emptied lonely and abandoned into the big blue of Lake Michigan, near the tannery and the asbestos works and the docks.

Now, as we panted up to school, I stopped, afraid again. "You go on ahead," I said.

The last bell tolled. The kids ran. I looked at the school with vines growing on it. I heard the voices inside, making a high, allthe-time noise. I heard little desk bells tinkle and sharp teacher voices reaching out.

Poison, I thought. The teachers, too! They want me sick! They teach you how to be sicker and sicker! And – and how to *enjoy* being – sick!

"Good morning, Douglas."

I heard high-heeled shoes on the cement walk. Miss Adams, the principal, with her *pince-nez* and wide, pale face and close cropped dark hair, stood behind me. "Good "Come along in," she said, holding my shoulder firmly. "You're late. Come along."

She guided me, one two, one two, one two, upstairs, up the stairs to my fate.

Mr. Jordan was a plump man with thinning hair and serious green eyes and a way of rocking on his heels before his charts. Today he had a large illustration of a body with all its skin off. Exposed, were green, blue, pink and yellow veins, capillaries, muscles, tendons, organs, lungs, bones and fatty tissues. Mr. Jordan nodded before the chart.

"There's a great similarity between cancer and normal cell reproduction. Cancer is simply a normal function gone wild. Overproduction of cellular material –"

I raised my hand.

"How does food – I mean – what makes the body grow?"

"A good question, Douglas." He tapped the chart. "Food, taken into the body, is broken down, assimilated, and –"

I listened and I knew what Mr. Jordan was trying to do to me. My childhood was in my mind like a fossil imprint on soft shale rock. Mr. Jordan was trying to polish and smooth it away. Eventually it would all be gone, all my beliefs and imaginings. My mother changed my body with food, Mr. Jordan worked on my mind with words.

So I began to draw pictures on paper, not listening. I hummed little songs, made up a language all my own. The rest of the day I heard nothing. I resisted the attack, I counteracted the poison.

But then after school I passed Mrs. Singer's store and I bought candy. I couldn't help it. And after I ate it I wrote on the back of the wrapper: "This is the last candy I'm going to eat. Even at the Saturday matinee, when Tom Mix comes on the screen with Tony, I won't eat candy again. "

I looked at the candy bars stacked like a harvest on the shelves. Orange wrappers with sky blue words saying "Chocolate." Yellow and violet wrappers with little blue words on them. I felt the candy in my body, making my cells grow. Mrs. Singer sold hundreds of candy bars each day. Was she in conspiracy? Did she know what she was doing to children with them? Was she jealous of them being so young? Did she want them to grow old? I wanted to kill her!

"What you doing?"

Bill Arno had come up behind me while I was writing on the candy wrapper. Clarisse Mellin was with him. She looked at me with her blue eyes and said nothing.

I hid the paper. "Nothing," I said.

We all walked along. We saw kids playing hopscotch and kick the can and playing mibs on the hard ground, and I turned to Bill and I said, "We won't be allowed to do that next year, or maybe the year after."

Bill only laughed and said, "Sure, we will. Who'll stop us? "

"They will," I said.

"Who's they?" asked Bill.

"Never mind," I said. "Just wait and see."

"Aw, ' said Bill. "You're crazy."

"You don't understand!" I cried. "You play and run around and eat, and all the time they're tricking you and making you think different and act different and walk different. And all of a sudden one day you'll stop playing and have to worry!" My face was hot and my hands were clenched. I was blind with rage. Bill turned, laughing, and walked away. "Over Annie Over!" someone sang, tossing a ball over a housetop.

\* \* \*

You might go all day without breakfast or lunch, but what about supper? My stomach shouted as I slid into my chair at the supper table. I held onto my knees, looking down at them. I won't eat, I told myself. I'll show them. I'll fight them.

Dad pretended to be considerate. "Let him go without supper," he said to my mother, when he saw me neglect my food. He winked at her. "He'll eat later."

All evening long I played on the warm brick streets of town, rattling the tin cans and climbing the trees in the growing dark.

Coming into the kitchen at ten o'clock, I realized it was no use. There was a note on top of the icebox which said, "Help yourself. Dad."

I opened the refrigerator, and a little cool breath breathed out against me, cold, with the smell of rimed foods on it. Inside was the wondrous half-ruin of a chicken. Members of celery were piled like cords of wood. Strawberries grew in a thicket of parsley.

My hands blurred. They made motions that caused an illusion of a dozen hands. Like those pictures of Eastern goddesses, they worship in temples. One hand with a tomato in it. One hand grasping a banana. A third hand seizing strawberries! A fourth, fifth, sixth hand caught in mid-motion, each with a bit of cheese, olive or radish!

Half an hour later I knelt by the toilet bowl and swiftly raised the seat. Then, rapidly, I opened my mouth, and shoved a spoon back, back along my tongue, down, down along my gagging throat.

Lying in bed, I shuddered and tasted the acrid memory in my mouth, glad to be rid of the food I had so eagerly ingested. I hated myself for my weakness. I lay trembling, empty, hungry again, but too sick, now, to eat ...

I was very weak in the morning, and noticeably pale, for my mother made a comment on it. "If you're not better by Monday, "she said, "to the doctor's with you!"

\* \* \*

It was Saturday. The day of shouting, and no tiny little silver bells for teachers to silence it; the day when the colorless giants moved on the pale screen at the Elite movie house in the long theater dark, and children were only children, and not things growing.

I saw no one. In the morning when I should have been hiking out along the North Shore Rail Line, where the hot sun simmered up from the long parallels of metal, I lolled about in terrific indecision. And by the time I got to the ravine it was already mid-afternoon and it was deserted; all of the kids had run downtown to see the matinee and suck lemon drops.

The ravine was very alone, it looked so undisturbed and old and green, I was a little afraid of it. I had never seen it so quiet. The vines hung quietly upon the trees and the water went over the rocks and the birds sang high up.

I went down the secret trail, hiding behind bushes, pausing, going on.

Clarisse Mellin was crossing the bridge as I reached it. She was coming home from town with some little packages under her arm. We said hello, self-consciously.

"What are you doing?" she asked.

"Oh, walking around," I said.

"All alone?"

"Yeah. All the other guys are downtown."

She hesitated, then said, "Can I walk with you?"

"I guess so," I said. "Come on."

We walked down through the ravine. It was humming like a big dynamo. Nothing seemed to want to move, everything was very quiet. Pink darning needles flew and bumped on air pockets, and hovered over the sparkling creek water.

Clarisse's hand bumped mine as we walked along the trail. I smelled the moist dank smell of the ravine and the soft new smell of Clarisse beside me.

We came to a place where there was a cross trail.

"We built a tree hut up there last year," I said, pointing.

"Where?" Clarisse stepped close to me to see where my finger was pointing. "I don't see."

"There," I said, my voice breaking, and pointed again.

Very quietly, she put her arm around me. I was so surprised and bewildered I almost cried out. Then, trembling, her lips kissed me, and my own hands were moving to hold her and I was shaking and shouting inside myself.

The silence was like a green explosion. The water bubbled on in the creek bed. I couldn't breathe.

I knew it was all over. I was lost. From this moment on, it would be a touching, an eating of foods, a learning of language and algebra and logic, a movement and an emotion, a kissing and a holding, a whirl of feeling that caught and sucked me drowning under. I knew I was lost forever now, and I didn't care. But I *did* care, and I was laughing and crying all in one, and there was nothing to do about it, but hold her and love her with all my decided and rioting body and mind.

I could have gone on fighting my war against Mother and Dad and school and food and things in books, but I couldn't fight this sweetness on my lips and this warmness in my hands, and the new odor in my nostrils.

"Clarisse, Clarisse," I cried, holding her, looking over her shoulder blindly, whispering to her. "Clarisse!"

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### 3. TEXT CATEGORIES (PART 3)

#### **Objectives:**

1. To clarify the meaning and function of modality of the text.
2. To reveal the content of the category of informativity.
3. To develop student's skills to describe the text as a linguistic phenomenon using appropriate terms, text categories (the category of modality, the category of informativity), their characteristics; to apply the acquired theoretical knowledge in the process of linguistic analysis of a text; to make partial linguistic analysis of a text.

#### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Dwell upon the meaning and function of modality of the text. Name linguistic markers of text modality. What are the most agreed-upon types of text modality? Name and comment them.
2. Comment on the category of modality in fiction texts. Dwell upon text modality and author's idiosyncrasy.
3. Clarify the meaning and function of modality in publicist texts.
4. Dwell upon the category of modality in scientific texts. Give your own examples of the modality in authentic English scientific texts (in Linguistics, Literary Criticism or Methods of Teaching Foreign Languages).
5. Reveal the informativity as a text category. What types of information of the text do you know?

#### **Do the following tasks:**

*Task 1. Read Robert F. Kennedy's statement on assassination of Martin Luther King (April 4, 1968) that follows and provide it with the analysis of the category of text modality. Identify types of information in the given text.*

I have bad news for you, for all of our fellow citizens, and people who love peace all over the world, and that is that Martin Luther King was shot and killed tonight. Martin Luther King dedicated his life to love and to justice for his fellow human beings, and he died because of that effort.

In this difficult day, in this difficult time for the United States, it is perhaps well to ask what kind of a nation we are and what direction we want to move in. For those of you who are black – considering the evidence there evidently is that there were white people who were responsible – you can be filled with bitterness, with hatred, and a desire for revenge. We can move in that direction as a country, in great polarization – black people amongst black, white people amongst white, filled with hatred toward one another.

Or we can make an effort, as Martin Luther King did, to understand and to comprehend, and to replace that violence, that stain of bloodshed that has spread across our land, with an effort to understand with compassion and love.

For those of you who are black and are tempted to be filled with hatred and distrust at the injustice of such an act, against all white people, I can only say that I feel in my own heart the same kind of feeling. I had a member of my family killed, but he was killed by a white man. But we have to make an effort in the United States, we have to make an effort to understand, to go beyond these rather difficult times.

My favorite poet was Aeschylus. He wrote: "In our sleep, pain which cannot forget falls drop by drop upon the heart until, in our own despair, against our will, comes wisdom through the awful grace of God." What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence or lawlessness; but love and

wisdom, and compassion toward one another, and a feeling of justice toward those who still suffer within our country, whether they be white or they be black.

So I shall ask you tonight to return home, to say a prayer for the family of Martin Luther King, that's true, but more importantly to say a prayer for our own country, which all of us love--a prayer for understanding and that compassion of which I spoke.

We can do well in this country. We will have difficult times; we've had difficult times in the past; we will have difficult times in the future. It is not the end of violence; it is not the end of lawlessness; it is not the end of disorder.

But the vast majority of white people and the vast majority of black people in this country want to live together, want to improve the quality of our life, and want justice for all human beings who abide in our land. Let us dedicate ourselves to what the Greeks wrote so many years ago: to tame the savageness of man and make gentle the life of this world.

Let us dedicate ourselves to that, and say a prayer for our country and for our people. (from <https://www.jfklibrary.org/learn/about-jfk/the-kennedy-family/robert-f-kennedy/robert-f-kennedy-speeches/statement-on-assassination-of-martin-luther-king-jr-indianapolis-indiana-april-4-1968>)

*Task 2. Read a short story "The Open Window" by H. Munro. Identify its content-factual, implicit and conceptual information.*

**THE OPEN WINDOW**  
*by Hector Munro*

"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened on to a lawn.

"It is quite warm for the time of the year," said Framton; "but has that window got anything to do with the tragedy?"

“Out through that window, three years ago to a day, her husband and her two young brothers went off for their day’s shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it.” Here the child’s voice lost its self-possessed note and became falteringly human. “Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing ‘Bertie, why do you bound?’ as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window—”

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

“I hope Vera has been amusing you?” she said.

“She has been very interesting,” said Framton.

“I hope you don’t mind the open window,” said Mrs. Sappleton briskly; “my husband and brothers will be home directly from shooting, and they always come in this way. They’ve been out for snipe in the marshes to-day, so they’ll make a fine mess over my poor carpets. So like you men-folk, isn’t it?”

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

“The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise,” announced Framton, who laboured under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one’s ailments and infirmities, their cause and cure. “On the matter of diet they are not so much in agreement,” he continued.

“No?” said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention—but not to what Framton was saying.

“Here they are at last!” she cried. “Just in time for tea, and don’t they look as if they were muddy up to the eyes!”

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: “I said, Bertie, why do you bound?”

Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly-noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid an imminent collision.

“Here we are, my dear,” said the bearer of the white mackintosh, coming in through the window; “fairly muddy, but most of it’s dry. Who was that who bolted out as we came up?”

“A most extraordinary man, a Mr. Nuttel,” said Mrs. Sappleton; “could only talk about his illnesses, and dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost.”



“I expect it was the spaniel,” said the niece calmly; “he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve.”

Romance at short notice was her speciality.

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10. Тураева З. Я. Лингвистика текста : учеб. пособ. М., 2009. 136 с.
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#### 4. TEXT CATEGORIES (PART 4)

**Objectives:**

1. To reveal the content of the category of intertextuality.
2. To develop student's skills to describe the text as a linguistic phenomenon using appropriate terms, text categories (the category of intertextuality), their characteristics; to apply the acquired theoretical knowledge in the process of linguistic analysis of a text; to make partial linguistic analysis of a text.

#### QUESTIONS AND TASKS

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Dwell upon intertextuality as a global text category. What are the linguistic markers of intertextuality?
2. Comment on types of intertextuality.

**Be ready to present your report on the topic:**

Text, subtext, context: comparative characteristics.

**Do the following task:**

*Task. Read a short story "Eleonora" by E. A. Poe that follows and provide it with the detailed analysis of the category of intertextuality. Pay attention to the linguistic markers of intertextuality in the text.*

**ELEONORA**  
**by Edgar Allan Poe**

*Sub conservatione formae specificae salva anima.*  
Raymond Lully.

I AM come of a race noted for vigor of fancy and ardor of passion.

Men have called me mad; but the question is not yet settled, whether madness is or is not the loftiest intelligence—whether much that is glorious—whether all that is profound—does not spring from disease of thought—from moods of mind exalted at the expense of the general intellect. They who dream by day are cognizant of many things which escape those who dream only by night. In their gray visions they obtain glimpses of eternity, and thrill, in awakening, to find that they have been upon the verge of the great secret. In snatches, they learn something of the wisdom which is of good, and more of the mere knowledge which is of evil. They penetrate, however, rudderless or compassless into the vast ocean of the "light ineffable," and again, like the adventures of the Nubian geographer, "agressi sunt mare tenebrarum, quid in eo esset exploraturi."

We will say, then, that I am mad. I grant, at least, that there are two distinct conditions of my mental existence—the condition of a lucid reason, not to be disputed, and belonging to the memory of events forming the first epoch of my life—and a condition of shadow and doubt, appertaining to the present, and to the recollection of what constitutes the second great era of my being.

Therefore, what I shall tell of the earlier period, believe; and to what I may relate of the later time, give only such credit as may seem due, or doubt it altogether, or, if doubt it ye cannot, then play unto its riddle the Oedipus.

She whom I loved in youth, and of whom I now pen calmly and distinctly these remembrances, was the sole daughter of the only sister of my mother long departed. Eleonora was the name of my cousin. We had always dwelled together, beneath a tropical sun, in the Valley of the Many-Colored Grass. no unguided footstep ever came upon that vale; for it lay away up among a range of giant

hills that hung beetling around about it, shutting out the sunlight from its sweetest recesses. no path was trodden in its vicinity; and, to reach our happy home, there was need of putting back, with force, the foliage of many thousands of forest trees, and of crushing to death the glories of many millions of fragrant flowers. Thus it was that we lived all alone, knowing nothing of the world without the valley—I, and my cousin, and her mother.

From the dim regions beyond the mountains at the upper end of our encircled domain, there crept out a narrow and deep river, brighter than all save the eyes of Eleonora; and, winding stealthily about in mazy courses, it passed away, at length, through a shadowy gorge, among hills still dimmer than those whence it had issued. We called it the “River of Silence”; for there seemed to be a hushing influence in its flow. no murmur arose from its bed, and so gently it wandered along, that the pearly pebbles upon which we loved to gaze, far down within its bosom, stirred not at all, but lay in a motionless content, each in its own old station, shining on gloriously forever.

The margin of the river, and of the many dazzling rivulets that glided through devious ways into its channel, as well as the spaces that extended from the margins away down into the depths of the streams until they reached the bed of pebbles at the bottom,—these spots, not less than the whole surface of the valley, from the river to the mountains that girdled it in, were carpeted all by a soft green grass, thick, short, perfectly even, and vanilla-perfumed, but so besprinkled throughout with the yellow buttercup, the white daisy, the purple violet, and the ruby-red asphodel, that its exceeding beauty spoke to our hearts in loud tones, of the love and of the glory of God.

And, here and there, in groves about this grass, like wildernesses of dreams, sprang up fantastic trees, whose tall slender stems stood not upright, but slanted gracefully toward the light that peered at noon-day into the centre of the valley. Their mark was speckled with the vivid alternate splendor of ebony and silver, and was smoother than all save the cheeks of Eleonora; so that, but for the brilliant green of the huge leaves that spread from their summits in long, tremulous lines, dallying with the Zephyrs, one might have fancied them giant serpents of Syria doing homage to their sovereign the Sun.

Hand in hand about this valley, for fifteen years, roamed I with Eleonora before Love entered within our hearts. It was one evening at the close of the third lustrum of her life, and of the fourth of my own, that we sat, locked in each other's embrace, beneath the serpent-like trees, and looked down within the water of the River of Silence at our images therein. We spoke no words during the rest of that sweet day, and our words even upon the morrow were tremulous and few. We had drawn the God Eros from that wave, and now we felt that he had enkindled within us the fiery souls of our forefathers. The passions which had for centuries distinguished our race, came thronging with the fancies for which they had been equally noted, and together breathed a delirious bliss over the Valley of the Many-Colored Grass. A change fell upon all things. Strange, brilliant flowers, star-shaped, burn out upon the trees where no flowers had been known before. The tints of the green carpet deepened; and when, one by one, the white daisies shrank away, there sprang up in place of them, ten by ten of the ruby-red asphodel. And life arose in our paths; for the tall flamingo, hitherto unseen, with all gay glowing birds, flaunted his scarlet plumage before us. The golden and silver fish haunted the river, out of the bosom of which issued, little by little, a murmur that swelled, at length, into a lulling melody more divine than that of the harp of Aeolus—sweeter than all save the voice of Eleonora. And now, too, a voluminous cloud, which we had long watched in the regions of Hesper, floated out thence, all gorgeous in crimson and gold, and settling in peace above us, sank, day by day, lower and lower, until its edges rested upon the tops of the mountains, turning all their dimness into magnificence, and shutting us up, as if forever, within a magic prison-house of grandeur and of glory.

The loveliness of Eleonora was that of the Seraphim; but she was a maiden artless and innocent as the brief life she had led among the flowers. no guile disguised the fervor of love which animated her heart, and she examined with me its inmost recesses as we walked together in the Valley of the Many-Colored Grass, and discoursed of the mighty changes which had lately taken place therein.

At length, having spoken one day, in tears, of the last sad change which must befall Humanity, she thenceforward dwelt only upon this one sorrowful theme, interweaving it into all our converse,

as, in the songs of the bard of Schiraz, the same images are found occurring, again and again, in every impressive variation of phrase.

She had seen that the finger of Death was upon her bosom—that, like the ephemeron, she had been made perfect in loveliness only to die; but the terrors of the grave to her lay solely in a consideration which she revealed to me, one evening at twilight, by the banks of the River of Silence. She grieved to think that, having entombed her in the Valley of the Many-Colored Grass, I would quit forever its happy recesses, transferring the love which now was so passionately her own to some maiden of the outer and everyday world.

And, then and there, I threw myself hurriedly at the feet of Eleonora, and offered up a vow, to herself and to Heaven, that I would never bind myself in marriage to any daughter of Earth—that I would in no manner prove recreant to her dear memory, or to the memory of the devout affection with which she had blessed me. And I called the Mighty Ruler of the Universe to witness the pious solemnity of my vow. And the curse which I invoked of Him and of her, a saint in Helusion should I prove traitorous to that promise, involved a penalty the exceeding great horror of which will not permit me to make record of it here. And the bright eyes of Eleonora grew brighter at my words; and she sighed as if a deadly burthen had been taken from her breast; and she trembled and very bitterly wept; but she made acceptance of the vow, (for what was she but a child?) and it made easy to her the bed of her death. And she said to me, not many days afterward, tranquilly dying, that, because of what I had done for the comfort of her spirit she would watch over me in that spirit when departed, and, if so it were permitted her return to me visibly in the watches of the night; but, if this thing were, indeed, beyond the power of the souls in Paradise, that she would, at least, give me frequent indications of her presence, sighing upon me in the evening winds, or filling the air which I breathed with perfume from the censers of the angels. And, with these words upon her lips, she yielded up her innocent life, putting an end to the first epoch of my own.

Thus far I have faithfully said. But as I pass the barrier in Times path, formed by the death of my beloved, and proceed with the second era of my existence, I feel that a shadow gathers over my brain, and I mistrust the perfect sanity of the record. But let me on.—Years dragged themselves along heavily, and still I dwelled within the Valley of the Many-Colored Grass; but a second change had come upon all things. The star-shaped flowers shrank into the stems of the trees, and appeared no more. The tints of the green carpet faded; and, one by one, the ruby-red asphodels withered away; and there sprang up, in place of them, ten by ten, dark, eye-like violets, that writhed uneasily and were ever encumbered with dew. And Life departed from our paths; for the tall flamingo flaunted no longer his scarlet plumage before us, but flew sadly from the vale into the hills, with all the gay glowing birds that had arrived in his company. And the golden and silver fish swam down through the gorge at the lower end of our domain and bedecked the sweet river never again. And the lulling melody that had been softer than the wind-harp of Aeolus, and more divine than all save the voice of Eleonora, it died little by little away, in murmurs growing lower and lower, until the stream returned, at length, utterly, into the solemnity of its original silence. And then, lastly, the voluminous cloud uprose, and, abandoning the tops of the mountains to the dimness of old, fell back into the regions of Hesper, and took away all its manifold golden and gorgeous glories from the Valley of the Many-Colored Grass.

Yet the promises of Eleonora were not forgotten; for I heard the sounds of the swinging of the censers of the angels; and streams of a holy perfume floated ever and ever about the valley; and at lone hours, when my heart beat heavily, the winds that bathed my brow came unto me laden with soft sighs; and indistinct murmurs filled often the night air, and once—oh, but once only! I was awakened from a slumber, like the slumber of death, by the pressing of spiritual lips upon my own.

But the void within my heart refused, even thus, to be filled. I longed for the love which had before filled it to overflowing. At length the valley pained me through its memories of Eleonora, and I left it for ever for the vanities and the turbulent triumphs of the world.

I found myself within a strange city, where all things might have served to blot from recollection the sweet dreams I had dreamed so long in the Valley of the Many-Colored Grass. The pomps and pageantries of a stately court, and the mad clangor of arms, and the radiant loveliness of women,

bewildered and intoxicated my brain. But as yet my soul had proved true to its vows, and the indications of the presence of Eleonora were still given me in the silent hours of the night. Suddenly these manifestations they ceased, and the world grew dark before mine eyes, and I stood aghast at the burning thoughts which possessed, at the terrible temptations which beset me; for there came from some far, far distant and unknown land, into the gay court of the king I served, a maiden to whose beauty my whole recreant heart yielded at once—at whose footstool I bowed down without a struggle, in the most ardent, in the most abject worship of love. What, indeed, was my passion for the young girl of the valley in comparison with the fervor, and the delirium, and the spirit-lifting ecstasy of adoration with which I poured out my whole soul in tears at the feet of the ethereal Ermengarde?—Oh, bright was the seraph Ermengarde! and in that knowledge I had room for none other.—Oh, divine was the angel Ermengarde! and as I looked down into the depths of her memorial eyes, I thought only of them—and of her.

I wedded;—nor dreaded the curse I had invoked; and its bitterness was not visited upon me. And once—but once again in the silence of the night; there came through my lattice the soft sighs which had forsaken me; and they modelled themselves into familiar and sweet voice, saying:

“Sleep in peace!—for the Spirit of Love reigneth and ruleth, and, in taking to thy passionate heart her who is Ermengarde, thou art absolved, for reasons which shall be made known to thee in Heaven, of thy vows unto Eleonora.”

#### **RECOMMENDED LITERATURE**

1. Арешенков Ю. О. Лінгвістичний аналіз художнього тексту : навч. посібн. для ст-ів вищих навч. закл.. Кривий Ріг : Видавничий дім, 2007. 177 с.
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***BE READY TO WRITE THE TEST ON MODULE 1 (20 MIN.)***

**MODULE 2**  
**LINGUISTIC ANALYSIS OF FICTION AND NONFICTION TEXTS**

**CONTENT MODULE 2**  
**LINGUISTIC ANALYSIS OF FICTION TEXTS**

**5. LINGUISTIC ANALYSIS OF PROSE FICTION TEXTS (PART 1)**

**Objectives:**

1. To raise students' awareness of the linguistic analysis of fiction texts, its levels and methods.
2. To single out factors that determine selection and organization of linguistic means in the text.
3. To summarize the students' knowledge of the imagery of a fiction text and means of its creation.
4. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a prose fiction text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make partial linguistic analysis of a prose fiction text.

**QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Dwell upon linguistic analysis as a key to the understanding of the text. What do you know about partial and complete linguistic analysis of the text?
2. Comment on levels of linguistic analysis. What language levels are suggested for fiction text linguistic analysis (by Prof. Kovalik, by other linguists)? What methods and techniques of linguistic analysis of fiction texts do you know? Describe them.
3. Comment on factors that determine selection and organization of linguistic means in the text (objective and subjective), imagery of a fiction text and means of its creation. Dwell upon expressive means and stylistic devices in fiction texts and their aesthetic potential.

**Be ready to present your report on the topic:**

The individual style of the writer as representation of his language picture of the world (on the basis of a British/American writer's works of your choice).

**Do the following task:**

*Task. Read the extract from "Rebecca" by D. du Maurier. Analyse the linguistic peculiarities of the text:*

- *phono-graphical level: phonetic means (repetition of sounds which gives a vivid description of some phenomenon, rhythmic harmony, onomatopoeia) and phono-graphical means (graphon, print, etc.), punctuation;*
- *morphemic level (morphemic repetition, morphological occasionalisms which can compactly and vivaciously present the author's individual idea of a notion);*
- *lexical level: lexical means (bookish or colloquial words, obsolete words, terms, abusive words, vulgarisms, jargon words, dialectical words, barbarisms and foreignisms, euphemisms, jocular words, affectionate words, phraseologisms, synonyms and antonyms, lexical stylistic devices);*
- *morphological level (parts of speech and peculiarities of their functioning, typical grammatical constructions used);*
- *syntactical level (what clauses prevail – subordinate or independent ones; sentence length; typical parenthetical sentences; syntactical constructions used (homogeneous members, etc.); syntactical stylistic devices).*

*Explain the purpose of linguistic means usage.*

*What are individual author's linguistic means used in the extract? What is their role in rendering the author's message?*

## **REBECCA**

*by Daphne du Maurier  
(Extract from chapter 1)*

Last night I dreamt I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter, for the way was barred to me. There was a padlock and chain upon the gate. I called in my dream to the lodge-keeper, and had no answer, and peering closer through the rusted spokes of the gate I saw that the lodge was uninhabited.

No smoke came from the chimney, and the little lattice windows gaped forlorn. Then, like all dreamers, I was possessed of a sudden with supernatural powers and passed like a spirit through the barrier before me. The drive wound away in front of me, twisting and turning as it had always done, but as I advanced I was aware that a change had come upon it; it was narrow and unkempt, not the drive that we had known. At first I was puzzled and did not understand, and it was only when I bent my head to avoid the low swinging branch of a tree that I realized what had happened. Nature had come into her own again and, little by little, in her stealthy, insidious way had encroached upon the drive with long, tenacious fingers. The woods, always a menace even in the past, had triumphed in the end. They crowded, dark and uncontrolled, to the borders of the drive. The beeches with white, naked limbs leant close to one another, their branches intermingled in a strange embrace, making a vault above my head like the archway of a church. And there were other trees as well, trees that I did not recognize, squat oaks and tortured elms that straggled cheek by jowl with the beeches, and had thrust themselves out of the quiet earth, along with monster shrubs and plants, none of which I remembered.

The drive was a ribbon now, a thread of its former self, with gravel surface gone, and choked with grass and moss. The trees had thrown out low branches, making an impediment to progress; the gnarled roots looked like skeleton claws. Scattered here and again amongst this jungle growth I would recognize shrubs that had been landmarks in our time, things of culture and grace, hydrangeas whose blue heads had been famous. No hand had checked their progress, and they had gone native now, rearing to monster height without a bloom, black and ugly as the nameless parasites that grew beside them.

On and on, now east now west, wound the poor thread that once had been our drive. Sometimes I thought it lost, but it appeared again, beneath a fallen tree perhaps, or struggling on the other side of a muddied ditch created by the winter rains. I had not thought the way so long. Surely the miles had multiplied, even as the trees had done, and this path led but to a labyrinth, some choked wilderness, and not to the house at all. I came upon it suddenly; the approach masked by the unnatural growth of a vast shrub that spread in all directions, and I stood, my heart thumping in my breast, the strange prick of tears behind my eyes.

There was Manderley, our Manderley, secretive and silent as it had always been, the grey stone shining in the moonlight of my dream, the mullioned windows reflecting the green lawns and the terrace. Time could not wreck the perfect symmetry of those walls, nor the site itself, a jewel in the hollow of a hand.

The terrace sloped to the lawns, and the lawns stretched to the sea, and turning I could see the sheet of silver placid under the moon, like a lake undisturbed by wind or storm. No waves would come to ruffle this dream water, and no bulk of cloud, wind-driven from the west, obscure the clarity of this pale sky. I turned again to the house, and though it stood inviolate, untouched, as though we ourselves had left but yesterday, I saw that the garden had obeyed the jungle law, even as the woods had done. The rhododendrons stood fifty feet high, twisted and entwined with bracken, and they had entered into alien marriage with a host of nameless shrubs, poor, bastard things that clung about their roots as though conscious of their spurious origin. A lilac had mated with a copper

beech, and to bind them yet more closely to one another the malevolent ivy, always an enemy to grace, had thrown her tendrils about the pair and made them prisoners. Ivy held prior place in this lost garden, the long strands crept across the lawns, and soon would encroach upon the house itself.

#### RECOMMENDED LITERATURE

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## 6. LINGUISTIC ANALYSIS OF PROSE FICTION TEXTS (PART 2)

### **Objectives:**

1. To raise students' awareness of fiction texts structure and develop skills of its analysis.
2. To clarify the nature of various types of narrative in a literary work, various types of the narrative-compositional forms.
3. To raise students' awareness of composition as interrelation between different components of the plot.
4. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a prose fiction text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make partial linguistic analysis of a prose fiction text.

### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Expand on the notion of the narrator's discourse, its types (auctorial narrator's discourse, the omniscient narrator, the limited omniscient narrator's discourse, the 1st person entrusted narrative).
2. Comment on typology of the character's discourse, the personage's idiolect. What do you know about the stream-of-consciousness technique? Dwell upon represented uttered speech and represented inner speech.
3. The notion and typology of narrative-compositional forms: different approaches.
4. Dwell on the plot as the direct surface layer of a prose fiction text. Comment on composition as the specific arrangement of the plot elements and the change of viewpoints.

### **Do the following tasks:**

*Task 1. Read Chapter 1 from "The White Chief" by Mayne Reid. How is it narrated (chronologically / non-chronologically, through flashbacks / flash forwarding, in reverse)? Characterize its narrator's discourse. Who narrates the text – the author or the narrator? Characterize its narrative compositional forms. What is their role in revealing the author's message? What are the language means employed? Comment on their linguo-stylistic peculiarities. Sum up your observations.*

### **THE WHITE CHIEF** **by Mayne Reid** **(Chapter 1)**

Deep in the interior of the American Continent—more than a thousand miles from the shores of any sea—lies our scene.

Climb with me yonder mountain, and let us look from its summit of snow.

We have reached its highest ridge. What do we behold?

On the north a chaos of mountains, that continues on through thirty parallels to the shores of the Arctic Sea! On the south, the same mountains,—here running in separate sierras, and there knotting with each other. On the west, mountains again, profiled along the sky, and alternating with broad tables that stretch between their bases.

Now turn we around, and look eastward. Not a mountain to be seen! Far as the eye can reach, and a thousand miles farther, not a mountain. Yonder dark line rising above the plain is but the rocky brow of another plain—a *steppe* of higher elevation.

Where are we? On what summit are we standing? On the Sierra Blanca, known to the hunter as the "Spanish Peaks." We are upon the western rim of the *Grand Prairie*.

Looking eastward, the eye discovers no signs of civilisation. There *are* none within a month's journeying. North and south,—mountains, mountains.

Westward, it is different. Through the telescope we can see cultivated fields afar off,—a mere strip along the banks of a shining river. Those are the settlements of Nuevo Mexico, an oasis irrigated by the Rio del Norte. The scene of our story lies not there.

Face once more to the eastward, and you have it before you. The mountain upon which we stand has its base upon a level plain that expands far to the east. There are no foot-hills. The plain and the mountain touch, and at a single step you pass from the naked turf of the one to the rocky and pine-clad declivities of the other.

The aspect of the plain is varied. In some places it is green, where the gramma-grass has formed a sward; but in most parts it is sterile as the Sahara. Here it appears brown, where the sun-parched earth is bare; there it is of a sandy, yellowish hue; and yonder the salt effervescence renders it as white as the snow upon which we stand.

The scant vegetation clothes it not in a livery of verdure. The leaves of the agave are mottled with scarlet, and the dull green of the cactus is still further obscured by its thickly-set spines. The blades of the yuccas are dimmed by dust, and resemble clusters of half-rusty bayonets; and the low scrubby copses of acacia scarce offer a shade to the dusky *agama* and the ground rattlesnake. Here and there a solitary palmetto, with branchless stem and tufted crown, gives an African aspect to the scene. The eye soon tires of a landscape where every object appears angular and thorny; and upon this plain, not only are the trees of that character, but the plants,—even the *very* grass carries its thorns!

With what sensations of pleasure we turn to gaze into a lovely valley, trending eastward from the base of the mountain! What a contrast to the arid plain! Its surface is covered with a carpet of bright green, enamelled by flowers that gleam like many-coloured gems; while the cotton-wood, the wild-china-tree, the live-oak, and the willow, mingle their foliage in soft shady groves that seem to invite us. Let us descend!

We have reached the plain, yet the valley is still far beneath us—a thousand feet at the least—but, from a promontory of the bluff projecting over it, we command a view of its entire surface to the distance of many miles. It is a level like the plain above; and gazing down upon it, one might fancy it a portion of the latter that had sunk into the earth's crust, so as to come within the influence of a fertilising power denied to the higher region.

On both sides of it, far as the eye can reach, run the bordering cliffs, stepping from one level to the other, by a thousand feet sheer, and only passable at certain points. There is a width of ten miles from cliff to cliff; and these, of equal height, seem the counterparts of each other. Their grim savage fronts, overhanging the soft bright landscape of the valley, suggest the idea of a beautiful picture framed in rough oak-work.

A stream, like a silver serpent, bisects the valley—not running in a straight course, but in luxuriant windings, as though it loved to tarry in the midst of that bright scene. Its frequent curves and gentle current show that it passes over a surface almost plane. Its banks are timbered, but not continuously. Here the timber forms a wide belt, there only a fringe scarce shadowing the stream, and yonder the grassy turf can be distinguished running in to the very water's edge.

Copse-like groves are scattered over the ground. These are of varied forms; some perfectly circular, others oblong or oval, and others curving like the cornucopias of our gardens. Detached trees meet the eye, whose full round tops show that Nature has had her will in their development. The whole scene suggests the idea of some noble park, planted by design, with just timber enough to adorn the picture without concealing its beauties.

Is there no palace, no lordly mansion, to correspond? No. Nor palace nor cottage sends up its smoke. No human form appears within this wild paradise. Herds of deer roam over its surface, the stately elk reposes within the shade of its leafy groves, but no human being is there. Perhaps the foot of man never—

Stay! there is one by our side who tells a different tale. Hear him.

“That is the valley of San Ildefonso.” Wild though it appears, it was once the abode of civilised man. Near its centre you may note some irregular masses scattered over the ground. But for the trees and rank weeds that cover them, you might there behold the ruins of a city.

“Yes! on that spot once stood a town, large and prosperous. There was a *Presidio* with the flag of Spain flying from its battlements; there was a grand Mission-house of the Jesuit *padrés*; and dwellings of rich miners and ‘*hacendados*’ studded the valley far above and below. A busy populace moved upon the scene; and all the passions of love and hate, ambition, avarice, and revenge, have had existence there. The hearts stirred by them are long since cold, and the actions to which they gave birth are not chronicled by human pen. They live only in legends that sound more like romance than real history.

“And yet these legends are less than a century old! One century ago, from the summit of yonder mountain could have been seen, not only the settlement of San Ildefonso, but a score of others—cities, and towns, and villages — where to-day the eye cannot trace a vestige of civilisation. Even the names of these cities are forgotten, and their histories buried among their ruins!

“The Indian has wreaked his revenge upon the murderers of Moctezuma! Had the Saxon permitted him to continue his war of retaliation, in one century more—nay, in half that time—the descendants of Cortez and his conquerors would have disappeared from the land of Anahuac!

“Listen to the ‘Legend of San Ildefonso’!”

*Task 2. Read a short story “Moon-face” by J. London. Characterize its narrator’s discourse and character’s discourse. What are their specific features? Pay attention to the linguo-stylistic aspect of the personages’ speech. Provide the story with the analysis of its plot structure. Define the sentences that organise plot structure of the text (exposition, complication, climax, denouement). Sum up your observations.*

**MOON-FACE**  
**by Jack London**

John Claverhouse was a moon-faced man. You know the kind, cheek-bones wide apart, chin and forehead melting into the cheeks to complete the perfect round, and the nose, broad and pudgy, equidistant from the circumference, flattened against the very centre of the face like a dough-ball upon the ceiling. Perhaps that is why I hated him, for truly he had become an offense to my eyes, and I believed the earth to be cumbered with his presence. Perhaps my mother may have been superstitious of the moon and looked upon it over the wrong shoulder at the wrong time.

Be that as it may, I hated John Claverhouse. Not that he had done me what society would consider a wrong or an ill turn. Far from it. The evil was of a deeper, subtler sort; so elusive, so intangible, as to defy clear, definite analysis in words. We all experience such things at some period in our lives. For the first time we see a certain individual, one who the very instant before we did not dream existed; and yet, at the first moment of meeting, we say: “I do not like that man.” Why do we not like him? Ah, we do not know why; we know only that we do not. We have taken a dislike, that is all. And so I with John Claverhouse.

What right had such a man to be happy? Yet he was an optimist. He was always gleeful and laughing. All things were always all right, curse him! Ah I how it grated on my soul that he should be so happy! Other men could laugh, and it did not bother me. I even used to laugh myself—before I met John Claverhouse.

But his laugh! It irritated me, maddened me, as nothing else under the sun could irritate or madden me. It haunted me, gripped hold of me, and would not let me go. It was a huge, Gargantuan laugh. Waking or sleeping it was always with me, whirring and jarring across my heart-strings like an enormous rasp. At break of day it came whooping across the fields to spoil my pleasant morning revery. Under the aching noonday glare, when the green things drooped and the birds withdrew to the depths of the forest, and all nature drowsed, his great “Ha! ha!” and “Ho! ho!” rose up to the sky and challenged the sun. And at black midnight, from the lonely cross-roads where he turned from

town into his own place, came his plaguesy cachinnations to rouse me from my sleep and make me writhe and clench my nails into my palms.

I went forth privily in the night-time, and turned his cattle into his fields, and in the morning heard his whooping laugh as he drove them out again. "It is nothing," he said; "the poor, dumb beasties are not to be blamed for straying into fatter pastures."

He had a dog he called "Mars," a big, splendid brute, part deer-hound and part blood-hound, and resembling both. Mars was a great delight to him, and they were always together. But I bided my time, and one day, when opportunity was ripe, lured the animal away and settled for him with strychnine and beefsteak. It made positively no impression on John Claverhouse. His laugh was as hearty and frequent as ever, and his face as much like the full moon as it always had been.

Then I set fire to his haystacks and his barn. But the next morning, being Sunday, he went forth blithe and cheerful.

"Where are you going?" I asked him, as he went by the cross-roads.

"Trout," he said, and his face beamed like a full moon. "I just dote on trout."

Was there ever such an impossible man! His whole harvest had gone up in his haystacks and barn. It was uninsured, I knew. And yet, in the face of famine and the rigorous winter, he went out gayly in quest of a mess of trout, forsooth, because he "doted" on them! Had gloom but rested, no matter how lightly, on his brow, or had his bovine countenance grown long and serious and less like the moon, or had he removed that smile but once from off his face, I am sure I could have forgiven him for existing. But no, he grew only more cheerful under misfortune.

I insulted him. He looked at me in slow and smiling surprise.

"I fight you? Why?" he asked slowly. And then he laughed. "You are so funny! Ho! ho! You'll be the death of me! He! he! he! Oh! Ho! ho! ho!"

What would you? It was past endurance. By the blood of Judas, how I hated him! Then there was that name — Claverhouse! What a name! Wasn't it absurd? Claverhouse! Merciful heaven, WHY Claverhouse? Again and again I asked myself that question. I should not have minded Smith, or Brown, or Jones — but CLAVERTHOUSE! I leave it to you. Repeat it to yourself—Claverhouse. Just listen to the ridiculous sound of it — Claverhouse! Should a man live with such a name? I ask of you. "No," you say. And "No" said I.

But I bethought me of his mortgage. What of his crops and barn destroyed, I knew he would be unable to meet it. So I got a shrewd, close-mouthed, tight-fisted money-lender to get the mortgage transferred to him. I did not appear but through this agent I forced the foreclosure, and but few days (no more, believe me, than the law allowed) were given John Claverhouse to remove his goods and chattels from the premises. Then I strolled down to see how he took it, for he had lived there upward of twenty years. But he met me with his saucer-eyes twinkling, and the light glowing and spreading in his face till it was as a full-risen moon.

"Ha! ha! ha!" he laughed. "The funniest tike, that youngster of mine! Did you ever hear the like? Let me tell you. He was down playing by the edge of the river when a piece of the bank caved in and splashed him. 'O papa!' he cried; 'a great big puddle flew up and hit me.'"

He stopped and waited for me to join him in his infernal glee.

"I don't see any laugh in it," I said shortly, and I know my face went sour.

He regarded me with wonderment, and then came the damnable light, glowing and spreading, as I have described it, till his face shone soft and warm, like the summer moon, and then the laugh—"Ha! ha! That's funny! You don't see it, eh? He! he! Ho! ho! ho! He doesn't see it! Why, look here. You know a puddle —"

But I turned on my heel and left him. That was the last. I could stand it no longer. The thing must end right there, I thought, curse him! The earth should be quit of him. And as I went over the hill, I could hear his monstrous laugh reverberating against the sky.

Now, I pride myself on doing things neatly, and when I resolved to kill John Claverhouse I had it in mind to do so in such fashion that I should not look back upon it and feel ashamed. I hate bungling, and I hate brutality. To me there is something repugnant in merely striking a man with one's naked fist — faugh! it is sickening! So, to shoot, or stab, or club John Claverhouse (oh, that

name!) did not appeal to me. And not only was I impelled to do it neatly and artistically, but also in such manner that not the slightest possible suspicion could be directed against me.

To this end I bent my intellect, and, after a week of profound incubation, I hatched the scheme. Then I set to work. I bought a water spaniel bitch, five months old, and devoted my whole attention to her training. Had any one spied upon me, they would have remarked that this training consisted entirely of one thing — RETRIEVING. I taught the dog, which I called “Bellona,” to fetch sticks I threw into the water, and not only to fetch, but to fetch at once, without mouthing or playing with them. The point was that she was to stop for nothing, but to deliver the stick in all haste. I made a practice of running away and leaving her to chase me, with the stick in her mouth, till she caught me. She was a bright animal, and took to the game with such eagerness that I was soon content.

After that, at the first casual opportunity, I presented Bellona to John Claverhouse. I knew what I was about, for I was aware of a little weakness of his, and of a little private sinning of which he was regularly and inveterately guilty.

“No,” he said, when I placed the end of the rope in his hand. “No, you don’t mean it.” And his mouth opened wide and he grinned all over his damnable moon-face.

“I — I kind of thought, somehow, you didn’t like me,” he explained. “Wasn’t it funny for me to make such a mistake?” And at the thought he held his sides with laughter.

“What is her name?” he managed to ask between paroxysms.

“Bellona,” I said.

“He! he!” he tittered. “What a funny name.”

I gritted my teeth, for his mirth put them on edge, and snapped out between them, “She was the wife of Mars, you know.”

Then the light of the full moon began to suffuse his face, until he exploded with: “That was my other dog. Well, I guess she’s a widow now. Oh! Ho! ho! E! he! he! Ho!” he whooped after me, and I turned and fled swiftly over the hill.

The week passed by, and on Saturday evening I said to him, “You go away Monday, don’t you?” He nodded his head and grinned.

“Then you won’t have another chance to get a mess of those trout you just ‘dote’ on.”

But he did not notice the sneer. “Oh, I don’t know,” he chuckled. “I’m going up to-morrow to try pretty hard.”

Thus was assurance made doubly sure, and I went back to my house hugging myself with rapture.

Early next morning I saw him go by with a dip-net and gunnysack, and Bellona trotting at his heels. I knew where he was bound, and cut out by the back pasture and climbed through the underbrush to the top of the mountain. Keeping carefully out of sight, I followed the crest along for a couple of miles to a natural amphitheatre in the hills, where the little river raced down out of a gorge and stopped for breath in a large and placid rock-bound pool. That was the spot! I sat down on the croup of the mountain, where I could see all that occurred, and lighted my pipe.

Ere many minutes had passed, John Claverhouse came plodding up the bed of the stream. Bellona was ambling about him, and they were in high feather, her short, snappy barks mingling with his deeper chest-notes. Arrived at the pool, he threw down the dip-net and sack, and drew from his hip-pocket what looked like a large, fat candle. But I knew it to be a stick of “giant”; for such was his method of catching trout. He dynamited them. He attached the fuse by wrapping the “giant” tightly in a piece of cotton. Then he ignited the fuse and tossed the explosive into the pool.

Like a flash, Bellona was into the pool after it. I could have shrieked aloud for joy. Claverhouse yelled at her, but without avail. He pelted her with clods and rocks, but she swam steadily on till she got the stick of “giant” in her mouth, when she whirled about and headed for shore. Then, for the first time, he realized his danger, and started to run. As foreseen and planned by me, she made the bank and took out after him. Oh, I tell you, it was great! As I have said, the pool lay in a sort of amphitheatre. Above and below, the stream could be crossed on stepping-stones. And around and around, up and down and across the stones, raced Claverhouse and Bellona. I could never have believed that such an ungainly man could run so fast. But run he did, Bellona hot-footed after him,

and gaining. And then, just as she caught up, he in full stride, and she leaping with nose at his knee, there was a sudden flash, a burst of smoke, a terrific detonation, and where man and dog had been the instant before there was naught to be seen but a big hole in the ground.

“Death from accident while engaged in illegal fishing.” That was the verdict of the coroner’s jury; and that is why I pride myself on the neat and artistic way in which I finished off John Claverhouse. There was no bungling, no brutality; nothing of which to be ashamed in the whole transaction, as I am sure you will agree. No more does his infernal laugh go echoing among the hills, and no more does his fat moon-face rise up to vex me. My days are peaceful now, and my night’s sleep deep.

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## 7. LINGUISTIC ANALYSIS OF PROSE FICTION TEXTS (PART 3)

### **Objectives:**

1. To raise students' awareness of the linguistic analysis of a prose fiction text, the role of title in it.
2. To discuss algorithms of complete linguistic analysis of prose fiction texts.
3. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a prose fiction text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make complete linguistic analysis of a prose fiction text.

### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Comment on the linguistic status of the title. Dwell upon the title as a means of foregrounding. Comment on the title classification suggested by T. Yeschenko. Do you suppose it complete? If no, amplify it.
2. Analyse the books on linguistic analysis from your list of recommended literature, give detailed description of each scheme suggested by the scientists (Yu. Areshenkov, K. Gorshkova & I. Kolegaeva, N. Nikolina, I. Kochan, N. Kupina, T. Yeschenko and others), comment on their common features as well as divergent features. Which scheme do you suppose the appropriate for linguistic analysis? Why?
3. Comment on the analysis of the text "The End of Something" by E. Hemingway in the book K. Gorshkova & I. Kolegaeva "Practice in text analysis" (pp. 28-38) and analysis of the text "Бабино літо" by Є. Гуцало in the book T. Yeschenko "Лінгвістичний аналіз тексту" (pp. 238-244). Both can be called "linguistic analysis". Do the scholars use the same approach to text analysis? Which steps used to analyse these texts are common/original?

**Be ready to present your report on the topic:**

Author's conception of linguistic analysis suggested by L. Babenko & Yu. Kazarin.

**Do the following tasks:**

*Task 1. Explain the meaning of the title and its connection with the concept of the short story "Moon-face" by J. London, "One Timeless Spring" by R. Bradbury, "Two Thanksgiving Day Gentlemen" by O. Henry, "The Ant and the Grasshopper" by W. S. Maugham, "Cat in the Rain" by E. Hemingway (new texts are given in appendix).*

*Task 2. Provide a short story "A Tree Falls" by R. Mais with a complete linguistic analysis (use the scheme offered by T. Yeschenko). Mind that your analysis should be coherent.*

### **A TREE FALLS by Roger Mais**

He laid aside the axe, and the waves of silence that had parted before him as he made his careless way to the heart of the forest, flowed back as with a sigh. The silence flattened itself out over the entire vast valley, clothing the rocks and the trees, thick and palpable like the river mist – hiding at its patient core the certain knowledge that even the axe with its rude foreign exclamations, venturing there with the brave clamour that cloaks fear, foretold its own stammering, inevitable surrender.

It seemed to him that he heard stealthy footsteps somewhere behind him ... the snapping of dried twigs ... the leafy whisper of green ones, as invisible fingers put them aside to allow unhindered the

passage of the ghostly inhabitants of the wilderness.

He made no attempt to turn his head, because he knew he would see no one ... and ever the silence would settle back with the passing of these tiny ripples of sound that ringed its smooth surface.

Again the axe sang its victorious note against the thin, vibrating walls that took it and threw it backward and forward, multiplying it a thousand times.

Fresh chips from the great tree spattered the coffee-brown of its rotted leaves of centuries ... It creaks throughout its mighty girth ... It teeters – or so it seems – with the thrust of the wind through its boughs that have reached during its lifetime ever triumphantly upward, until they tower a hundred feet in the air.

It is leaning a little now ... it yearns over the valley that has known it these hundred years, where it has spread the tallest shadow, and wove the silence within its leaves and branches, like the shuttles of a tremendous loom, spinning away the close fabric of tremendous and unending twilight that might shadow the heart of the stoutest with unreasoning terror.

The man is exultant. The wound in the tree's side has laid bare the great red heart of mahogany. In this tree there is a small fortune for the taking. There is not another tree like it in all the length and breadth of these virgin wooded Crown lands.

The men with the saws are in the hills beyond, keeping a watchful lookout for the Crown Forest-Rangers – for the thunder of his axe travels far in this wilderness. If a Ranger should appear they will make the smoke-signal, while ostensibly roasting wild Imba-roots over a fire. They will, if necessary, keep the Ranger there, swapping stories with him allowing him to fill his pipe from their supply of tobacco, offering him roasted Imba-root and jerked pork on the end of a sharpened stick.

He is alone in the valley with this giant that is slowly bowing to his relentless axe.

He is forced to pause again to rest and catch his-breath ... the giant is tougher even than he thought. Stubbornly the great axe stands, resisting valiantly to the last the terrible assaults of the axe.

He is tired ... he leans heavily against the handle of his axe, the blade of which is buried so deep into the solid heart of the tree, that his full weight upon it will not shake the axe.

Silence fills the valley again. Ghostly whispers of silence ... the snapping of dried twigs, now here, now there ... the sibilant query and protest of leaves in the underbrush that part to let the ghostly ones pass ... then the ripples on the face of silence, are smoothed over, as it settles back again, calm and enigmatic like the face of a pool, or a poker-player.

He is a brave man, not easily frightened. He is inured to the menace of the wilderness, its silence. Yet strange sensations tingle down his sweating spine. Strange thoughts thrust aside the one that was uppermost in his mind ... the gloating triumph of the moment.

And then they turned to home and the woman who waited his coming – herself a tree – a sapling tree heavy with the promise of fruitage.

There would be a great round pan of corn-pone in the kitchen, cold, when he got back ... and a woman's arms about him – his woman.

The extension he was adding to their home would need some hardwood joists and beams, and cedar shingles for the roof. He would use only the finest native lumber, as usual. The finest native lumber to be had in these parts came from off the vast wooden tracts of virgin Crown lands. It was his for the taking, if only he could out-smart the Government Rangers and Bailiffs.

In the out-shed, hidden away under the bundle of shavings, was the wooden axe he was carving as a gift for the son that would be his. It just had to be a boy, because he didn't have any use for girl children. What in the world would he do with her? His boy now, would become a lumber-man like himself, like his father was before him. He would teach him all the tricks of the trade ... He would be well equipped to carry on the traditions of the family, and grow up to be a prosperous and respected citizen.

There would be a thick slab of corn-pone in the kitchen on his return...

Again the strange thoughts – unnamed fears, premonitions ... the quick snapping of twigs ... a sudden scurry of fallen leaves along the forest floor ... overhead the giant tree trembled and groaned



in its agony ...

His eyes went suddenly to the crest of the furthest hill.

Was that the signal of his men? He put a hand to his forehead and peered out from beneath it. No, it was only a wisp of cloud, like a ghostly, nebulous, writhing axe ... an axe imbedded in, the heart of a great tree of cloud. For a moment it seemed to him menacing with omen<sup>8</sup>.

He laughed at his own fears, and was immediately shocked and abashed by the profound, pained silence that followed it. Strange that the valley did not echo his laughter. He laughed again – louder and longer this time – then cupped his hand to his ear, leaning forward, every nerve strained, listening. From far down the valley came a thin whisper of derisive echoes.

He put his head back defiantly and opened his mouth to laugh again, distending his bellows like lungs to their fullest ... and suddenly changed his mind.

He knocked with the heel of his hand sharply against the handle of the axe, several times, to make it loosen its death grip upon the tree. Then he swung it aloft again.

He could hear the ringing, exultant echoes of the axe, though ... the mean silence of the valley dared not withhold that sound! The triumphant, gloating laughter of the axe split that silence in two again, throwing it back upon itself in great twin waves that towered higher than the mountains themselves. Very well then, they would heed the sound of his axe and tremble! His heart filled to bursting with pride. He added his own rhythmic grunt at the end of each stroke, to the voice of the axe.

The great tree-trunk that had mocked the strength of his arm, and the silence that had mocked his puny laughter ... they belonged to the stubborn reluctance of the unyielding wilderness, his ancient antagonist. But he would show them who was conqueror here, wilderness or man ... heart of tree, or blade of axe ... He would show them ... show them ... show them ...!

Was that the sound of the giant timber yielding, the great heart of wood breaking at last ...? or was it just another trick of the wilderness, trying to fool him again, trying to delay the ultimate conquest of his strong arm and his sharp axe-blade over insensate umber? He would show them ... show them ... show them! Each stroke of the axe seemed to bite deeper, deeper. The chips flew in a shower round him ... red chips now ... chips from the unyielding red heart of mahogany!...

Without further warning the great tree suddenly bowed, seemed to hesitate an instant, suspended at an impossible slant, yet reluctant the last, battling against the inevitable to the last. Then with a mighty roar it thundered to the ground. The trunk leaped in the air, gave a spasmodic sideways kick as the tough branches a hundred feet away, hit the first obstacle of rock. Then it reared high up again, as though it would complete a somersault, and crashed to its side, lying with the angle of the valley.

A flight of winged reverberations took the air sharply, with – a mighty thrust of wings – for an instant only – then came quietly to rest again among the branches of the trees and upon the naked spurs of rock. And the waves of silence flowed forward over the valley, covering everything, healing the terrible instant of thunder that had gashed it across.

He had heard the last unmistakable crackle of the falling tree, he had barely time to leap aside, leaving his axe there, sunk in its heart. He saw the lower end rear up into the air, and his heart was almost humbled for a moment. He had sent yet another giant thundering to his doom ... and almost in the same instant his heart knew terror as he saw the quick sideways kick of the jagged base, spurred and weighted with death. He had no time to avoid it ... an instant of triumph ... a split instant of panic ... and then – nothing ...

Dusk was settling down over, the valley when the sawyers<sup>6</sup> came. They saw the place – where the mighty tree had fallen. They shouted their joy and quickened their pace, until they come to the spot where his broken body lay.

They stood with bared heads, and tight lips, staring at him. The silence ... the snapping of dried twigs ... the ghostly whispers of leaves ... all these daunted them ...

They left him where he lay within that vast, that weirdly peopled sepulcher of silence.

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## 8. LINGUISTIC ANALYSIS OF DRAMA TEXTS

### **Objectives:**

1. To raise students' awareness of the linguistic analysis of drama texts, their genres and linguistic peculiarities.
2. To discuss algorithms of complete linguistic analysis of drama texts.
3. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a drama text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make complete linguistic analysis of a drama text.

### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. What are the existing dramatic genres? Describe them in brief. Give examples of famous British and American writers' drama works.
2. Comment on structural and linguistic peculiarities of drama texts. Explain if such peculiarities depend on genre of the text. Speak on English drama, its history and bright features.
3. Analyse the books on linguistic analysis from your list of recommended literature. Name main steps of drama texts linguistic analysis. Do the steps of prose fiction text linguistic analysis coincide with those of drama texts? Suggest your own scheme of a drama text linguistic analysis.

### **Be ready to present your report on the topic:**

Analysis of a drama text considering genre traditions and peculiarities of the language of the period (18th-21st centuries).

### **Do the following task:**

*Task. Provide the extract from a drama work "An Ideal Husband" by O. Wilde with a complete linguistic analysis.*

### **AN IDEAL HUSBAND**

*by Oscar Wilde*

*(Act IV)*

[LORD GORING is standing by the fireplace with his hands in his pockets. He is looking rather bored.]

LORD GORING

[Pulls out his watch, inspects it, and rings the bell.] It is a great nuisance. I can't find any one in this house to talk to. And I am full of interesting information. I feel like the latest edition of something or other.

[Enter servant.]

JAMES

Sir Robert is still at the Foreign Office, my lord.

LORD GORING

Lady Chiltern not down yet?

JAMES

Her ladyship has not yet left her room. Miss Chiltern has just come in from riding.

LORD GORING

[To himself.] Ah! that is something.

JAMES

Lord Caversham has been waiting some time in the library for Sir Robert. I told him your lordship

was here.

LORD GORING

Thank you! Would you kindly tell him I've gone?

JAMES

[Bowling.] I shall do so, my lord.

[Exit servant.]

LORD GORING

Really, I don't want to meet my father three days running. It is a great deal too much excitement for any son. I hope to goodness he won't come up. Fathers should be neither seen nor heard. That is the only proper basin for family life. Mothers are different. Mothers are darlings. [Throws himself down into a chair, picks up a paper and begins to read it.]

[Enter LORD CAVERSHAM.]

LORD CAVERSHAM

Well, sir, what are you doing here? Wasting your time as usual, I suppose?

LORD GORING

[Throws down paper and rises.] My dear father, when one pays a visit it is for the purpose of wasting other people's time, not one's own.

LORD CAVERSHAM

Have you been thinking over what I spoke to you about last night?

LORD GORING

I have been thinking about nothing else.

LORD CAVERSHAM

Engaged to be married yet?

LORD GORING

[Genially.] Not yet: but I hope to be before lunch- time.

LORD CAVERSHAM

[Caustically.] You can have till dinner-time if it would be of any convenience to you.

LORD GORING

Thanks awfully, but I think I'd sooner be engaged before lunch.

LORD CAVERSHAM

Humph! Never know when you are serious or not.

LORD GORING

Neither do I, father.

[A pause.]

LORD CAVERSHAM

I suppose you have read THE TIMES this morning?

LORD GORING

[Airily.] THE TIMES? Certainly not. I only read THE MORNING POST. All that one should know about modern life is where the Duchesses are; anything else is quite demoralising.

LORD CAVERSHAM

Do you mean to say you have not read THE TIMES leading article on Robert Chiltern's career?

LORD GORING

Good heavens! No. What does it say?

LORD CAVERSHAM

What should it say, sir? Everything complimentary, of course. Chiltern's speech last night on this Argentine Canal scheme was one of the finest pieces of oratory ever delivered in the House since Canning.

LORD GORING

Ah! Never heard of Canning. Never wanted to. And did . . . did Chiltern uphold the scheme?

LORD CAVERSHAM

Uphold it, sir? How little you know him! Why, he denounced it roundly, and the whole system of modern political finance. This speech is the turning-point in his career, as THE TIMES points out.

You should read this article, sir. [Opens THE TIMES.] 'Sir Robert Chiltern . . . most rising of our young statesmen . . . Brilliant orator . . . Unblemished career . . . Well-known integrity of character . . . Represents what is best in English public life . . . Noble contrast to the lax morality so common among foreign politicians.' They will never say that of you, sir.

LORD GORING

I sincerely hope not, father. However, I am delighted at what you tell me about Robert, thoroughly delighted. It shows he has got pluck.

LORD CAVERSHAM

He has got more than pluck, sir, he has got genius.

LORD GORING

Ah! I prefer pluck. It is not so common, nowadays, as genius is.

LORD CAVERSHAM

I wish you would go into Parliament.

LORD GORING

My dear father, only people who look dull ever get into the House of Commons, and only people who are dull ever succeed there.

LORD CAVERSHAM

Why don't you try to do something useful in life?

LORD GORING

I am far too young.

LORD CAVERSHAM

[Testily.] I hate this affectation of youth, sir. It is a great deal too prevalent nowadays.

LORD GORING

Youth isn't an affectation. Youth is an art.

LORD CAVERSHAM

Why don't you propose to that pretty Miss Chiltern?

LORD GORING

I am of a very nervous disposition, especially in the morning.

LORD CAVERSHAM

I don't suppose there is the smallest chance of her accepting you.

LORD GORING

I don't know how the betting stands to-day.

LORD CAVERSHAM

If she did accept you she would be the prettiest fool in England.

LORD GORING

That is just what I should like to marry. A thoroughly sensible wife would reduce me to a condition of absolute idiocy in less than six months.

LORD CAVERSHAM

You don't deserve her, sir.

LORD GORING

My dear father, if we men married the women we deserved, we should have a very bad time of it.

[Enter MABEL CHILTERN.]

MABEL CHILTERN

Oh! . . . How do you do, Lord Caversham? I hope Lady Caversham is quite well?

LORD CAVERSHAM

Lady Caversham is as usual, as usual.

LORD GORING

Good morning, Miss Mabel!

MABEL CHILTERN

[Taking no notice at all of LORD GORING, and addressing herself exclusively to LORD CAVERSHAM.] And Lady Caversham's bonnets . . . are they at all better?

LORD CAVERSHAM

They have had a serious relapse, I am sorry to say.

LORD GORING

Good morning, Miss Mabel!

MABEL CHILTERN

[To LORD CAVERSHAM.] I hope an operation will not be necessary.

LORD CAVERSHAM

[Smiling at her pertness.] If it is, we shall have to give Lady Caversham a narcotic. Otherwise she would never consent to have a feather touched.

LORD GORING

[With increased emphasis.] Good morning, Miss Mabel!

MABEL CHILTERN

[Turning round with feigned surprise.] Oh, are you here? Of course you understand that after your breaking your appointment I am never going to speak to you again.

LORD GORING

Oh, please don't say such a thing. You are the one person in London I really like to have to listen to me.

MABEL CHILTERN

Lord Goring, I never believe a single word that either you or I say to each other.

LORD CAVERSHAM

You are quite right, my dear, quite right . . . as far as he is concerned, I mean.

MABEL CHILTERN

Do you think you could possibly make your son behave a little better occasionally? Just as a change.

LORD CAVERSHAM

I regret to say, Miss Chiltern, that I have no influence at all over my son. I wish I had. If I had, I know what I would make him do.

MABEL CHILTERN

I am afraid that he has one of those terribly weak natures that are not susceptible to influence.

LORD CAVERSHAM

He is very heartless, very heartless.

LORD GORING

It seems to me that I am a little in the way here.

MABEL CHILTERN

It is very good for you to be in the way, and to know what people say of you behind your back.

LORD GORING

I don't at all like knowing what people say of me behind my back. It makes me far too conceited.

LORD CAVERSHAM

After that, my dear, I really must bid you good morning.

MABEL CHILTERN

Oh! I hope you are not going to leave me all alone with Lord Goring? Especially at such an early hour in the day.

LORD CAVERSHAM

I am afraid I can't take him with me to Downing Street. It is not the Prime Minister's day for seeing the unemployed.

[Shakes hands with MABEL CHILTERN, takes up his hat and stick, and goes out, with a parting glare of indignation at LORD GORING.]

MABEL CHILTERN

[Takes up roses and begins to arrange them in a bowl on the table.] People who don't keep their appointments in the Park are horrid.

LORD GORING

Detestable.

MABEL CHILTERN

I am glad you admit it. But I wish you wouldn't look so pleased about it.

LORD GORING

I can't help it. I always look pleased when I am with you.

MABEL CHILTERN

[Sadly.] Then I suppose it is my duty to remain with you?

LORD GORING

Of course it is.

MABEL CHILTERN

Well, my duty is a thing I never do, on principle. It always depresses me. So I am afraid I must leave you.

LORD GORING

Please don't, Miss Mabel. I have something very particular to say to you.

MABEL CHILTERN

[Rapturously.] Oh! is it a proposal?

LORD GORING

[Somewhat taken aback.] Well, yes, it is - I am bound to say it is.

MABEL CHILTERN

[With a sigh of pleasure.] I am so glad. That makes the second to-day.

LORD GORING

[Indignantly.] The second to-day? What conceited ass has been impertinent enough to dare to propose to you before I had proposed to you?

MABEL CHILTERN

Tommy Trafford, of course. It is one of Tommy's days for proposing. He always proposes on Tuesdays and Thursdays, during the Season.

LORD GORING

You didn't accept him, I hope?

MABEL CHILTERN

I make it a rule never to accept Tommy. That is why he goes on proposing. Of course, as you didn't turn up this morning, I very nearly said yes. It would have been an excellent lesson both for him and for you if I had. It would have taught you both better manners.

LORD GORING

Oh! bother Tommy Trafford. Tommy is a silly little ass. I love you.

MABEL CHILTERN

I know. And I think you might have mentioned it before. I am sure I have given you heaps of opportunities.

LORD GORING

Mabel, do be serious. Please be serious.

MABEL CHILTERN

Ah! that is the sort of thing a man always says to a girl before he has been married to her. He never says it afterwards.

LORD GORING

[Taking hold of her hand.] Mabel, I have told you that I love you. Can't you love me a little in return?

MABEL CHILTERN

You silly Arthur! If you knew anything about . . . anything, which you don't, you would know that I adore you. Every one in London knows it except you. It is a public scandal the way I adore you. I have been going about for the last six months telling the whole of society that I adore you. I wonder you consent to have anything to say to me. I have no character left at all. At least, I feel so happy that I am quite sure I have no character left at all.

LORD GORING

[Catches her in his arms and kisses her. Then there is a pause of bliss.] Dear! Do you know I was awfully afraid of being refused!

MABEL CHILTERN

[Looking up at him.] But you never have been refused yet by anybody, have you, Arthur? I can't imagine any one refusing you.

LORD GORING

[After kissing her again.] Of course I'm not nearly good enough for you, Mabel.

MABEL CHILTERN

[Nestling close to him.] I am so glad, darling. I was afraid you were.

LORD GORING

[After some hesitation.] And I'm . . . I'm a little over thirty.

MABEL CHILTERN

Dear, you look weeks younger than that.

LORD GORING

[Enthusiastically.] How sweet of you to say so! . . . And it is only fair to tell you frankly that I am fearfully extravagant.

MABEL CHILTERN

But so am I, Arthur. So we're sure to agree. And now I must go and see Gertrude.

LORD GORING

Must you really? [Kisses her.]

MABEL CHILTERN

Yes.

LORD GORING

Then do tell her I want to talk to her particularly. I have been waiting here all the morning to see either her or Robert.

MABEL CHILTERN

Do you mean to say you didn't come here expressly to propose to me?

LORD GORING

[Triumphantly.] No; that was a flash of genius.

MABEL CHILTERN

Your first.

LORD GORING

[With determination.] My last.

MABEL CHILTERN

I am delighted to hear it. Now don't stir. I'll be back in five minutes. And don't fall into any temptations while I am away.

LORD GORING

Dear Mabel, while you are away, there are none. It makes me horribly dependent on you.

[Enter LADY CHILTERN.]

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## 9. LINGUISTIC ANALYSIS OF POETIC TEXTS (PART 1)

### **Objectives:**

1. To raise students' awareness of the linguistic analysis of poetic texts, their genres, linguistic and other peculiarities.
2. To clarify the role of the proper name and symbols in a poetic text.
3. To discuss algorithms of complete linguistic analysis of poetic texts.
4. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a poetic text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make partial and complete linguistic analysis of a poetic text.

### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. What are the existing poetic forms and genres? Describe them in brief. Give examples in English literature.
2. Comment on linguistic peculiarities of poetic texts. Explain if such peculiarities depend on genre of the text.
3. What do you know about prosodic features (metre and rhythm) of the English poetry? Comment on types of rhymes in English poetry.
4. Expand on the composition of a poetic text. Comment on speaker/addressee, narrative/narrator in a poetic text. What is the temporal structure of the poetic text?
5. What do you know about the role of the proper name in a poetic text? Dwell on symbols in a poetic text.

### **Do the following task:**

*Task. Read the following poems. Examine them and answer the questions below:*

1. Name the poetic genre of the poem.
2. What is the subject-matter of the poem?
3. What is the metrical pattern of the poem?
4. Name the types of rhymes used in the poem.
4. Dwell on composition of the poem. Comment on speaker/addressee, narrative/narrator. What is the temporal structure of the poetic text?
5. Characterize the vocabulary of the piece of poetry. Pick out the words and phrases which build up the mood of the poem. Comment on their connotations.
6. Name the stylistic devices used by the author and their stylistic function.
7. Comment on the images and symbols presented in the poem.
8. Explain how the form of image presentation helps to perceive the author's attitude and philosophic consideration.

1.

### **ODE ON MELANCHOLY**

*by John Keats*

No, no, go not to Lethe, neither twist  
Wolf's-bane, tight-rooted, for its poisonous wine;  
Nor suffer thy pale forehead to be kiss'd  
By nightshade, ruby grape of Proserpine;  
Make not your rosary of yew-berries,  
Nor let the beetle, nor the death-moth be

Your mournful Psyche, nor the downy owl  
A partner in your sorrow's mysteries;  
For shade to shade will come too drowsily,  
And drown the wakeful anguish of the soul.

But when the melancholy fit shall fall  
Sudden from heaven like a weeping cloud,  
That fosters the droop-headed flowers all,  
And hides the green hill in an April shroud;  
Then glut thy sorrow on a morning rose,  
Or on the rainbow of the salt sand-wave,  
Or on the wealth of globed peonies;  
Or if thy mistress some rich anger shows,  
Emprison her soft hand, and let her rave,  
And feed deep, deep upon her peerless eyes.

She dwells with Beauty — Beauty that must die;  
And Joy, whose hand is ever at his lips  
Bidding adieu; and aching Pleasure nigh,  
Turning to poison while the bee-mouth sips:  
Ay, in the very temple of Delight  
Veil'd Melancholy has her sovran shrine,  
Though seen of none save him whose strenuous tongue  
Can burst Joy's grape against his palate fine;  
His soul shalt taste the sadness of her might,  
And be among her cloudy trophies hung.

2.

*PERFECT WOMAN*  
*by William Wordsworth*

She was a phantom of delight  
When first she gleam'd upon my sight;  
A lovely apparition, sent  
To be a moment's ornament;  
Her eyes as stars of twilight fair;  
Like twilight's, too, her dusky hair;  
But all things else about her drawn  
From May-time and the cheerful dawn;  
A dancing shape, an image gay,  
To haunt, to startle, and waylay.  
I saw her upon nearer view,  
A Spirit, yet a Woman too!  
Her household motions light and free,  
And steps of virgin liberty;  
A countenance in which did meet  
Sweet records, promises as sweet;  
A creature not too bright or good  
For human nature's daily food;  
For transient sorrows, simple wiles,  
Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene  
The very pulse of the machine;  
A being breathing thoughtful breath,  
A traveller between life and death;  
The reason firm, the temperate will,  
Endurance, foresight, strength, and skill;  
A perfect Woman, nobly plann'd,  
To warn, to comfort, and command;  
And yet a Spirit still, and bright  
With something of angelic light.

3.

**LEISURE**  
*by William Henry Davis*

What is this life if, full of care  
We have no time to stand and stare.  
No time to stand beneath the boughs  
And stare as long as sheep or cows.  
No time to see when woods we pass,  
Where squirrels hide their nuts in grass.  
No time to see, in broad daylight,  
Streams full of stars, like skies at night.  
No time to turn at Beauty's glance,  
And watch her feet, how they can dance.  
No time to wait till her mouth can  
Enrich that smile her eyes began.  
A poor life this is if, full of care,  
We have no time to stand and stare.

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9. Пасік Н. М. Лінгвістичний аналіз художнього тексту : навч. посібн. для ст-тів філол. факту. Ніжин : Видавництво НДПУ ім. М. Гоголя, 2003. 206 с.
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## 10. LINGUISTIC ANALYSIS OF POETIC TEXTS (PART 2)

### **Objectives:**

1. To enlarge students' knowledge of poetic texts (their genres, linguistic and structural peculiarities).
2. To discuss algorithms of linguistic analysis of poetic texts.
3. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a poetic text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make both partial and complete linguistic analysis of a poetic text.

### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Analyse the books on linguistic analysis, give detailed description of each scheme suggested by the scientists (Yu. Areshenkov, K. Gorshkova & I. Kolegaeva, N. Nikolina, I. Kochan, N. Kupina, N. Yeschenko and others), comment on the common and divergent steps suggested by scholars. Which scheme do you suppose the appropriate for the linguistic analysis of poetic texts? Why? Suggest your own scheme for linguistic analysis of a poetic text.

### **Be ready to present your report on the topic:**

Analysis of a poetic text considering genre traditions and peculiarities of the language of the period (18th-21st centuries).

### **Do the following tasks:**

*Task 1. Provide a poem by J. R. R. Tolkien with a complete linguistic analysis (use the scheme offered by T. Yeschenko).*

The leaves were long, the grass was green,  
The hemlock-umbels tall and fair,  
And in the glade a light was seen  
Of stars in shadow shimmering.  
Tinúviel was dancing there  
To music of a pipe unseen,  
And light of stars was in her hair,  
And in her raiment glimmering.

There Beren came from mountains cold,  
And lost he wandered under leaves,  
And where the Elven-river rolled  
He walked alone and sorrowing.  
He peered between the hemlock-leaves  
And saw in wander flowers of gold  
Upon her mantle and her sleeves,  
And her hair like shadow following.

Enchantment healed his weary feet  
That over hills were doomed to roam;  
And forth he hastened, strong and fleet,  
And grasped at moonbeams glistening.  
Through woven woods in Elvenhome

When winter passed, she came again,  
And her song released the sudden spring,  
Like rising lark, and falling rain,  
And melting water bubbling.  
He saw the elven-flowers spring  
About her feet, and healed again  
He longed by her to dance and sing  
Upon the grass untroubling.

Again she fled, but swift he came.  
Tinúviel! Tinúviel!  
He called her by her elvish name;  
And there she halted listening.  
One moment stood she, and a spell

She tightly fled on dancing feet,  
And left him lonely still to roam  
    In the silent forest listening.  
He heard there oft the flying sound  
Of feet as light as linden-leaves,  
Or music welling underground,  
    In hidden hollows quavering.  
Now withered lay the hemlock-sheaves,  
And one by one with sighing sound  
Whispering fell the beechen leaves  
    In the wintry woodland wavering.

He sought her ever, wandering far  
Where leaves of years were thickly strewn,  
    By light of moon and ray of star  
    In frosty heavens shivering.  
Her mantle glinted in the moon,  
    As on a hill-top high and far  
She danced, and at her feet was strewn  
    A mist of silver quivering.

His voice laid on her: Beren came,  
    And doom fell on Tinúviel  
    That in his arms lay glistening.

As Beren looked into her eyes  
    Within the shadows of her hair,  
The trembling starlight of the skies  
He saw there mirrored shimmering.  
    Tinúviel the elven-fair,  
    Immortal maiden elven-wise,  
About him cast her shadowy hair  
    And arms like silver glimmering.

Long was the way that fate them bore,  
    O'er stony mountains cold and grey,  
Through halls of iron and darkling door,  
And woods of nightshade morrowless.  
The Sundering Seas between them lay,  
And yet at last they met once more,  
And long ago they passed away  
    In the forest singing sorrowless.

*Task 2. Provide a given poem with a complete linguistic analysis (use any of the schemes analysed or your own).*

***MNEMOSYNE***  
***by Trumbull Stickney***

It's autumn in the country I remember.

How warm a wind blew here about the ways!  
And shadows on the hillside lay to slumber  
During the long sun-sweetened summer-days.

It's cold abroad the country I remember.

The swallows veering skimmed the golden grain  
At midday with a wing aslant and limber;  
And yellow cattle browsed upon the plain.

It's empty down the country I remember.

I had a sister lovely in my sight:  
Her hair was dark, her eyes were very sombre;  
We sang together in the woods at night.

It's lonely in the country I remember.

The babble of our children fills my ears,  
And on our hearth I stare the perished ember  
To flames that show all starry thro' my tears.

It's dark about the country I remember.

There are the mountains where I lived. The path  
Is slushed with cattle-tracks and fallen timber,  
The stumps are twisted by the tempests' wrath.

But that I knew these places are my own,  
I'd ask how came such wretchedness to cumber  
The earth, and I to people it alone.

It rains across the country I remember.

### **RECOMMENDED LITERATURE**

1. Арешенков Ю. О. Лінгвістичний аналіз художнього тексту : навч. посібн. для ст-ів вищих навч. закл. Кривий Ріг : Видавничий дім, 2007. 177 с.
2. Белехова Л. І. Словесний поетичний образ в історико-типологічній перспективі: лінгвокогнітивний аспект : моногр. Херсон : Айлант, 2002. 368 с.
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## CONTENT MODULE 3 LINGUISTIC ANALYSIS OF NONFICTION TEXTS

### 11. LINGUISTIC ANALYSIS OF SCIENTIFIC TEXTS (PART 1)

#### **Objectives:**

1. To raise students' awareness of scientific texts, their genres and types, linguistic and structural peculiarities.
2. To clarify the role of title in a scientific text.
3. To discuss algorithms of linguistic analysis of a scientific text.
4. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a scientific text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make complete linguistic analysis of a scientific text.

#### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. Comment on the notion "scientific text". What are the existing genres of scientific texts in scientific communication? Name the types of scientific texts.
2. What levels of understanding of a scientific text do you know? Speak on the title in a scientific text, its function.
3. Comment on main linguistic peculiarities of scientific texts (lexical, morphological and syntactical) and their compositional organization (scientific article, monograph). Explain if such linguistic and structural peculiarities depend on genre of the text and its type.
4. Analyse the books on linguistic analysis from your list of recommended literature (I. Kochan, V. Chernyavskaya, T. Yeschenko and others). Comment on common steps recommended to analyse a scientific text as well as divergent. Which scheme do you suppose the appropriate for linguistic analysis? Why? Name main steps of scientific texts linguistic analysis. Make your own scheme of linguistic analysis of a scientific text.

#### **Do the following task:**

*Task. Provide a scientific article "Epistemic modality markers in research articles: a cross-linguistic and crossdisciplinary study" by Eva Thue Vold (University of Bergen) from [http://courses.washington.edu/englhtml/engl563/PDFs/vold\\_epistemic\\_modality\\_across.pdf](http://courses.washington.edu/englhtml/engl563/PDFs/vold_epistemic_modality_across.pdf). with a complete linguistic analysis (use the scheme offered by I. Kochan).*

#### **RECOMMENDED LITERATURE**

1. Єщенко Т. А. Лінгвістичний аналіз тексту. Київ : Академія, 2009. 264 с.
2. Колегаева И. М. Текст как единица научной и художественной коммуникации. Одесса, 1991. 120 с.
3. Котюрова М. П. Об экстралингвистических основаниях смысловой структуры научного текста (функционально-стилистический аспект). Красноярск : Изд-во Красноярского университета, 1988. 170 с.
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## 12. LINGUISTIC ANALYSIS OF SCIENTIFIC TEXTS (PART 2)

### Objectives:

1. To enlarge students' knowledge of scientific texts.
2. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a scientific text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make complete linguistic analysis of a scientific text.

### QUESTIONS AND TASKS

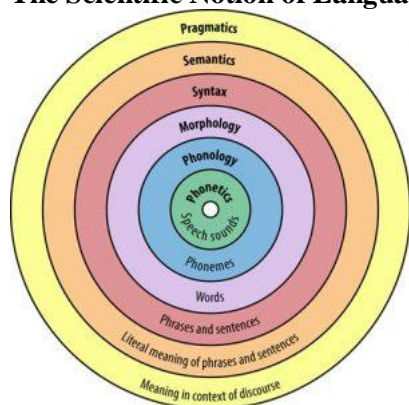
#### Be ready to present your report on the following topic:

Linguistic peculiarities of the English scientific text: lecture.

#### Be ready to take part in the training workshop.

For this purpose read the lecture by Dr. Paul Bloom (May 2, 2007) from <https://brewminate.com/how-we-communicate-language-in-the-brain-mouth-and-the-hands/> given below.

#### The Scientific Notion of Language and Structure



#### Language Structure and Function / Boundless

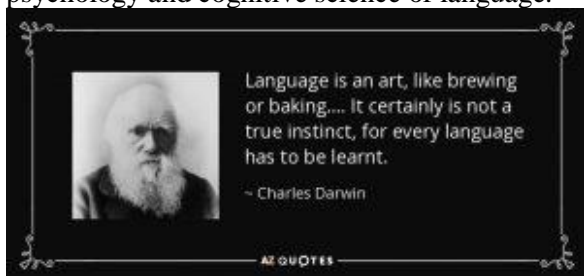
Today we talk about language. Language is, to a large extent, where the action is. The study of human language has been the battleground over different theories of human nature. So, every philosopher or psychologist or humanist or neuroscientist who has ever thought about people has had to make some claim about the nature of language and how it works. I'm including here people like Aristotle and Plato, Hume, Locke, Freud and Skinner. I'm also including modern-day approaches to computational theory, cognitive neuroscience, evolutionary theory and cultural psychology. If you hope to make it with a theory of what people are and how people work, you have to explain and talk about language. In fact, language is sufficiently interesting that, unlike most other things I'll talk about in this class, there is an entire field devoted to its study, the field of linguistics that is entirely devoted to studying the nuances and structures of different languages.

Now, I'll first, before getting into details, make a definitional point. When I'm talking about language I'm meaning systems like English and Dutch and Warlpiri and Italian and Turkish and Urdu and what we've seen and heard right now in class in the demonstration that preceded the formal lecture. [Before class started, Professor Bloom had several bilingual students give demonstrations of non-English speech.] Now, you could use language in a different sense. You could use the term "language" to describe what dogs do, or what chimpanzees do, or birds. You could use language to describe music, talk about the — a musical language or art, or any communicative system, and there's actually nothing wrong with that. There's no rule about how you're supposed to use the word "language." But the problem is if you use the word "language" impossibly, incredibly broadly, then from a scientific point of view it becomes useless to ask interesting questions about it. If language can refer to just about everything from English to traffic signals, then we're not going to be able to find interesting generalizations or do good science about it.

So, what I want to do is, I want to discuss the scientific notion of language, at first restricting myself to systems like English and Dutch and American sign language and Navajo and so on. Once we've made some generalizations about language in this narrow sense, we could then ask, and we will ask, to what extent do other systems such as animal communication systems relate to this narrower definition. So we could ask, in this narrow sense, what properties do languages have and then go on to ask, in a broader sense, what other communicative systems also possess those properties.

Well, some things are obvious about language so here are some; here are the questions we will ask. This will frame our discussion today. We'll first go over some basic facts about language. We'll talk about what languages share, we'll talk about how language develops, and we'll talk about language and communication in nonhumans.

I began this class with a demonstration of — that illustrates two very important facts about language. One is that languages all share some deep and intricate universals. In particular, all languages, at minimum, are powerful enough to convey an abstract notion like this; abstract in the sense that it talks about thoughts and it talks about a proposition and spatial relations in objects. There's no language in the world that you just cannot talk about abstract things with. Every language can do this. But the demonstration [before class] also illustrated another fact about language, which is how different languages are. They sound different. If you know one language, you don't necessarily know another. It's not merely that you can't understand it. It could sound strange or look unusual in the case of a sign language. And so, any adequate theory of language has to allow for both the commonalities and the differences across languages. And this is the puzzle faced by the psychology and cognitive science of language.



Well, let's start with an interesting claim about language made by Charles Darwin. So, Darwin writes, "Man has an instinctive tendency to speak, as we see in the babble of our young children, while no child has an instinctive tendency to bake, brew or write." And what Darwin is claiming here, and it's a controversial and interesting claim, is that language is special in that there's some sort of propensity or capacity or instinct for language unlike the other examples he gives. Not everything comes natural to us but Darwin suggests that language does.

Well, why should we believe this? Well, there are some basic facts that support Darwin's claim. For one thing, every normal — every human society has language. In the course of traveling, cultures encounter other cultures and they often encounter cultures that are very different from their own. But through the course of human history, nobody has ever encountered another group of humans that did not have a language. Does this show that it's built in? Well, not necessarily. It could be a cultural innovation. It could be, for instance, that language is such a good idea that every culture comes across it and develops it. Just about every culture uses some sort of utensils to eat food with, a knife and a fork, chopsticks, a spoon. This probably is not because use of eating utensils is human nature, but rather, it's because it's just a very useful thing that cultures discover over and over again. Well, we know that this probably is not true with regard to language. And one reason we know this is because of the demonstrated case studies where a language is created within a single generation. And these case studies have happened over history.

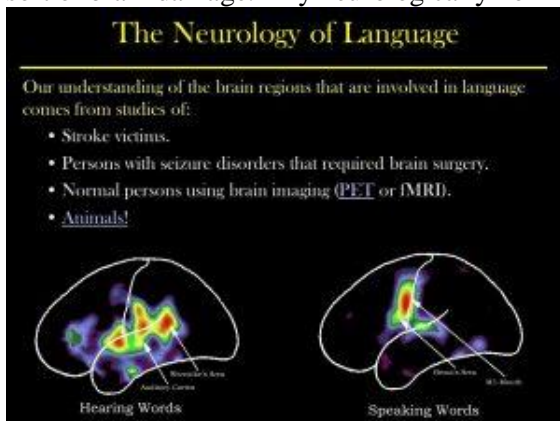
The standard example is people involved in the slave trade. The slave trade revolving around tobacco or cotton or coffee or sugar would tend to mix slaves and laborers from different language backgrounds, in part deliberately, so as to avoid the possibility of revolt. What would happen is these people who were enslaved from different cultures would develop a makeshift communication system so they could talk to one another. And this is called a "pidgin," p-i-d-g-i-n, a pidgin. And this pidgin was how they would talk. And this pidgin was not a language. It was strings of words borrowed from the different languages around them and put together in sort of haphazard ways.

The question is what happens to the children who are raised in this society. And you might expect it that they would come to speak a pidgin, but they don't. What happens is, in the course of a single generation, they develop their own language. They create a language with rich syntax and morphology and phonology, terms that we'll understand in a few minutes. And this language that they create is called a "creole." And languages

that we know now as creoles, the word refers back to their history. That means that they were developed from pidgins. And this is interesting because this suggests that to some extent the ability to use and understand and learn language is part of human nature. It doesn't require an extensive cultural history. Rather, just about any normal child, even when not exposed to a full-fledged language, can create a language.

And more recently, there's been case studies of children who acquire sign language. There's a wonderful case in Nicaragua in sign language where they acquire sign language from adults who themselves are not versed in sign language. They're sort of second-language learners struggling along. What you might have expected would be the children would then use whatever system their adults use, but they don't. They "creolized" it. They take this makeshift communication system developed by adults and, again, they turn it into a full-blown language, suggesting that to some extent it's part of our human nature to create languages.

Also, every normal human has language. Not everybody in this room can ride a bicycle. Not everybody in this room can play chess. But everybody possesses at least one language. And everybody started to possess at least one language when they were a child. There are exceptions, but the exceptions come about due to some sort of brain damage. Any neurologically normal human will come to possess a language.



What else do we know? Well, the claim that language is part of human nature is supported by neurological studies, some of which were referred to in the chapters on the brain that you read earlier that talk about dedicated parts of the brain that work for language. And if parts of these brains — if parts — if these parts of the brain are damaged you get language deficits or aphasias where you might lose the ability to understand or create language. More speculatively, there has been some fairly recent work studying the genetic basis of language, looking at the genes that are directly responsible for the capacity to learn and use language. And one bit of evidence that these genes are implicated is that some unfortunate people have point mutations in these genes. And such people are unable to learn and use language.

So, in general, there is some support, at least at a very broad level, for the claim that language is in some sense part of human nature. Well, what do we mean by language? What are we talking about when we talk about language? We don't want to restrict ourselves, for instance, to English or French. What do all languages share? Well, all languages are creative and this means a couple of things.

One meaning is the meaning emphasized by Rene Descartes. When Rene Descartes argued that we are more than merely machines, his best piece of evidence for him was the human capacity for language. No machine could do this because our capacity for language is unbounded and free. We could say anything we choose to say. We have free will. And in fact, language allows us to produce a virtual infinity of sentences. So, we could create and understand sentences that we never heard before. And there are a lot of sentences. So, if you want to estimate how many grammatical sentences under twenty words in English, the answer is, "a lot." And what this means is that any theory of language use and language comprehension cannot simply appeal to a list. When you understand a sentence I said you have to have the capacity to understand a sentence even if you've never heard it before. And this is because we could effortlessly produce and understand sentences that no human has ever said before on earth.

Would anybody volunteer to say a sentence, non obscene, non derogatory, that has never been spoken before on earth, ever? Here. I'll start. "It's surprisingly easy to get a purple tie on eBay if you don't care much about quality." I could imagine no one else in the world has said this before. "I am upset that one cannot easily download 'Buffy the Vampire Slayer' through iTunes." Now, it's possible somebody said both these sentences before, but you probably have not heard them. But you understand them immediately. So, how do you do it? Well, you have rules in your head. You've learnt what the words mean, but you have abstract and





no pauses between words.” And you — And now a French speaker, of course, hears “Je ne sais pas.” For Hebrew, I know one sentence in Hebrew: “Sleecha, eypho ha-sheeruteem” which I think is a request for the bathroom. But if you don’t know Hebrew there’s no pauses. And the truth is, when you each gave your demonstrations, nobody spoke properly because nobody spoke — Here’s the sentence: “Glorp [pause] fendel [pause] smug [pause] wuggle.” Rather, you all sounded like, “blublublublublub” without any pauses because I don’t know your languages.

Children come into the world without knowing any specific language and so they have to learn pauses. They have to learn to interpret sounds in context and sometimes they make mistakes. They get problems of segmentation. And there are some illustrations. You could see their mistakes if they’re trying to repeat back something that’s already known within a society. So, songs are a good example.

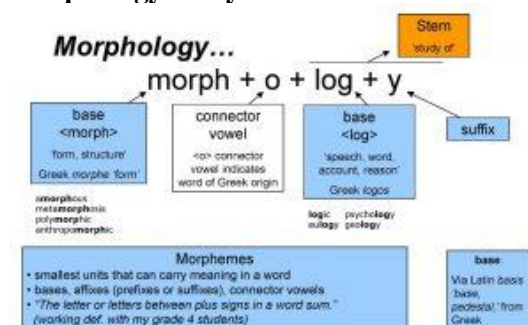
Now, phonological understanding illustrates all sorts of aspects of language processing and, in fact, of consciousness. Because remember I said that, typically, when you hear a sentence you make — you manufacture in your mind gaps between the words. Typically, when there’s something which is unclear you’ll fill in the gap and figure out what the word is. And you’ll hear it that way. So, the few examples — The best examples, again, are for when it goes wrong.

So, a classic example is from the song “Super Freak” by Rick James. I got a big lecture about copyright laws and this is going to violate most of them. Rick James is going to be sitting on the — at — staring at the web two years from now saying, “Hey. That’s my thing.” Okay. So, I want you to listen to this line. I’m sure most of you have heard this before but I want you to listen closely. [music playing] What was that last line? [laughter] “The kind of girl you read about — ” Well, it turns out that nobody really knows. And it sounds to many people who do top-down interpretation as — to me as well, that “she’s the kind of girl you read about in *Newsweek* magazine.” But that makes no sense at all given that you don’t want to “bring home to Mama.” [referring to a song lyric] And she’s — and it’s not the — and in fact, if you check the notes on the song, she’s in fact, “the kind of girl you read about in new wave magazines.” Now, when you listen to it then, again, knowing that, you hear it that way. [music playing]

Now, this top-down — This is known as “top-down” processing. Top-down processing is an example of when you know what something is you hear it that way. And this is extremely useful when it comes to filling in gaps in sounds. In normal conversation, if I’m to say “s — [coughs] entence” you won’t hear that as “s — [cough] entence.” Rather, you hear “sentence.” You fill in the gap. This can lead to problems. The problem it’s led to in my life revolves around the song “Get Crunk” [laughter] because I’ve heard “Get Crunk” and my children asked me if I would buy them “Get Crunk” from iTunes. My children are eight and ten. And now “Get Crunk,” as I was aware from having heard it before, involves the consistent refrain of “get crunk” extremely bad word, “get crunk” extremely bad word, and so I said “no.” And then they said, “Well, there’s a clean version of it.” So, I downloaded the clean version. Unfortunately, knowing what the clean version — knowing what the word is means to me the clean version is not very clean. Now, I will add, [laughter] before people write letters and stuff, this is the clean version. [The music plays, but even though the expletives are censored out you still perceive them as being there] [laughter] Thank goodness they took away that obscene word. [laughter]

Okay. So, top-down processing affects how we hear things, usually, almost always, for the better. And in fact, this is a theme we’re going to return to next class when we talk about vision because the same thing is going to happen there. How we see the world is often confusing and befuddled but what we know can clear things up. Same with sound.

### Morphology: A System of Words



### Queen’s University

Morphology is the next level up. Phonology is sounds. Morphology is words. And human language uses this amazing trick described by Ferdinand de Saussure, the great linguist, as “the arbitrariness of the sign.” And

what this means is we can use — take any arbitrary idea in the world, the idea of a chair or a story or a country, and make a sound or a sign to connect to it. And the link is arbitrary. You might choose to use a word for “dog” as “woof woof” because it sounds like a dog but you can’t use a word for “country” that sounds like a country. You could use a sign language thing for “drink” that looks sort of like the act of drinking but you can’t use a sign language word for “country” that looks like a country, or for “idea” that looks like an idea.

So, the way languages work is it allows for arbitrary naming. It allows for this map between a symbol, say a spoken word, and any sort of thought we want to use. And those arbitrary mappings, as we come to learn them, make up the vocabulary of a language. I’m talking about words but the more technical term is “morpheme.” And what a morpheme is is the smallest meaningful unit in a language. Now often, this is the same thing as a word. So, “dog” is a word. And “dog” is also a morpheme, but not always because there are single morphemes and then there are words that are composed of many morphemes. So, “dogs” and “complained” are one word, but two morphemes and what this means is that you make the word by putting together two morphemes. To put it differently, in order to know what “dogs” means, you never had to learn the word “dogs.” All you had to know is the word “dog” and the plural morpheme ‘s’ and you could put them together to create a word.

How many morphemes does the average speaker know? The answer is fairly startling. The average speaker knows, as a low-ball estimate, about 60,000 words. I think the proper estimate is closer to 80,000 or 100,000. What this means, if you average it out, is that since children start learning their first words at about their first year of life, they learn about nine new words a day. And it’s not a continuous nine words every day. It goes up and down depending on the age. But still, the amount of words we know is staggering. How many of you know more than one language pretty fluently? Those of you who know other languages might have in your heads 200,000 words or 300,000 words and you’re accessing them in a fraction of a second. It is — could legitimately be seen as one of the most astonishing things that people do.

### Syntax: Communicating Complicated Ideas

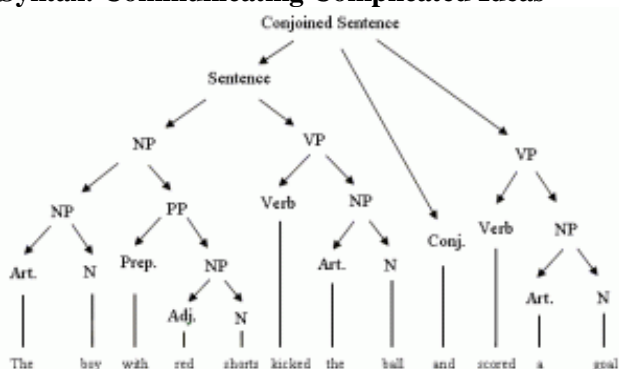


Figure 1.1.3.

Finally, syntax. So, we have the sound system of a language, the phonology. We have the words of a language, the morphology, but all that gives you is “dog,” “cup,” “chair,” “house,” “story,” “idea.” That won’t allow us to communicate complicated ideas. So, the final step in the story is syntax. And syntax refers to those rules and principles that allow us to combine words into phrases and phrases into sentences. And syntax uses another neat trick and this is defined by Wilhelm von Humboldt as the “infinite use of finite media.” So, here’s the question. Your vocabulary is finite. There are just so many words. You have to learn them one by one, but you could produce a virtual infinity of sentences. How can you do that? How can you go from a finite list of symbols to an infinite number of sentences? And the answer is you have a combinatorial system.

Now, language is not the only thing in culture or nature that has this sort of combinatorial system. Music also has a combinatorial system. There’s a finite number of notes but a limitless number of musical compositions. DNA also has this sort of combinatorial system where you have a finite number of, I guess, bases or amino acids that could combine to a possible infinity of strings, of DNA strings. So, how does this happen? Well, the infinity mechanism, and many of you will be familiar with this from mathematics or computer science, is recursion. And there’s a lot to be said about this but it could be pretty simply illustrated in language.

So, here’s an example of a simple language. It’s not — It’s actually close to how linguists describe normal languages, but it’s very simple. It has three nouns, “Fred,” “Barney” and “Wilma,” and two verbs, “thinks” and “likes.” A very simple language. And one rule. And the way to read this rule is you make a sentence by taking a noun, any noun, putting a verb after it, and then following that verb with a noun. Now, when you do

this, how many — And then so, for instance, you get the sentence “Fred likes Wilma.” When you do this, how many possible sentences are there?

Let me just take a second. Okay. Any guesses? Eighteen. The sentences are “Fred likes Fred,” “Fred likes Barney,” “Fred likes Wilma,” “Fred thinks Fred,” “Fred thinks Barney,” “Fred thinks Wilma,” and so on. The three nouns followed by any of the two verbs followed by any of the three nouns. That is not a very interesting language. But now, take a more complicated language — same vocabulary, the same three nouns, the same two verbs, the same sentence, but now one other sentence. This sentence expands to a noun followed by a verb followed by a sentence and there you get recursion. You have one rule invoking another rule and then you can get a sentence like “Fred thinks Barney likes Wilma.” And here you get a potential infinity of sentences.

And this is obviously a toy example but you could see the use of recursion in everyday life and in everyday use of language. You could say, “John hates cheese,” “My roommate heard a rumor that John hates cheese,” “It disturbed Mary when I told her that my roommate heard a rumor that John hates cheese,” “I was amazed that it disturbed Mary when I told her that my roommate heard a rumor that John hates cheese,” “Professor Bloom had devoted way too much of his lecture talking about how I was amazed [laughter] that it disturbed Mary when I told her that my roommate heard a rumor that John hates cheese,” “It really bothered me that —” and there’s no limit. There’s no longest sentence. You could keep producing a sentence deeper and deeper embedded until you die. And this is part of the power of language.

Now, the syntactic rules are complicated. And one of the puzzles of syntactic rules, or one of the issues of them, is that different rules can conspire to create the same sentence. So, you take a sentence like — This is a classic line from Groucho Marx: “I once shot an elephant in my pajamas. How it got into my pajamas I’ll never know.” And the humor, such that it is, revolves around the ambiguity of rules that generate it, like this versus like this. Often, to illustrate the issues of ambiguity, people have collected poorly thought-out headlines in newspaper reports that play on — that inadvertently have ambiguity. “Complaints about NBA referees growing ugly.” So, that’s the beauty of that structure. “Kids make nutritious snacks.” “No one was injured in a blast which was attributed to the buildup of gas by one town official.” Last summer I was in Seoul visiting the — visiting Korea University and the big headline there on the front page was “General arrested for fondling privates.” [laughter]

Now, there actually is — The ambiguity is actually quite difficult to avoid in the construction and understanding of sentences. It’s one of the ways in which it’s often difficult to write clearly, and in fact, there’s a whole sub-field of the law involving the use of linguistic theory to disambiguate sentences both in the Constitution, in legislation, as well as in some criminal cases.

And there was, several years ago, a very serious criminal case that rested on a sentence. And here’s what happened. There were two brothers, one of them retarded, and they get into a robbery. And a police officer sees them and points the gun at them. And one of the brothers points a gun at the police officer. The police officer shouts for the brother, the non-retarded brother, to drop the gun. Actually, he said, “Give me the gun.” The retarded brother shouted, “Let him have it,” whereupon the brother shot and killed the police officer. Now, the brother who did the shooting was plainly a murderer. What about that brother who shouted, “Let him have it”? Well, it depends on what he — on how you interpret that sentence because the sentence is beautifully ambiguous. It could mean “shoot him, let him have it,” or it could mean “give him the gun, let him have it.” And in fact, the trial, which I think somebody could — If people out there know about this, please send me an e-mail. My understanding was he was found guilty but a lot to turn on the ambiguity of a sentence.

I want to shift now and talk about where does all this knowledge come from but I’ll stop and answer any questions about the material so far.

### **Question and Answer on Language Structure**

*How does syntax differ from grammar?*

They’re exactly the same. Syntax is a more technical term but it means the same thing as grammar.

*Aren’t there people who weren’t born within a culture and grew up and who never really spoke a language though they were physically normal?*

I had said before that everybody who’s neurologically normal comes to acquire and learn a language. But what about people who are neurologically normal but they don’t have language around them? And in fact, there have been, historically, some cases of this. There’s been, probably apocryphal, stories about children who are raised by wolves or by dogs. There are stories, horrible stories, some in the twentieth century, about children who are locked away by insane or evil parents and have never learned to speak. There are stories of deaf people who are within certain societies where nobody signs to them, and so they’re what’s known as

linguistic isolates. And they themselves never learn to speak. And those cases are the dramatic exception and they do tell you something.

They tell you that it's not enough to have a brain for language. Somebody does have to use it with you. Interestingly, it doesn't have to be that many people. So, Susan Goldin-Meadow has studied deaf children that nobody signed to but what she studies is deaf children with deaf siblings and these children don't just sit there. They create their own language. It's not a full-blown language like American sign-language or *langue des signes quebecoise* but it's a language nonetheless, with words and syntax and phonology. It's an interesting question. Any other questions? Yes.

*Could it be argued that there are inherent limits to grammar?*

Most linguists would argue "yes," that languages are highly constrained in how they do things. So, for instance, one example is there's no language in the world that ever constructs a question by switching the order of words around in a sentence. There's no language in the world that has a rule that says the fifth word has to be a verb. And linguists have all of these conditions they say, "no language in the world works this way." These are constraints on grammar and they're really interesting because they tell us what's a humanly natural language versus what's not a humanly natural language. But notice, even if there is incredible constraints on grammars, still — we could still produce an infinite number of sentences. It's just like if you restrict me to only a subset of numbers, only the odd numbers, still there's an infinity of odd numbers. So, grammar can be restricted but still give rise to an infinity of possible sentences.

### **Noam Chomsky and Language Acquisition**



#### **Dr. Noam Chomsky in 2015 / Wikimedia Commons**

Well, there's a radical claim about the origin of language associated with the guy who we met when we talked about behaviorism who wrote *A Review of Verbal Behavior*, the linguist Noam Chomsky. And Chomsky makes this radical claim. And this is that we shouldn't view language learning as learning at all. Instead, we should view it as something similar to growth. So he says,

*No one would take seriously the proposal that a human organism learns through experience to have arms rather than wings, or that the basic structure of particular organs results from accidental experience. [Language] proves to be no less marvelous and intricate than these physical structures. Why, then, should we not study the acquisition of a cognitive structure like language more or less as we study some complex bodily organ?*

So, you might learn to play baseball, you might learn about the American Civil War, but if Chomsky is right you didn't learn to speak English. Rather, what happened is you heard English and — but the capacity grew in your head and something a lot more similar to the development of arms or legs or a visual system.

Well, should we believe this? We know there has to be some effect of the environment shaping language, obviously, because in order to know English you have to have heard English, in order to know Dutch you have had to heard, to — had to have learned and heard Dutch. And in fact, languages differ in all the ways that we were talking about. Some languages like English has a — have a distinction between 'l' and 'r.' Other languages do not. For a language like English, that creature there is referred to with the morpheme "dog." That's a historical accident of English. In French it's *chien* and in Greek it's something else. And each of those 6,000 languages and people in the room who know another language would say, "Yeah, in Vietnamese it's this," "In Urdu it's this," "In Czech it's that."

Finally, there is syntax. So, English is what's known as a subject-verb-object language. That means if you want to convey the idea that Bill hit John, you would say, "Bill hit John." But not all languages work that way. In fact, the majority of languages, more languages, are actually subject-object-verb languages. So, you would say, if you wanted to convey that Bill was the hitter and John was hit, "Bill John hit." All of this has to be learned. And all of this has to be learned through exposure to language users.



On the other hand, there is considerable evidence that the development of these language skills, in some way, is similar to growth in the way that Chomsky suggests. So, here are some basic facts about language development. One is something which I had mentioned before. All normal children learn language. There can be specific impairments of language. Now, again, we spoke about them before when talking about the brain. Some of these impairments could be due to trauma, the aphasia. Trauma, a blow to the head, a stroke can rid you of your language. But, also, there are genetic disorders, some falling under the rubric of what's known as "specific language impairment," where children are born without the same ability as the rest of us to learn to speak. And these are interesting in many ways.

One reason that they're interesting is that they illustrate something about human language. It is not — It would not be unreasonable for you to think before listening to his lecture, "Look. All you need to have to learn a language is to be smart" or "All you need to have to learn a language is to want to communicate" or "All you need to have to learn a language is to be a social person wanting to — having the ability to understand others and deal with others." But the cases of specific language impairments suggest that all of that is wrong, because there are children in this world right now who are plenty smart, who really want to communicate, and who are entirely social creatures but they can't learn language. And this suggests that the ability to learn language and understand language is to some extent separate from these other aspects of mental life.

Continuing on this theme, we also know that language is learnt without any sort of feedback or training. There are many Americans who believe that they need to teach their children language. And there's a huge industry with DVDs and flash cards and all sorts of things designed to teach your children language. And I think many parents believe that if they didn't persist in using these things their children would never learn to speak. But we know that that's not true. We know that this isn't true because there are communities where they don't speak to their kids. They don't speak to their kids because they don't believe it's important to speak to their kids. Some linguists would interview — Linguists would interview adults in these communities and say, "Why don't you speak to your babies?" And these adults would respond, "It'd be ridiculous to speak to a baby. The baby has nothing to say. You might as well just speak to your dog." And then the American linguist would say, "Yeah. We speak to our dogs." [laughter] Americans and Europeans speak to everything and everybody. Other cultures are more picky and they don't talk to their children until their children themselves are talking. This doesn't seem to make much of a difference in language learning.

Some studies have, motivated by Chomsky's work in expressed — sorry, motivated by Chomsky's critique of Skinner's *Verbal Behavior*, have asked even in — "What if we just looked at children within the United States? Don't these children get feedback?" And the answer is yes and no. So your average highly educated Western parent does give their children feedback — do give their children feedback based on what they say. But they don't typically give feedback based on the syntax or grammaticality of what they say.

The example given by Brown and Hanlon in the classic study in the 1970s is they did all of these studies looking at what children say and how parents responded, and it turns out parents respond not to the grammatical correctness but to the affect or cuteness or sociability of the utterance. So for instance, if a child says to his mother, "I loves you, Mommy," it's a very unusual parent who would say, "Oh, no. The verb agreement is mistaken. [laughter] You've added a redundant 's.' It's not appropriate." Similarly, if a child is to say, "I hate your guts, Mother," it's an unusual mother, "That's wonderful. There's a subject, verb, object. The whole thing's structurally fine." We respond to our kids like we respond to each other based on the message that's conveyed, not the grammaticality of the utterances. Children make grammatical mistakes all the time but then they go away and they go away without correction. So those are some basic facts.

### **The Time Course of Language Acquisition**

What do we know about the time course of language? Well, early on children start off and they prefer the melody of their own language. These studies were done in France with four-day-old babies. And what they did was they used a sucking method. Remember, there's a limited number of things babies can do. One of the things they can do is suck, and these babies would suck on a pacifier to hear French. And they would prefer to hear French than to hear Russian. And these investigators claimed this is because they had been exposed to French in the first four days of their lives. Reviewers, mostly from France, objected and said, "No. Maybe French just sounds better. Everybody's going to like French." So, they re-did the study in Russia. Russian kids sucked harder to hear Russian than they did to French.

And what they're listening to isn't the words. They don't know words yet. They don't know of syntax yet. It's the rhythm of the language. For you, French and Russian sound different. Even if you're like me and you don't know a word of either language, they still sound different. They sound different to babies too. And a

baby being raised in France or a baby being raised in Russia knows enough to tell what's his language and what isn't.

Early on, children are sensitive to every phoneme there is. So, English-speaking children, for instance, can — English-speaking babies — babies who are born in the United States — can distinguish between English phonemes like “lip” and “rip” but they could also distinguish between phonemic contrasts that are not exemplified in English, such as phonemic contrasts in Czech or Hindi.

If your baby's going to coo and ‘ga ga, goo goo,’ does it matter if you coo and ‘ga ga, goo goo’ back? No, it doesn't make a difference. Your hatred towards them was unmotivated. You can be relieved of that debt, or now you know you feel bad now, I guess. [laughter] If you speak to your children in perfect English, it's very strange. Nobody speaks to their babies in, “Hello, Son. It's time — Oh. You want to change your diaper right now so stay still.” That's bad parenting. It sounds kind of silly. More — What most people do is, “Oh. You're such a cute little baby.” And it probably — One — There's — Evolutionary psychologists debate the function of why we talk funny to babies. And some people have argued that it does help their language learning. And some people have argued instead that what it does is it calms them. They like to hear the music of a smooth voice and so on. But whether or not you do so doesn't seem to make a big difference.

It is very difficult to find any effect of how parents talk to their kids on how their kids learn language, particularly when it comes to babies. So, early on babies can — are sensitive to all phonemes and then that goes away. Around twelve months of age it goes away. This is one thing you were much better at when you were a baby than you are now. When you were a baby you were a multilingual fool. You could understand the sound differences of every language on earth. Now, if you're like me, you could barely understand English. You narrow down until you're sensitive just to the language you hear. And this narrowing down is largely in place by about twelve months of age.

One of the real surprising findings in my field over the last ten/twenty years has been that the acquisition of sign languages has turned out to be almost exactly the same; in fact, as far as we know, exactly the same as the acquisition of spoken languages. It didn't have to be that way. It could have been just as reasonable to expect that there'd be an advantage for speech over sign. That sign languages may be full-blown languages but they just take — they're just harder to learn because the brain and the body have adapted for speech. It turns out that this just isn't the case. It turns out that sign and — the developmental milestones of sign languages and the developmental milestones of spoken languages are precisely the same. They start babbling at the same point. They start using first words, first sentences, first complicated constructions. There seems to be no interesting difference between how the brain comes to acquire and use the spoken language versus a sign language.

Around twelve months of age, children start using their first words. These are words for objects and actions like “dog” and “up” and “milk.” They start showing some sensitivity to the order of words. So they know that “dog bites cat” is different from “cat bites dog.” Around eighteen months of age, they start learning words faster. They start producing little, miniature sentences like “Want cookie” or “Milk spill” and the function morphemes, the little words, “in,” “of,” “a,” “the,” and so on start to gradually appear.

Then the — Then there's the bad news. Around seven years of age going up through puberty, the ability to learn language starts to go away. The best work on this has been done by Elissa Newport and Sam Supalla who have studied people who have been in the United States for many, many years — 30, 40 years — and seeing how well they have come to speak English. And it turns out the big determinant of how well you speak English as an immigrant isn't how smart you are. It's not how many family members you have when you're here. It's not your motivation. It's how old you were when you started.

It turns out that if you start learning a language — a second language is where most of the work's been done — within the first few years of life you're fine. You'll speak like a native. But then it starts getting worse and worse. And once you hit puberty, suddenly there's huge variation in the abilities you have to learn language. It is very rare, for instance, for somebody who has learned English past puberty to speak without an accent. An accent is very hard to shake and it's not just an accent. It's also other aspects of phonology, syntax, and morphology. It's like the part of the brain that's responsible for language learning is only around early in development and if you don't get your language by then it'll just run out.

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### 13. LINGUISTIC ANALYSIS OF PUBLICIST TEXTS (PART 1)

#### **Objectives:**

1. To enlarge students' knowledge of publicist texts, their genres and types, linguistic and structural peculiarities.
2. To define techniques of publicist texts linguistic analysis.
3. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a publicist text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make complete linguistic analysis of a publicist text.

#### **QUESTIONS AND TASKS**

**Consider your answers to the following questions and be ready to discuss them with your fellow students and lecturer:**

1. What are the existing genres of publicist texts? Describe them in brief. Give examples.
2. Name the types of publicist texts. Describe them in brief. Give examples.
3. Dwell upon structural and linguistic peculiarities of publicist texts depending on their genres.
4. Analyse the books on linguistic analysis from your list of recommended literature. Name main steps of linguistic analysis of a publicist text. Suggest your own scheme of a publicist text linguistic analysis.

#### **Do the following task:**

*Task. Choose one article in each rubric (Style, Beauty, Sex, Politics, Astrology), use materials of the site <https://www.cosmopolitan.com/>. Dwell upon the role of its headline and comment on its linguistic peculiarities. Make a complete linguistic analysis of the article (use the scheme offered by I. Kochan). Be ready to discuss your analysis.*

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## 14. LINGUISTIC ANALYSIS OF PUBLICIST TEXTS (PART 2)

### **Objectives:**

1. To enlarge students' knowledge of publicist texts, their genres and types and linguistic peculiarities.
2. To develop student's skills to describe the text as a linguistic phenomenon, its stylistic, genre, structural and linguistic peculiarities; to apply the acquired theoretical knowledge in the process of linguistic analysis of a publicist text; to vary the methods and techniques of linguistic analysis of the text depending on its style; to make complete linguistic analysis of a publicist text.

### **QUESTIONS AND TASKS**

#### **Be ready to present your report on the following topic:**

Linguistic peculiarities of the English publicist text: essay.

#### **Do the following task:**

*Task. Provide Joe Biden's speech after historic election with a complete linguistic analysis. Use the scheme by T. Yeschenko. Be ready to discuss your analysis.*

Hello. My fellow Americans and the people who brought me to the dance, Delawareans. I see my buddy Tom -- Sen. Tom Carper down there and I think -- I think Sen. Coons is there and I think the governor's around. Is that Ruth Ann? And that former Gov. Ruth Ann Minner? Most importantly, my sisters in law and my sister Valerie. Anyway ...

Folks, the people of this nation have spoken. They've delivered us a clear victory, a convincing victory, a victory for we, the people. We've won with the most votes ever cast on a presidential ticket in the history of the nation, 74 million!

And what I must admit has surprised me, tonight we're seeing all over this nation, all cities in all parts of the country, indeed across the world, an outpouring of joy, of hope of renewed faith in tomorrow, bring a better day. And I'm humbled by the trust and confidence you've placed in me.

I pledge to be a president who seeks not to divide but unify. Who doesn't see red states and blue states, only sees the United States. And work with all my heart with the confidence of the whole people, to win the confidence of all of you. And for that is what America I believe is about. It's about people. And that's what our administration will be all about.

I sought this office to restore the soul of America, to rebuild the backbone of this nation, the middle class, and to make America respected around the world again. And to unite us here at home. It's the honor of my lifetime that so many millions of Americans have voted for that vision. And now, the work of making that vision is real, it's a task -- the task of our time.

Folks, as I said many times before, I'm Jill's husband. And I would not be here without the love and tireless support of Jill and my son Hunter and Ashley, my daughter, and all our grandchildren and their spouses and all our family. They're my heart. Jill's a mom, a military mom, an educator.

And she has dedicated her life to education, but teaching isn't just what she does. It's who she is. For American educators, this is a great day for y'all. You're gonna have one of your own in the White House. And Jill's gonna make a great first lady. I'm so proud of her.

I'll have the honor of serving with a fantastic vice president who you just heard from, Kamala Harris, who makes history as the first woman, first black woman, the first woman from south Asian descent, the first daughter of immigrants ever elected in this country.

Don't tell me it's not possible in the United States! It's long overdue. And we're reminded tonight of those who fought so hard for so many years to make this happen. Once again, America's bent the arc of the moral universe more towards justice. Kamala, Doug, like it or not, you're family. You've become an honorary Biden. There's no way out.

To all those of you who volunteered and worked the polls in the middle of this pandemic, local elected officials, you deserve a special thanks from the entire nation. And to my campaign team and

all the volunteers and all who gave so much of themselves to make this moment possible. I owe you. I owe you. I owe you everything. And to all those who supported us, I'm proud of the campaign we built and ran.

I'm proud of the coalition we put together. The broadest and most diverse coalition in history. Democrats, Republicans, independents, progressives, moderates, conservatives, young, old, urban, suburban, rural, gay, straight, transgender, white, Latino, Asian, Native American. I mean it. Especially those moments -- and especially those moments when this campaign was at its lowest ebb, the African American community stood up again for me.

You always had my back and I'll have yours. I said at the outset, I wanted to represent -- this campaign to represent and look like America. We've done that. Now that's what I want the administration to look like and act like. For all those of you who voted president trump, I understand the disappointment tonight.

I've lost a couple of times myself, but now let's give each other a chance. It's time to put away the harsh rhetoric, lower the temperature, see each other again, listen to each other again. And to make progress, we have to stop treating our opponents as our enemies. They are not our enemies. They are Americans. They are Americans.

The Bible tells us, "to everything there is a season: a time to build, a time to reap, and a time to sow and a time to heal." This is the time to heal in America. Now this campaign is over, what is the will of the people? What is our mandate?

I believe it's this: Americans have called upon us to marshal the forces of decency, the forces of fairness, to marshal the forces of science and the forces of hope in the great battles of our time. The battle to control the virus. The battle to build prosperity. The battle to secure your family's health care. The battle to achieve racial justice and root out systemic racism in this country.

And the battle to save our planet by getting climate under control. The battle to restore decency, defend democracy, and give everybody in this country a fair shot. That's all they're asking for, a fair shot. Folks, our work begins with getting COVID under control.

We cannot repair the economy, restore our vitality or relish life's most precious moments, hugging our grandchildren, our children, our birthdays, weddings, graduations, all the moments that matter most to us until we get it under control. On Monday I will name a group of leading scientists and experts as transition advisors to help take the Biden-Harris COVID plan and convert it into an action blueprint that will start on January the 20, 2021. That plan will be built on bedrock science.

It will be constructed out of compassion, empathy, and concern. I will spare no effort, none, or any commitment to turn around this pandemic. Folks, I'm a proud Democrat. But I will govern as an American president.

I'll work as hard for those who didn't vote for me as those who did. Let this grim era of demonization in America begin to end here and now. The refusal of Democrats and Republicans to cooperate with one another, it's not some mysterious force beyond our control.

It's a decision. A choice we make. And if we can decide not to cooperate, then we can decide to cooperate. And I believe that this is part of the mandate given to us from the American people.

They want us to cooperate in their interest, and that's the choice I'll make. And I'll call on Congress, Democrats and Republicans alike, to make that choice with me. The American story is about slow yet steadily widening the opportunities in America. And make no mistake, too many dreams have been deferred for too long. We must make the promise of the country real for everybody, no matter their race, their ethnicity, their faith, their identity, or their disability.

Folks, America has always been shaped by inflection points, by moments in time where we've made hard decisions about who we are and what we want to be. Lincoln in 1860 coming to save the union. FDR in 1932 promising a beleaguered country a new deal. JFK in 1960 pledging a new frontier, and 12 years ago, when Barack Obama made history, he told us, "Yes, we can."

Well folks, we stand at an inflection point. We have an opportunity to defeat despair, to build a nation of prosperity and purpose. We can do it. I know we can.

I've long talked about the battle for the soul of America. We must restore the soul of America. Our nation is shaped by the constant battle between our better angels and our darkest impulses. And

what presidents say in this battle matters. It's time for our better angels to prevail. Tonight, the whole world is watching America. And I believe at our best, America is a beacon for the globe.

We will not lead -- we will lead not only by the example of our power, but by the power of our example. I know, I've always believed, many have you heard me say it, I've always believed we can define America in one word: possibilities. That in America everyone should be given an opportunity to go as far as their dreams and God-given ability will take them.

You see, I believe in the possibility of this country. We're always looking ahead, ahead to an America that's freer, more just. Ahead to an America that creates jobs with dignity and respect. Ahead to an America that cures diseases like cancer and Alzheimer's. Ahead to an America that never leaves anyone behind.

Ahead to an America that never gives up, never gives in. This is a great nation. It's always been a bad bet to bet against America. We're good people. This is the United States of America, and there has never been anything, never been anything we've been able -- not able to do when we've done it together.

Folks, in the last days of the campaign, I began thinking about a hymn that means a lot to me and my family, particularly my deceased son Beau. It captures the faith that sustains me and which I believe sustains America. And I hope, and I hope it can provide some comfort and solace to the 230 million -- thousand Americans who have lost a loved one through this terrible virus this year. My heart goes out to each and every one of you. Hopefully this hymn gives you solace as well. It goes like this.

"And he will raise you up on eagles' wings, bear you on the breath of dawn, and make you to shine like the sun and hold you in the palm of his hand." And now together on eagles' wings, we embark on the work that God and history have called us to do with full hearts and steady hands, with faith in America and in each other, with love of country, a thirst for justice. Let us be the nation that we know we can be. A nation united, a nation strengthened, a nation healed.

The United States of America, ladies and gentlemen, there has never, never been anything we've tried we've not been able to do. So remember, as my grandpop -- our grandpop, he said when I walked out of his home when I was kid up in Scranton, he said "Joey, keep the faith." And our grandmother when she was alive, she yelled, "No, Joey, spread it."

Spread the faith. God love you all. May god bless America and may god protect our troops. Thank you, thank you, thank you. (from <https://abcnews.go.com/Politics/read-full-text-joe-bidens-speech-historic-election/story?id=74084462>)

### RECOMMENDED LITERATURE

1. Горшкова К. О., Колегаєва І. М., Шевченко Н. Г. Practice in text analysis: навч. посіб. Одеса : Укрполиграф, 2005. 172 с.
2. Єщенко Т. А. Лінгвістичний аналіз тексту. Київ : Академія, 2009. 264 с.
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4. Трофимова О. В., Кузнецова Н. В. Публицистический текст : лингвистический анализ : учебн. пособ. для вузов. Москва : Флинта : Наука, 2010. 300 с.
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6. Чернявская В. Е. Лингвистика текста : Поликодовость, интертекстуальность, интердискурсивность. Москва : УРСС. 2009. 245 с.
7. Matheson D. Media Discourses. Analysing media texts. McGraw-Hill International, 2005. 206 p.

***BE READY TO WRITE THE TEST ON MODULE 2 (45 MIN.)***

## ІНДИВІДУАЛЬНА РОБОТА

Індивідуальна робота (ІНДЗ) з дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» передбачає підготовку доповіді у супроводі презентації у системі Power Point за однією із запропонованих тем.

Усна доповідь-презентація – це підготовлена промова, яка базується на результатах аналізу, опрацювання та узагальнення інформації за певною темою, має чітку логіко-композиційну структуру, спрямована на інформування або переконання певної аудиторії і супроводжується демонстрацією слайд-шоу. Мультимедійна презентація при цьому виступає засобом візуальної підтримки та основою для монологічного висловлювання. Слайди допомагають доповідачеві оптимізувати логіку виступу, акцентувати увагу аудиторії на головних ідеях доповіді.

При роботі з доповіддю-презентацією необхідно звернути увагу на декілька основних аспектів, як-от: структура, стиль та стратегії представлення презентації.

Структурні компоненти доповіді-презентації: вступ (який містить привітання, пояснення теми та мети доповіді, план презентації); основна частина (яка передбачає розвиток основних положень, логічно пов'язаних між собою); заключна частина (підведення підсумків, висловлення пропозицій та подяки слухачам, запрошення до обговорення).

Важливо пам'ятати, що виступ з доповіддю вимагає від здобувача не просто презентувати інформацію, а й замотивувати слухачів до вивчення питання, спонукати їхній інтерес.

Підготовленість та наявність деталізованої структури доповіді-презентації не тільки не заперечує, а й вимагає від здобувачів творчого підходу та передбачає певний елемент спонтанності, який проявляється у разі конкретної необхідності доповідачеві відійти від підготовленого тексту презентації та відповісти на питання або взяти участь в обміні думками.

Бали, отримані за виконання індивідуальної роботи, входять до складу суми балів, що здобувач отримує за опанування відповідним модулем.

<b>MODULE 1. LINGUISTIC ANALYSIS OF THE TEXT AS A SCIENTIFIC DISCIPLINE, ITS MAIN NOTIONS</b>	
<b>Content module 1. Text as an object of investigation in linguistics. main notions of the linguistic analysis of the text.</b>	
1	Specificity of text categories in scientific texts.
2	Specificity of text categories in publicist texts.
<b>MODULE 2. LINGUISTIC ANALYSIS OF FICTION AND NON-FICTION TEXTS</b>	
<b>Content module 2. Linguistic analysis of fiction texts</b>	
1	The individual style of the writer as representation of his language picture of the world (on the basis of a British/American writer's works of your choice).
2	Author's conception of linguistic analysis suggested by L. Babenko & Yu. Kazarin.
3	Analysis of a drama text considering genre traditions and peculiarities of the language of the period (18th-21st centuries).
4	Analysis of a poetic text considering genre traditions and peculiarities of the language of the period (18th-21st centuries).
<b>Content module 3. Linguistic analysis of non-fiction texts</b>	
5	Linguistic peculiarities of the English scientific text: lecture.
6	Linguistic peculiarities of the English publicist text: essay.



## **Tips how to make effective presentation-report**

### **1. Creating the presentation:**

Before you can organize your presentation, you must first choose the material for it. But your real task is to decide what not to use. No matter what your topic is, you'll always be able to find a lot more material than you'll have time to discuss. And, more importantly, audiences have a limit to how much material they can absorb. Here are a few guidelines to keep in mind when choosing what material to include:

- ✓ Prepare the structure of the report carefully and logically. What are (a) the objectives of the report? (b) the main points you want to make? Make a list of these two things as your starting point.

- ✓ Select a variety of material. It means using a mix of types of material – anecdotes, statistics, examples, quotes, and so on. A variety of material makes your speech more interesting. It also increases the chance that each member of your audience will find something appealing.

- ✓ Keep your audience in mind. Choose material that your audience will understand and find interesting. The question isn't what you know about the topic. It's what does the audience need to know in order to make your presentation a success.

- ✓ Carry a spare – always. Keep some material in reserve – an extra example, statistic, or anecdote. You never know when you'll need it, especially in a Q&A session following the talk.

- ✓ Write out the presentation in rough, just like a first draft of a written report. Review the draft. You will find things that are irrelevant or superfluous – delete them.

- ✓ Check if the story is consistent and flows smoothly. If there are things you cannot easily express, possibly because of doubt about your understanding, it is better to leave them unsaid.

- ✓ Never read from a script.

- ✓ Rehearse your presentation – to yourself at first and then in front of your fellow-students.

### **2. Visual aids:**

Remember that text is used to support the communication and visuals are aimed to support, not to distract. Here are a few guidelines to keep in mind when creating your PowerPoint slides:

- ✓ Start with a title, a headline, that gives the whole content in a very compressed form. A good title is one that gives a reasonable idea what the talk is all about!

- ✓ Slides should contain the minimum information necessary. To do otherwise risks making the slide unreadable or will divert your audience's attention so that they spend time reading the slide rather than listening to you.

- ✓ Don't put every word you intend to speak on your PowerPoint slide. Try to limit words and lines per slide (no more than 6-8 lines per slide). Instead, keep information displayed in short chunks that are easily read and comprehended.

- ✓ Use simple cues to direct learners to important points or content. Using text size, bolding, italics, or placing content in a highlighted or shaded text box is all that is required to convey the significance of key ideas in your presentation.

- ✓ Use a reasonable size font and a typeface which will enlarge well. Typically use a minimum 18pt Times Roman and preferably larger. Remember that italics are difficult to read on screen; normal or bold fonts are clearer; underlines may signify hyperlinks – instead, use colours to emphasize; size implies importance but all capital letters are difficult to read, upper and lower case letters are easier.

- ✓ Do not use many colours on your slides and use contrasting colours, light on dark vs dark on light, complementary colours. Avoid orange and yellow which do not show up very well when projected. For text only, white or yellow on blue is pleasant to look at and easy to read.

- ✓ Minimize the opportunity for distraction by removing any irrelevant material such as music, sound effects, animations, and background images. Art work may distract your audience; artistry does not substitute for content. Sound effects may distract too; use sound only when necessary.

### **3. Making the presentation:**

- ✓ Greet the audience. Tell the audience what you are going to tell them, then make your presentation, summarize the key points at the end.

- ✓ Be particular about the time allotted for your report.
- ✓ Stick to the plan for the presentation.
- ✓ Don't read the slides word-for-word.
- ✓ Speak loudly and clearly with fluctuation. Don't shout or whisper. Don't rush, or talk deliberately slowly. Be natural – although not conversational.
- ✓ Deliberately pause at key points – this has the effect of emphasising the importance of a particular point you are making.
- ✓ To make the presentation interesting, change your delivery, but not too obviously, e. g: speed, pitch of voice, emphatic stress, etc.
- ✓ Use your hands to emphasise points but don't indulge in too much hand waving.
- ✓ Unless explicitly told not to, leave time for discussion.
- ✓ At the end of your presentation ask if there are any questions.
- ✓ Thank the audience at the end.

## САМОСТІЙНА РОБОТА

Самостійна робота з дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» передбачає підготовку до аудиторних занять, виконання завдань з навчальної дисципліни протягом семестру, роботу над окремими темами відповідно до робочої програми дисципліни, підготовку до модульних контрольних робіт, підготовку до складання екзамену.

До завдань для самостійної роботи над окремими темами включено завдання пошуково-аналітичного та практичного характеру. Завдання виконуються англійською мовою.

Бали, отримані за виконання різних видів самостійної роботи, входять до складу суми балів, що здобувач отримує за опанування відповідним змістовим модулем.

Тема	Вид/форма	Форма контролю
<b>MODULE 1. LINGUISTIC ANALYSIS OF THE TEXT AS A SCIENTIFIC DISCIPLINE, ITS MAIN NOTIONS</b>		
<b>Content module 1. Text as an object of investigation in linguistics. main notions of the linguistic analysis of the text</b>		
<b>Linguistic analysis of the text as a scientific discipline. Levels and methods of linguistic analysis</b>	<p>1. Preparation for practical classes</p> <p>2. Create the Mind Map to make the visual presentation of the linguistic classifications of texts (use Єщенко Т. А. Лінгвістичний аналіз тексту. Київ : Академія, 2009). Be ready to answer teacher's questions (basing on your mind map). The recommendations for creating Mind Maps you can find on web-sites, YouTube:  <a href="http://www.mindmap.ru/index.htm">http://www.mindmap.ru/index.htm</a>,  <a href="http://fictionbook.ru/author/byuzen_toni/supermyshlenie/read_online.html?page=0">http://fictionbook.ru/author/byuzen_toni/supermyshlenie/read_online.html?page=0</a>  <a href="https://www.youtube.com/watch?v=wLWV0XN7K1g">https://www.youtube.com/watch?v=wLWV0XN7K1g</a>                      For making Mind Map you may use  <a href="http://www.mindmeister.com/">http://www.mindmeister.com/</a>,  <a href="https://www.canva.com/graphs/mind-maps/">https://www.canva.com/graphs/mind-maps/</a>  <a href="https://venngage.com/features/mind-map-maker">https://venngage.com/features/mind-map-maker</a>  <a href="https://creately.com/diagram-type/mind-map">https://creately.com/diagram-type/mind-map</a></p> <p>3. Create the Mind Map to make the visual presentation of the methods used in the linguistic analysis of the text (use Єщенко Т. А. Лінгвістичний аналіз тексту. Київ : Академія, 2009). Be ready to answer teacher's questions (basing on your mind map). The recommendations for creating Mind Maps you can find on web-sites, YouTube:  <a href="http://www.mindmap.ru/index.htm">http://www.mindmap.ru/index.htm</a>,  <a href="http://fictionbook.ru/author/byuzen_toni/supermyshlenie/read_online.html?page=0">http://fictionbook.ru/author/byuzen_toni/supermyshlenie/read_online.html?page=0</a>  <a href="https://www.youtube.com/watch?v=wLWV0XN7K1g">https://www.youtube.com/watch?v=wLWV0XN7K1g</a>                      For making Mind Map you may use  <a href="http://www.mindmeister.com/">http://www.mindmeister.com/</a>,  <a href="https://www.canva.com/graphs/mind-maps/">https://www.canva.com/graphs/mind-maps/</a>  <a href="https://venngage.com/features/mind-map-maker">https://venngage.com/features/mind-map-maker</a>  <a href="https://creately.com/diagram-type/mind-map">https://creately.com/diagram-type/mind-map</a></p>	усне опитування, виконання завдань, екзамен

<b>Text categories</b>	<p>1. Preparation for practical classes</p> <p>2. Work out a test (30 questions, with keys) to control students' knowledge of the key aspects of the theme under study and their skills to analyse text categories in a text.</p> <p>E.g.</p> <p>1. What notion does not belong to the category of anthropocentrism?</p> <p>a) ...</p> <p>b) ...</p> <p>c) ...</p> <p>d) ...</p> <p>...</p> <p>10. Referential cohesion is realized in the sequence of the following sentences</p> <p>a) ...</p> <p>b) ...</p> <p>c) ...</p> <p>d) ...</p> <p>...</p> <p>15. Define the type of modality presented in the fragment of a scientific text: "...".</p> <p>a) ...</p> <p>b) ...</p> <p>c) ...</p> <p>d) ...</p> <p>...</p> <p>Be ready to discuss questions you suggested.</p>	<p>усне опитування, виконання завдань</p>
<b>MODULE 2. LINGUISTIC ANALYSIS OF FICTION AND NON-FICTION TEXTS</b>		
<b>Content module 2. Linguistic analysis of fiction texts</b>		
<b>Linguistic analysis of prose fiction texts</b>	<p>1. Preparation for practical classes</p> <p>2. Find an extract (or s short story) in which phraseological units are of dominant language importance. Is it a character's discourse or author's discourse? Try to replace these phraseological units with their lexical equivalents. On the basis of your work make a grounded conclusion about the role of phraseological units in a literary text. Illustrate it.</p>	
<b>Linguistic analysis drama texts</b>	<p>1. Preparation for practical classes</p> <p>2. Choose an extract from the drama written by a modern English/American writer. Provide it with a complete linguistic analysis (use the scheme by N. Kupina).</p>	<p>усне опитування, виконання завдань</p>
<b>Linguistic analysis of poetic texts</b>	<p>1. Preparation for practical classes</p> <p>2. Choose a poem written by an English/American writer of the 18<sup>th</sup>-19<sup>th</sup> centuries and a poem written by a modern English/American writer. Make a historical-cultural information note (take into consideration extralinguistic information of the text). Find in the poetic texts words containing sociocultural information.</p>	<p>усне опитування, виконання завдань</p>

<b>Content module 3. Linguistic analysis of non-fiction texts</b>		
<b>Linguistic analysis of scientific texts</b>	<p>1. Preparation for practical classes</p> <p>2. Dwell upon intertextual interaction in the language of science and linguistic means of its actualization. Give your own examples from authentic English texts. On the basis of the article available from <a href="http://enpuir.npu.edu.ua/bitstream/123456789/7061/1/Holyavko.pdf">http://enpuir.npu.edu.ua/bitstream/123456789/7061/1/Holyavko.pdf</a> compare functions of quotation in in a scientific text and a literary text (in a form of a table). Provide examples from authentic English texts. Is it possible to consider plagiarism a hidden quotation? Give your reasons.</p>	<p>усне ОПИТУВАННЯ, ВИКОНАННЯ ЗАВДАНЬ</p>
<b>Linguistic analysis of publicist texts</b>	<p>1. Preparation for practical classes</p> <p>2. Writers write for three main purposes: to persuade, inform or entertain. Find newspaper articles – examples of each type of writing. State the author’s purpose (persuade/inform/entertain). Describe the clues you used to identify the author’s purpose. Give a detailed analysis of language means used by the writers to achieve their purpose.</p>	

## **ПИТАННЯ ДЛЯ САМОКОНТРОЛЮ**

При підготовці до контрольних робіт та екзамену здобувачеві рекомендується перевірити рівень власної підготовки за допомогою питань для самоконтролю.

### **MODULE 1. LINGUISTIC ANALYSIS OF THE TEXT AS A SCIENTIFIC DISCIPLINE, ITS MAIN NOTIONS**

**Content module 1. Text as an object of investigation in linguistics.  
main notions of the linguistic analysis of the text**

1. What is the purpose of the course of linguistic analysis of the text? What are the object and the subject matter of linguistic analysis of the text?
2. Why does a proper linguistic analysis of the literary text require deep knowledge of such philological disciplines as linguistics, stylistics, literary theory and history of foreign literature?
3. What are the object and subject matter of research in linguistic analysis and literary analysis of the text?
4. What does the term “interpretation of the text” refer to in the linguistics of the text?
5. Are the notions “interpretation of the text” and “linguistic analysis of the text” identical?
6. Why is it so problematic to give a definition of a text?
7. How can the multitude of text definitions be explained?
8. What is the difference between a fiction text and any other type of text?
9. Is proverb a text? Explain your answer.
10. Give an integrated definition of the notion “text”.
11. Is there a universal classification of texts based on one distinguishing criterion? Substantiate your answer.
12. Name the language criteria on which the classification of texts in modern linguistics is based.
13. How does a literary work reflect the individual process of reality cognition?
14. What is the major difference between the approach to the linguistic analysis focused on the author and the one focused on the reader?
15. What is the difference between partial and complete linguistic analysis of the text?
16. What are the major advantages of the descriptive method of the linguistic analysis?
17. Which techniques does comparative method of the linguistic analysis involve?
18. What are the restrictions of the structural method?
19. What kind of data can be obtained with statistic-stylistic methods?
20. What is the difference between linguistic and literary contexts?
21. What can the method of lexis investigation according to thematic fields reveal?
22. What are the main text categories?
23. Reveal the contents of coherence as a text category.
24. What is understood by “text cohesion”?
25. Reveal the contents of text division as a text category.
26. Comment on prospection and retrospection as text categories.
27. Reveal the essence of anthropocentrism and local-temporal reference.
28. Comment on informativeness as text category.
29. Explain why modality is one of the most important text categories.
30. What is implication? Why is it important to extract it from the text?
31. What text categories are foregrounded by the title? How are they foregrounded by the title?

## **MODULE 2. LINGUISTIC ANALYSIS OF FICTION AND NON-FICTION TEXTS**

### **Content module 2. Linguistic analysis of fiction texts**

1. What are the criteria of differentiating literary genres?
2. What are the existing prosaic genres?
3. What are linguistic peculiarities of prose fiction texts?
4. What is the role of the title in a prose fiction text?
5. Comment on role of the proper name in a prose text.
6. Comment on the role of the epigraph as a means of foregrounding.
7. Name the components of the plot structure.
8. Characterize the main relation types within the system of characters.
9. What are main steps of literary text linguistic analysis?
10. How do you understand the notion of “point of view”?
11. Enumerate major types of narrative. What is the author’s narrative?
12. What types of the narrator do you know? Why is the 3-person impersonal auctorial narrator called omniscient? What is the limited omniscient point of view of the entrusted narrative?
13. Speak on different degrees of personification of the I-narrator. What is speech individualisation?
14. Say some words about the use of “dramatic” point of view in modern fiction.
15. What narrative-compositional forms of the author’s narrative do you know?
16. Discuss the peculiarities of the narrative proper as compared with description and argumentation. Which of them are static and why?
17. What types of description do you know? Characterize them.
18. Dwell on the main forms of the character’s speech.
19. What forms of interior speech do you know? What is stream of consciousness?
20. Discuss the main features of dialogue in a prose fiction text.
21. What is represented speech? Comment on the peculiarities of its types.
22. What does an individual-author’s paradigm refer to?
23. Comment on the notion of the language picture of the world.
24. How does the author’s individual style represent his language picture of the world?
25. What are the existing dramatic genres?
26. Do the steps of prose text linguistic analysis coincide with those of poetic texts?
27. What are the existing poetic genres?
28. What are linguistic peculiarities of poetic texts?
29. Comment on role of the proper name in a poetic text.
30. What is understood by “symbol”? Dwell on symbols in a poetic text.
31. Comment on linguistic and other peculiarities of drama.
32. Do the steps of prose fiction text linguistic analysis coincide with those of poetic texts?
33. Do the steps of prose fiction text linguistic analysis coincide with those of drama texts?

### **Content module 3. Linguistic analysis of nonfiction texts**

1. Enumerate the existing genres of scientific texts.
2. What types of scientific texts do you know?
3. Comment on main characteristics of a scientific text.
4. What are linguistic peculiarities of scientific texts?
5. Can we say that the terminology is one of the specific features of the scientific texts? Prove your point of view.
6. What is the role of the title in a scientific text?
7. Comment on structural and linguistic peculiarities of scientific proper texts.
8. Comment on structural and linguistic peculiarities of scientific-educational texts.
9. Comment on structural and linguistic peculiarities of scientific-popular texts.
10. Comment on linguistic peculiarities of lectures.

11. What are main steps of a scientific text linguistic analysis?
12. Describe the model of a scientific text.
13. Name linguistic features of scientific texts that distinguish them from the texts of other functional styles.
14. What do you know about intertextual interaction in the language of science and linguistic means of its actualization?
15. Enumerate the existing genres of publicist texts.
16. What types of publicist texts do you know?
17. Comment on syntagmatics and paradigmatics of a publicist text.
18. What are linguistic peculiarities of publicist texts?
19. Comment on publicist proper texts.
20. What are scientific-publicist texts?
21. Characterize the functions of headlines.
22. What are main steps of a publicist text linguistic analysis?
23. Comment on types of information in a publicist text.
24. Expand on the role of the title in a scientific text.
25. What is the role of the title in a publicist text? What do you know about function of newspaper headlines?
26. Do the steps of prose fiction text linguistic analysis coincide with those of scientific texts?
27. What is the difference between linguistic analysis of fiction and non-fiction texts?
28. How does the style of the text (scientific, publicist) determine the selection of its language means?



Підсумковий контроль з дисципліни «Лінгвістичний аналіз текстів (основна іноземна мова)» проводиться у формі екзамену. У білет включено два завдання, перше з яких спрямовано на перевірку теоретичних знань, друге – на контроль практичних навичок і вмінь лінгвістичного аналізу англійськомовного тексту.

Здобувач вищої освіти має орієнтуватися у сучасних підходах до лінгвістичного аналізу тексту, критично їх осмислювати, порівнювати, характеризувати; знати терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; описувати текст як лінгвістичне явище, його стильову, жанрову, структурну та мовну специфіку, базові текстові категорії, їх характеристики; застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту; залежно від стилю тексту варіювати добір методів і прийомів лінгвістичного аналізу тексту; проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів.

### *Теоретичні питання до екзамену*

1. Текст як об'єкт лінгвістичного дослідження. Основні аспекти вивчення тексту.
2. Проблема класифікації та типології текстів. Лінгвістичні класифікації текстів.
3. Підходи до аналізу тексту (функціонально-лінгвістичний, текстовий, функціонально-комунікативний та ін.).
4. Рівні та методи лінгвістичного аналізу тексту.
5. Основні категорії тексту у сучасних лінгвістичних дослідженнях.
6. Категорія зв'язності: зовнішня та внутрішня зв'язність тексту. Засоби вираження категорії зв'язності у тексті.
7. «Континуум» як категорія часу та простору у тексті. Проспекція та ретроспекція в тексті.
8. Категорія «антропоцентричність», адресантність і адресатність у тексті.
9. Модальність як текстова категорія.
10. Інформативність як текстова категорія, її мовне вираження у тексті; види інформації тексту.
11. Інтертекстуальність як текстова категорія, мовні засоби створення інтертекстуальності.
12. «Членованість» як текстова категорія.
13. Назва як засіб висунання у тексті.
14. Індивідуальний стиль автора як репрезентація його мовної картини світу.
15. Мовні засоби актуалізації смислу тексту (фонетичний, лексичний, морфологічний, синтаксичний рівень).
16. Структурна організація художнього тексту: об'ємно-прагматичне членування тексту, його авторські особливості, структурно-сміслові членування тексту.
17. Структурна організація художнього тексту: контекстно-варіативне членування тексту: авторське мовлення, форми мовленнєвого втілення персонажів.
18. Сюжетно-композиційний аналіз художнього тексту. Компоненти сюжету: експозиція, кульмінація, розв'язка, закінчення.
19. Аналіз системи образів у художньому тексті. Система персонажів у художньому творі: головний герой, антагоніст, прототип. Способи характеристики персонажів. Конфлікт в художньому творі.
20. Алгоритми лінгвістичного аналізу текстів художньої прози (Т. Єщенко, І. Кочан, Н. Купіна, Н. Ніколіна, Л. Бабенко та ін.).

21. Особливості мови драматичних текстів. Алгоритми лінгвістичного аналізу драматичних текстів (Т. Єщенко, І. Кочан, Н. Купіна, Л. Бабенко та ін.).
22. Лінгвістичні особливості поетичних текстів. Рима та фонетичний аспект як один із засобів зв'язності у поетичному тексті. Композиція поетичного тексту. Особливості лінгвістичного аналізу поетичного тексту.
23. Наукові тексти, типи та класи текстів у науковій комунікації. Специфічні мовні ознаки наукового тексту. Модель наукового тексту. Особливості лінгвістичного аналізу наукового тексту.
24. Лінгвістичні особливості наукових текстів: лексичні, морфологічні та синтаксичні специфічні мовні ознаки. Композиційна організація академічного наукового тексту (наукова стаття). Особливості лінгвістичного аналізу наукового тексту.
25. Публіцистичні тексти, їх жанри та типи. Синтагматика і парадигматика публіцистичного тексту. Модель публіцистичного тексту. Особливості лінгвістичного аналізу публіцистичного тексту.
26. Лінгвістичні і структурні особливості публіцистичних текстів різних жанрів: газетні тексти. Особливості лінгвістичного аналізу публіцистичного тексту.
27. Лінгвістичні і структурні особливості публіцистичних текстів різних жанрів: промови. Особливості лінгвістичного аналізу публіцистичного тексту.
28. Назва у художньому творі і її роль. Назва у науковому тексті, її функції. Газетні заголовки.

Практичне завдання передбачає лінгвістичний аналіз уривку тексту. Для аналізу пропонуються уривки текстів різної функціонально-стильової і жанрової приналежності. Здобувач має зробити всебічний лінгвістичний аналіз уривку тексту, що надається.

#### **Приклад уривку для аналізу**

*Lord Oakhurst lay dying in the oak chamber in the eastern wing of Oakhurst Castle. Through the open window in the calm of the summer evening, came the sweet fragrance of the early violets and budding trees, and to the dying man it seemed as if earth's loveliness and beauty were never so apparent as on this bright June day, his last day of life.*

*His young wife, whom he loved with a devotion and strength that the presence of the king of terrors himself could not alter, moved about the apartment, weeping and sorrowful, sometimes arranging the sick man's pillow and inquiring of him in low, mournful tones if anything could be done to give him comfort, and again, with stifled sobs, eating some chocolate caramels which she carried in the pocket of her apron. The servants went to and fro with that quiet and subdued tread which prevails in a house where death is an expected guest, and even the crash of broken china and shivered glass, which announced their approach, seemed to fall upon the ear with less violence and sound than usual.*

*Lord Oakhurst was thinking of days gone by, when he wooed and won his beautiful young wife, who was then but a charming and innocent girl. How clearly and minutely those scenes rose up at the call of his memory. He seemed to be standing once more beneath the old chestnut grove where they had plighted their troth in the twilight under the stars; while the rare fragrance of the June roses and the smell of supper came gently by on the breeze. There he had told her his love; how that his whole happiness and future joy lay in the hope that he might win her for a bride; that if she would trust her future to his care the devotedness of his lifetime should be hers, and his only thought would be to make her life one long day of sunshine and peanut candy.*

*How plainly he remembered how she had, with girlish shyness and coyness, at first hesitated, and murmured something to herself about "an old bald-bearded galoot," but when he told her that to him life without her would be a blasted mockery, and that his income was £50,000 a year, she threw herself on to him and froze there with the tenacity of a tick on a brindled cow, and said, with tears of joy, "Hen-ery, I am thine." (from Lord Oakhurst's Curse by O. Henry)*

## КРИТЕРІЇ ОЦІНЮВАННЯ

### Критерії оцінювання за різними видами роботи

Вид роботи	Бали	Критерії
Практичні заняття	0 балів	Відповіді на запитання відсутні.
	0,5 бали	Здобувач - майже не орієнтується у сучасних підходах до лінгвістичного аналізу тексту; має епізодичні знання про найголовніші поняття, предмет, цілі курсу; не в змозі викласти зміст більшості питань і відповідає на запитання, що потребують однослівної відповіді; має фрагментарні уявлення про терміносистему лінгвістичного аналізу тексту, існуючі методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога, систему тексту на різних його рівнях, основні категорії тексту; не може охарактеризувати окремі елементи тексту та їх специфіку; - може коментувати лише поодинокі мовні засоби, що формують і організують структурну, смислову та комунікативну природу англійськомовного тексту певного стилю; може проводити лише частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, аналіз носить фрагментарний характер.
	1,5 бали	Здобувач - у цілому орієнтується у сучасних підходах до лінгвістичного аналізу тексту, але припускається суттєвих помилок; має епізодичні знання про найголовніші поняття, предмет, цілі курсу; має недостатні знання щодо терміносистеми лінгвістичного аналізу тексту, існуючих методів лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога, системи тексту на різних його рівнях, основних категорій тексту, окремих елементів тексту та їх специфіки; - вміє формулювати й давати характеристику основним лінгвістичним поняттям курсу, але наявні грубі помилки; коментувати лише поодинокі мовні засоби, що формують і організують структурну, смислову та комунікативну природу англійськомовного тексту певного стилю; вміє проводити частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, але робить помилки, аналіз носить фрагментарний характер.
	2 бали	Здобувач - відтворює частину навчального матеріалу, висвітлює його основний зміст, виявляє знання окремих термінів курсу; у цілому орієнтується у сучасних підходах до лінгвістичного аналізу тексту, але припускається помилок; має фрагментарні знання щодо існуючих методів лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-

		<p>філолога, системи тексту на різних його рівнях, основних категорій тексту; може охарактеризувати окремі елементи тексту та їх специфіку;</p> <p>- вміє застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, але допускає грубі помилки; вміє проводити лише частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, наявні грубі помилки.</p>
	2,5 бали	<p>Здобувач</p> <p>- достатньо повно володіє навчальним матеріалом, обґрунтовано його викладає; орієнтується у сучасних підходах до лінгвістичного аналізу тексту, але не досить впевнено; знає предмет, задачі та цілі курсу, основні терміни лінгвістичного аналізу тексту, існуючі методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога, систему тексту на різних його рівнях, окремі елементи тексту та їх специфіку, основні категорії тексту;</p> <p>- вміє формулювати й давати характеристику основним лінгвістичним поняттям курсу; коментувати мовні засоби, що формують і організують структурну, смислову та комунікативну природу англійськомовного тексту певного стилю, але допускає деякі неточності; проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, але припускає деякі неточності.</p>
	3 бали	<p>Здобувач</p> <p>- у повному обсязі володіє навчальним матеріалом, вільно, самостійно й аргументовано його викладає; орієнтується у сучасних підходах до лінгвістичного аналізу тексту, критично їх осмислює, порівнює, характеризує; знає предмет, завдання та цілі курсу, основні терміни лінгвістичного аналізу тексту, існуючі методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога, систему тексту на різних його рівнях, основні категорії тексту, окремі елементи тексту та їх специфіку;</p> <p>- вміє формулювати й давати характеристику основним лінгвістичним поняттям курсу; коментувати мовні засоби, що формують і організують структурну, смислову та комунікативну природу англійськомовного тексту певного стилю; проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту.</p>
Самостійна робота	1 бал	Неповна відповідь. Здобувач знає окремі факти, що стосуються навчального матеріалу; самостійно та за допомогою викладача може виконувати частину практичних завдань; практичні завдання містять помилки.
	2 бали	Повна відповідь. Здобувач самостійно і логічно відтворює теоретичний матеріал та наводить приклади, самостійно працює з інформацією у відповідності до поставлених завдань;

		систематизує та узагальнює навчальний матеріал; самостійно користується додатковими джерелами інформації; без помилок виконує та аналізує практичні завдання.
Індивідуальне навчально-дослідне завдання (доповідь, презентація)	0 балів	Доповідь відсутня
	1 бал	Тема доповіді зовсім не розкрита. Мовлення не досить виразне; допускаються 4 мовленнєвих недоліки; допущено 4-5 граматичних помилок; 4-5 фонетичних помилок. Самокорекція відсутня. Темп мовлення уповільнений в знайомій ситуації.
	2 бали	Проблема розглядається поверхово. Мовлення характеризується лексико-граматичною правильністю, але допущено 2-3 мовленнєвих недоліки, допущено 2-3 граматичні помилки, 2-3 фонетичні помилки. Самокорекція відсутня.
	3 бали	Тема доповіді викладена досить повно, але є певні недоліки у логіці викладу. Мовлення характеризується лексико-граматичною правильністю, виразністю та самокорекцією, допущено 1-2 мовленнєві недоліки, допущено 2 не грубі граматичні помилки (вживання артикля або прийменника).
	4 бали	Проблема викладена повно, послідовно, логічно. Мовлення характеризується лексико-граматичною правильністю, виразністю та самокорекцією, допущено один мовленнєвий недолік, допущено 1-2 не грубі граматичні помилки (вживання артикля або прийменника).
Контрольна модульна робота	0 балів	Сума балів за виконання завдань 0-9
	1 бал	Сума балів за виконання завдань 10-13
	2 бали	Сума балів за виконання завдань 14-17
	3 бали	Сума балів за виконання завдань 18-21
	4 бали	Сума балів за виконання завдань 22-26
	5 балів	Сума балів за виконання завдань 27-30

***Критерії оцінювання підсумкового контролю (екзамен)***

Бали	Критерії
0 балів	Відповіді на запитання відсутні.
1–5 балів	Відповіді на запитання неповні, невпевнені. У відповіді відсутні посилання на сучасні дослідження з лінгвістичного аналізу тексту. Здобувач на низькому рівні володіє вміннями застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, при цьому допускає грубі помилки; вміє проводити лише частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, наявні грубі помилки.
6–10 балів	Здобувач вищої освіти не вміє логічно думати, робити власні висновки. Відповіді на запитання формальні, книжкові. Відсутні посилання на сучасні дослідження з лінгвістичного аналізу тексту. Здобувач на задовільному рівні володіє вміннями застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, але допускає грубі помилки; вміє проводити лише частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, наявні грубі помилки.

11–15 балів	<p>Відповіді на запитання загалом правильні, проте наявні помилки у визначеннях. Відповідь містить посилання на сучасні дослідження з лінгвістичного аналізу тексту. Здобувач вищої освіти намагається робити власні висновки.</p> <p>Здобувач на достатньому рівні вмiє застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, варіювати добір методів і прийомів лінгвістичного аналізу залежно від стилю тексту; вмiє проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів, але при цьому припускається деяких неточностей, негрубих помилок.</p>
16–20 балів	<p>Здобувач вищої освіти вмiє розмірковувати, робити власні висновки. Відповіді на запитання повні, обґрунтовані, логічно побудовані, містять посилання на сучасні дослідження з лінгвістичного аналізу тексту.</p> <p>Здобувач на високому рівні вмiє застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, варіювати добір методів і прийомів лінгвістичного аналізу залежно від стилю тексту; проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів.</p>

### *Критерії оцінювання за всіма видами контролю*

Сума балів	Критерії оцінки
Відмінно (90 – 100 A)	<p>Здобувач вищої освіти має <b>грунтовні знання</b> про сучасні підходи до лінгвістичного аналізу тексту критично їх осмислює, порівнює, характеризує, про терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; описує текст як лінгвістичне явище, його стильову, жанрову, структурну та мовну специфіку, базові текстові категорії, їх характеристики.</p> <p>Усні відповіді повні, логічні й обґрунтовані.</p> <p>На <b>високому рівні вмiє</b> застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, варіювати добір методів і прийомів лінгвістичного аналізу залежно від стилю тексту; проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів; творчо послуговується сучасними методами лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами.</p>
Добре (82-89 B)	<p>Здобувач вищої освіти має <b>достатні знання</b> про сучасні підходи до лінгвістичного аналізу тексту, критично їх осмислює, порівнює, характеризує, але припускається незначних помилок; має достатні знання терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; описує текст як лінгвістичне явище, його стильову, жанрову, структурну та мовну специфіку, базові</p>

	<p>текстові категорії, їх характеристики, але припускається деяких неточностей у формулюваннях. Усні відповіді повні, логічні, натомість не завжди обґрунтовані.</p> <p>На <b>достатньому рівні</b> володіє <b>вміннями</b> застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, варіювати добір методів і прийомів лінгвістичного аналізу залежно від стилю тексту; вміє проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів, але при цьому припускається деяких неточностей; у цілому вміє послуговуватись сучасними методами лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами, однак потребує незначної допомоги викладача.</p>
<p>Добре (74-81 C)</p>	<p>Здобувач вищої освіти має <b>знання</b> про основні сучасні підходи до лінгвістичного аналізу тексту, порівнює їх, характеризує, але припускається незначних помилок; має знання про терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; описує текст як лінгвістичне явище, його стильову, жанрову, структурну та мовну специфіку, базові текстові категорії, їх характеристики, але припускається деяких огріхів у визначеннях, не може навести власних прикладів. Усні відповіді повні, логічні, натомість не завжди обґрунтовані.</p> <p>На <b>середньому рівні</b> володіє <b>вміннями</b> застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, варіювати добір методів і прийомів лінгвістичного аналізу залежно від стилю тексту, але допускаючи деякі неточності та незначні помилки; проводити як частковий, так і комплексний лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, що забезпечує фактичне знання навчального матеріалу, володіння текстом у розмаїтті його форм, видів і жанрів, однак з деякими труднощами та огріхами під час аналізу та при формулюванні результатів аналізу; не завжди адекватно використовує сучасні методи лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами, при цьому потребує допомоги викладача.</p>
<p>Задовільно (64-73 D)</p>	<p>Здобувач вищої освіти має <b>недостатні знання</b> про сучасні підходи до лінгвістичного аналізу тексту, плутається у їх характеристиках; має недостатні знання про терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; описує текст як лінгвістичне явище, його стильову, жанрову, структурну та мовну специфіку, базові текстові категорії, їх характеристики, але припускається грубих помилок у визначеннях, формулюванні висновків, не може навести прикладів. Усні відповіді не повні, здобувач вищої освіти ускладнюється в їх обґрунтуванні.</p> <p>На <b>задовільному рівні</b> володіє <b>вміннями</b> застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, але допускає грубі помилки; вміє проводити лише частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного</p>

	<p>тексту, наявні грубі помилки; має значні труднощі у використанні сучасних методів лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами, при цьому потребує допомоги викладача.</p>
<p>Задовільно (60-63 E)</p>	<p>Здобувач вищої освіти <i>на репродуктивному рівні</i> має <b>знання</b> про терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і поодинокі методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; не орієнтується у сучасних підходах до лінгвістичного аналізу тексту; фрагментарні знання про стильові, жанрові та мовні специфічні риси тексту, базові текстові категорії, припускається грубих помилок у визначеннях, формулюванні висновків, не може навести прикладів. Усні відповіді не повні, не обґрунтовані.</p> <p>На <i>низькому рівні</i> володіє <b>вміннями</b> застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту, при цьому допускає грубі помилки; вміє проводити лише частковий лінгвістичний аналіз англійськомовного художнього, наукового та публіцистичного тексту, наявні грубі помилки; не вміє послуговуватись сучасними методами лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами.</p>
<p>Незадовільно (35-59 FX)</p>	<p>Здобувач вищої освіти має <b>фрагментарні знання</b> про терміносистему, необхідну для лінгвістичного аналізу тексту, рівні і поодинокі методи лінгвістичного аналізу тексту, що використовуються в професійній діяльності вчителя-філолога; не орієнтується у сучасних підходах до лінгвістичного аналізу тексту; фрагментарні знання про стильові, жанрові та мовні специфічні риси тексту, базові текстові категорії (менше, ніж половина обсягу), припускається грубих помилок у дефініціях, не може навести прикладів. Усні відповіді часткові, не обґрунтовані.</p> <p>Здобувач вищої освіти <b>майже не вміє</b> застосовувати набуті теоретичні знання в процесі лінгвістичного аналізу англійськомовного тексту; вміє проводити лінгвістичний аналіз лише деяких елементів англійськомовного художнього, наукового та публіцистичного тексту, при цьому наявні грубі помилки; не вміє послуговуватись сучасними методами лінгвістичного аналізу тексту для проведення науково-дослідної роботи, пов'язаної з лінгвістичними, літературознавчими, лінгводидактичними проблемами.</p>



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## ДОДАТКИ

### *TWO THANKSGIVING DAY GENTLEMEN*

*by O. Henry*

There is one day that is ours. There is one day when all we Americans who are not self-made go back to the old home to eat saleratus biscuits and marvel how much nearer to the porch the old pump looks than it used to. Bless the day. President Roosevelt gives it to us. We hear some talk of the Puritans, but don't just remember who they were. Bet we can lick 'em, anyhow, if they try to land again. Plymouth Rocks? Well, that sounds more familiar. Lots of us have had to come down to hens since the Turkey Trust got its work in. But somebody in Washington is leaking out advance information to 'em about these Thanksgiving proclamations.

The big city east of the cranberry bogs has made Thanksgiving Day an institution. The last Thursday in November is the only day in the year on which it recognizes the part of America lying across the ferries. It is the one day that is purely American. Yes, a day of celebration, exclusively American.

And now for the story which is to prove to you that we have traditions on this side of the ocean that are becoming older at a much rapider rate than those of England are--thanks to our git-up and enterprise.

Stuffy Pete took his seat on the third bench to the right as you enter Union Square from the east, at the walk opposite the fountain. Every Thanksgiving Day for nine years he had taken his seat there promptly at 1 o'clock. For every time he had done so things had happened to him--Charles Dickensy things that swelled his waistcoat above his heart, and equally on the other side.

But to-day Stuffy Pete's appearance at the annual trysting place seemed to have been rather the result of habit than of the yearly hunger which, as the philanthropists seem to think, afflicts the poor at such extended intervals.

Certainly Pete was not hungry. He had just come from a feast that had left him of his powers barely those of respiration and locomotion. His eyes were like two pale gooseberries firmly imbedded in a swollen and gravy-smear'd mask of putty. His breath came in short wheezes; a senatorial roll of adipose tissue denied a fashionable set to his upturned coat collar. Buttons that had been sewed upon his clothes by kind Salvation fingers a week before flew like popcorn, strewing the earth around him. Ragged he was, with a split shirt front open to the wishbone; but the November breeze, carrying fine snowflakes, brought him only a grateful coolness. For Stuffy Pete was overcharged with the caloric produced by a super-bountiful dinner, beginning with oysters and ending with plum pudding, and including (it seemed to him) all the roast turkey and baked potatoes and chicken salad and squash pie and ice cream in the world. Wherefore he sat, gorged, and gazed upon the world with after-dinner contempt.

The meal had been an unexpected one. He was passing a red brick mansion near the beginning of Fifth avenue, in which lived two old ladies of ancient family and a reverence for traditions. They even denied the existence of New York, and believed that Thanksgiving Day was declared solely for Washington Square. One of their traditional habits was to station a servant at the postern gate with orders to admit the first hungry wayfarer that came along after the hour of noon had struck, and banquet him to a finish. Stuffy Pete happened to pass by on his way to the park, and the seneschals gathered him in and upheld the custom of the castle.

After Stuffy Pete had gazed straight before him for ten minutes he was conscious of a desire for a more varied field of vision. With a tremendous effort he moved his head slowly to the left. And then his eyes bulged out fearfully, and his breath ceased, and the rough-shod ends of his short legs wriggled and rustled on the gravel.

For the Old Gentleman was coming across Fourth avenue toward his bench.

Every Thanksgiving Day for nine years the Old Gentleman had come there and found Stuffy Pete on his bench. That was a thing that the Old Gentleman was trying to make a tradition of. Every Thanksgiving Day for nine years he had found Stuffy there, and had led him to a restaurant and watched him eat a big dinner. They do those things in England unconsciously. But this is a young country, and nine years is not so bad. The Old Gentleman was a staunch American patriot, and considered himself a pioneer in American tradition. In order to become picturesque we must keep on doing one thing for a long time without ever letting it get away from us. Something like collecting the weekly dimes in industrial insurance. Or cleaning the streets.

The Old Gentleman moved, straight and stately, toward the Institution that he was rearing. Truly, the annual feeding of Stuffy Pete was nothing national in its character, such as the Magna Charta or jam for

breakfast was in England. But it was a step. It was almost feudal. It showed, at least, that a Custom was not impossible to New Y--ahem!--America.

The Old Gentleman was thin and tall and sixty. He was dressed all in black, and wore the old-fashioned kind of glasses that won't stay on your nose. His hair was whiter and thinner than it had been last year, and he seemed to make more use of his big, knobby cane with the crooked handle.

As his established benefactor came up Stuffy wheezed and shuddered like some woman's over-fat pug when a street dog bristles up at him. He would have flown, but all the skill of Santos-Dumont could not have separated him from his bench. Well had the myrmidons of the two old ladies done their work.

"Good morning," said the Old Gentleman. "I am glad to perceive that the vicissitudes of another year have spared you to move in health about the beautiful world. For that blessing alone this day of thanksgiving is well proclaimed to each of us. If you will come with me, my man, I will provide you with a dinner that should make your physical being accord with the mental."

That is what the old Gentleman said every time. Every Thanksgiving Day for nine years. The words themselves almost formed an Institution. Nothing could be compared with them except the Declaration of Independence. Always before they had been music in Stuffy's ears. But now he looked up at the Old Gentleman's face with tearful agony in his own. The fine snow almost sizzled when it fell upon his perspiring brow. But the Old Gentleman shivered a little and turned his back to the wind.

Stuffy had always wondered why the Old Gentleman spoke his speech rather sadly. He did not know that it was because he was wishing every time that he had a son to succeed him. A son who would come there after he was gone--a son who would stand proud and strong before some subsequent Stuffy, and say: "In memory of my father." Then it would be an Institution.

But the Old Gentleman had no relatives. He lived in rented rooms in one of the decayed old family brownstone mansions in one of the quiet streets east of the park. In the winter he raised fuchsias in a little conservatory the size of a steamer trunk. In the spring he walked in the Easter parade. In the summer he lived at a farmhouse in the New Jersey hills, and sat in a wicker armchair, speaking of a butterfly, the ornithoptera amphrisius, that he hoped to find some day. In the autumn he fed Stuffy a dinner. These were the Old Gentleman's occupations.

Stuffy Pete looked up at him for a half minute, stewing and helpless in his own self-pity. The Old Gentleman's eyes were bright with the giving-pleasure. His face was getting more lined each year, but his little black necktie was in as jaunty a bow as ever, and the linen was beautiful and white, and his gray mustache was curled carefully at the ends. And then Stuffy made a noise that sounded like peas bubbling in a pot. Speech was intended; and as the Old Gentleman had heard the sounds nine times before, he rightly construed them into Stuffy's old formula of acceptance.

"Thankee, sir. I'll go with ye, and much obliged. I'm very hungry, sir."

The coma of repletion had not prevented from entering Stuffy's mind the conviction that he was the basis of an Institution. His Thanksgiving appetite was not his own; it belonged by all the sacred rights of established custom, if not, by the actual Statute of Limitations, to this kind old gentleman who had preempted it. True, America is free; but in order to establish tradition some one must be a repetend--a repeating decimal. The heroes are not all heroes of steel and gold. See one here that wielded only weapons of iron, badly silvered, and tin.

The Old Gentleman led his annual protege southward to the restaurant, and to the table where the feast had always occurred. They were recognized.

"Here comes de old guy," said a waiter, "dat blows dat same bum to a meal every Thanksgiving."

The Old Gentleman sat across the table glowing like a smoked pearl at his corner-stone of future ancient Tradition. The waiters heaped the table with holiday food--and Stuffy, with a sigh that was mistaken for hunger's expression, raised knife and fork and carved for himself a crown of imperishable bay.

No more valiant hero ever fought his way through the ranks of an enemy. Turkey, chops, soups, vegetables, pies, disappeared before him as fast as they could be served. Gorged nearly to the uttermost when he entered the restaurant, the smell of food had almost caused him to lose his honor as a gentleman, but he rallied like a true knight. He saw the look of beneficent happiness on the Old Gentleman's face--a happier look than even the fuchsias and the ornithoptera amphrisius had ever brought to it--and he had not the heart to see it wane.

In an hour Stuffy leaned back with a battle won. "Thankee kindly, sir," he puffed like a leaky steam pipe; "thankee kindly for a hearty meal." Then he arose heavily with glazed eyes and started toward the kitchen. A waiter turned him about like a top, and pointed him toward the door. The Old Gentleman carefully counted out \$1.30 in silver change, leaving three nickels for the waiter.

They parted as they did each year at the door, the Old Gentleman going south, Stuffy north.

Around the first corner Stuffy turned, and stood for one minute. Then he seemed to puff out his rags as an owl puffs out his feathers, and fell to the sidewalk like a sunstricken horse.

When the ambulance came the young surgeon and the driver cursed softly at his weight. There was no smell of whiskey to justify a transfer to the patrol wagon, so Stuffy and his two dinners went to the hospital. There they stretched him on a bed and began to test him for strange diseases, with the hope of getting a chance at some problem with the bare steel.

And lo! an hour later another ambulance brought the Old Gentleman. And they laid him on another bed and spoke of appendicitis, for he looked good for the bill.

But pretty soon one of the young doctors met one of the young nurses whose eyes he liked, and stopped to chat with her about the cases.

"That nice old gentleman over there, now," he said, "you wouldn't think that was a case of almost starvation. Proud old family, I guess. He told me he hadn't eaten a thing for three days."

### ***THE ANT AND THE GRASSHOPPER***

***by W. Somerset Maugham***

When I was a very small boy I was made to learn by heart certain of the fables-of La Fontaine, and the moral of each was carefully explained to me. Among those I learnt was "The Ant and the Grasshopper", which is devised to bring home to the young the useful lesson that in an imperfect world industry is rewarded and giddiness punished. In this admirable fable (I apologise for telling something which everyone is politely, but inexactly, supposed to know) the ant spends a laborious summer gathering its winter store; while the grasshopper sits on a blade of grass singing to the sun. Winter comes and the ant is comfortably provided for, but the grasshopper has an empty larder: he goes to the ant and begs for a little food. Then the ant gives him her classic answer:

"What were you doing in the summer time?"

"Saving your presence, I sang, I sang all day, all night."

"You sang. Why, then go and dance."

I do not ascribe it to perversity on my part, but rather to the inconsequence of childhood, which is deficient in moral sense, that I could never quite reconcile myself to the lesson. My sympathies were with the grasshopper and for some time I never saw an ant without putting my foot on it. In this summary (and, as I have discovered since, entirely human) fashion I sought to express my disapproval of prudence and common sense.

I could not help thinking of this fable when the other day I saw George Ramsay lunching by himself in a restaurant. I never saw anyone wear an expression of such deep gloom. He was staring into space. He looked as though the burden of the whole world sat on his shoulders. I was sorry for him: I suspected at once that his unfortunate brother had been causing trouble again. I went up to him and held out my hand.

"How are you?" I asked.

"I'm not in hilarious spirits," he answered.

"Is it Tom again?"

He sighed.

"Yes, it's Tom again."

"Why don't you chuck him? You've done everything in the world for him. You must know by now that he's quite hopeless."

I suppose every family has a black sheep. Tom had been a sore trial to his for twenty years. He had begun life decently enough: he went into business, married and had two children. The Ramsays were perfectly respectable people and there was every reason to suppose that Tom Ramsay would have a useful and honourable career. But one day, without warning, he announced that he didn't like work and that he wasn't suited for marriage. He wanted to enjoy himself. He would listen to no expostulations. He left his wife and his office. He had a little money and he spent two happy years in the various capitals of Europe. Rumours of his doings reached his relations from time to time and they were profoundly shocked. He certainly had a very good time. They shook their heads and asked what would happen when his money was spent. They soon found out: he borrowed. He was charming and unscrupulous. I have never met anyone to whom it was more difficult to refuse a loan. He made a steady income from his friends and he made friends easily. But he always said that the money you spent on necessities was boring; the money that was amusing to spend was

the money you spent on luxuries. For this he depended on his brother George. He did not waste his charm on him. George was a serious man and insensible to such enticements. George was respectable. Once or twice he fell to Tom's promises of amendment and gave him considerable sums in order that he might make a fresh start. On these Tom bought a motorcar and some very nice jewellery. But when circumstances forced George to realise that his brother would never settle down and he washed his hands of him, Tom, without a qualm, began to blackmail him; It was not very nice for a respectable lawyer to find his brother shaking cocktails behind the bar of his favourite restaurant or to see him waiting on the box-seat of a taxi outside his club. Tom said that to serve in a bar or to drive a taxi was a perfectly decent occupation, but if George could oblige him with a couple of hundred pounds he didn't mind for the honour of the family 'giving it up. George paid.

Once Tom nearly went to prison. George was terribly upset. He went into the whole discreditable affair. Really Tom had gone too far. He had been wild, thoughtless and selfish, but he had never before done anything dishonest, by which George meant illegal; and if he were prosecuted he would assuredly be convicted. But you cannot allow your only brother to go to gaol. The man Tom had cheated, a man called Cronshaw, was vindictive. He was determined to take the matter into court; he said Tom was a scoundrel and should be punished. It cost George an infinite deal of trouble and five hundred pounds to settle the affair. I have never seen him in such a rage as when he heard that Tom and Cronshaw had gone off together to Monte Carlo the moment they cashed the cheque. They spent a happy month there.

For twenty years Tom raced and gambled, philandered with the prettiest girls, danced, ate in the most expensive restaurants, and dressed beautifully. He always looked as if he had just stepped out of a bandbox. Though he was forty-six you would never have taken him for more than thirty-five. He was a most amusing companion and though you knew he was perfectly worthless you could not but enjoy his society. He had high spirits, an unflinching gaiety and incredible charm. I never grudged the contributions he regularly levied on me for the necessities of his existence. I never lent him fifty pounds without feeling that I was in his debt. Tom Ramsay knew everyone and everyone knew Tom Ramsay. You could not approve of him, but you could not help liking him.

Poor George, only a year older than his scapegrace brother, looked sixty. He had never taken more than a fortnight's holiday in the year for a quarter of a century. He was in his office every morning at nine-thirty and never left it till six. He was honest, industrious and worthy. He had a good wife, to whom he had never been unfaithful even in thought, and four daughters to whom he was the best of fathers. He made a point of saving a third of his income and his plan was to retire at fifty-five to a little house in the country where he proposed to cultivate his garden and play golf. His life was blameless. He was glad that he was growing old because Tom was growing old too. He rubbed his hands and said:

"It was all very well when Tom was young and good-looking, but he's only a year younger than I am. In four years he'll be fifty. He won't find life so easy then. I shall have thirty thousand pounds by the time I'm fifty. For twenty-five years I've said that Tom would end in the gutter. And we shall see how he likes that. We shall see if it really pays best to work or be idle."

Poor George! I sympathized with him. I wondered now as I sat down beside him what infamous thing Tom had done. George was evidently very much upset.

"Do you know what's happened now?" he asked me.

I was prepared for the worst. I wondered if Tom had got into the hands of the police at last. George could hardly bring himself to speak.

"You're not going to deny that all my life I've been hard-working, decent, respectable and straightforward. After a life of industry and thrift I can look forward to retiring on a small income in gilt-edged securities. I've always done my duty in that state of life in which it has pleased Providence to place me."

"True."

"And you can't deny that Tom has been an idle, worthless, dissolute and dishonourable rogue. If there were any justice he'd be in the workhouse."

"True."

George grew red in the face.

"A few weeks ago he became engaged to a woman old enough to be his mother. And now she's died and left him everything she had. Half a million pounds, a yacht, a house in London and a house in the Country."

George Ramsay beat his clenched fist on the table.

"It's not fair, I tell you; it's not fair. Damn it, it's not fair." I could not help it. I burst into a shout of laughter as I looked at George's wrathful face, I rolled in my chair; I very nearly fell on the floor. George never forgave me. But Tom often asked me to excellent dinners in his charming house in Mayfair, and if he occasionally borrows a trifle from me, that is merely from force of habit. It is never more than a sovereign.

**CAT IN THE RAIN**  
by *E. Hemingway*

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the caf? a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

‘I’m going down and get that kitty,’ the American wife said.

‘I’ll do it,’ her husband offered from the bed.

‘No, I’ll get it. The poor kitty out trying to keep dry under a table.’

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

‘Don’t get wet,’ he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

‘*Il piovè,*’ the wife said. She liked the hotel-keeper.

‘*Si, Si, Signora, brutto tempo.* It is very bad weather.’

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the caf?. The cat would be around to the right. Perhaps she could go along under the eaves.

As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

‘You must not get wet,’ she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

‘*Ha perduto qualche cosa, Signora?*’

‘There was a cat,’ said the American girl.

‘A cat?’

‘*Si, il gatto.*’

‘A cat?’ the maid laughed. ‘A cat in the rain?’

‘Yes, –’ she said, ‘under the table.’ Then, ‘Oh, I wanted it so much. I wanted a kitty.’

When she talked English the maid’s face tightened.

‘Come, Signora,’ she said. ‘We must get back inside. You will be wet.’

‘I suppose so,’ said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs.

She opened the door of the room.

George was on the bed, reading.

‘Did you get the cat?’ he asked, putting the book down.

‘It was gone.’

‘Wonder where it went to,’ he said, resting his eyes from reading.

She sat down on the bed.

'I wanted it so much,' she said. 'I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain.'

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

'Don't you think it would be a good idea if I let my hair grow out?' she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

'I like it the way it is.'

'I get so tired of it,' she said. 'I get so tired of looking like a boy.'

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

'You look pretty darn nice,' he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

'I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said. 'I want to have a kitty to sit on my lap and purr when I stroke her.'

'Yeah?' George said from the bed.

'And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.'

'Oh, shut up and get something to read,' George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

'Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat.'

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

'*Avanti*,' George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body.

'Excuse me,' she said, 'the padrone asked me to bring this for the Signora.'



Навчальне видання

Лук'янченко Ірина Олегівна

**Методичні рекомендації  
до практичних занять та самостійної роботи  
з дисципліни  
«Лінгвістичний аналіз текстів (основна іноземна мова)»**

для здобувачів другого (магістерського) рівня вищої освіти  
спеціальність 014 Середня освіта. Мова і література (англійська)

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