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ОЦЕНОЧНЫЕ МАТЕРИАЛЫ  
ДЛЯ ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ  
ПО ДИСЦИПЛИНЕ

Лингвистический анализ художественного текста на английском языке

	<b>Код, направление подготовки</b>	45.04.02 Лингвистика	
	<b>Направленность (профиль)</b>	Лингвистика, лингводидактика и межкультурная коммуникация	
	<b>Форма обучения</b>	очная	
	<b>Кафедра-разработчик</b>	Лингвистики и переводоведения	
	<b>Выпускающая кафедра</b>	Лингвистики и переводоведения	

## Примерные задания для контрольной работы

**Выполните лингвистический анализ текста, опираясь на алгоритм анализа и обосновывая свои выводы примерами лингвистического материала из текста.**

### I. Informative Part.

### II. Analytical Part:

#### 1. Preliminary information about the text under interpretation.

Say if it is a complete text or an excerpt, its functional style, genre; specify the text markers: its title, theme, idea, problems, conflicts. Mention some *significant* peculiarities of the composition of a text: say if it is simple, complicated or complex; scenic or dynamic; chronological or kaleidoscopic; if it is based on contrast, etc. Discuss the mode of narration (first or third person).

#### 2. Text interpretation (for complete fiction texts only).

State what constituent parts the plot of the text falls into, establish the exposition, the complication, the climax and the denouement; say if any parts are missing or reversed. State how the action develops, whether it reaches the climax, whether it has an open or a closed plot structure. Specify chronotope elements, settings.

#### 3. The peculiarities of the author's style (ideostyle).

Speak on the narrative functions realization. Consider the deictic organization of the text. Discuss the dominating syntactical, lexical, incidentally morphological and phonetic peculiarities of the text under analysis, the purpose of their employment by the author.

#### 4. Characters' system representation (for fiction texts).

Speak on the protagonist(s) and minor characters portrayal; ascertain how the characters are portrayed (*directly or indirectly – through speech and actions*) consider characters' discourse. Discuss the characters' appearance, psychological portraits, attitudes to the events, to each other, conceptual roles in the text. Name the most significant expressive means and stylistic devices for each personage, always noting the function of this or that stylistic device or expressive means, what sense it imports and what impression produces.

5. Expand on the implicit side of the text (implications, subtext, sense, ideology). Ascertain the key ideas of the text and how they are conveyed. Speak about the main thematic, semantic fields presented in the text. Say whether you can identify several layers of implications in the text.

Comment on the author's skill and the literary merits of the text in general. Formulate your personal impression of the text. It must be grounded on the synthesis – interrelation of sense of different parts.

(Предъявляемый текст должен содержать не менее 5000 печатных знаков; имена героев и ситуаций должны быть понятны обучающемуся.)

## Примерный текст для анализа

*Sir Arthur Conan Doyle /The Adventures of Sherlock Holmes /*

### THE BOSCOMBE VALLEY MYSTERY

We were seated at breakfast one morning, my wife and I, when the maid brought in a telegram. It was from Sherlock Holmes and ran in this way: Have you a couple of days to spare? Have just been wired for from the west of England in connection with Boscombe Valley tragedy. Shall be glad if you will come with me. Air and scenery perfect. Leave Paddington by the 11:15.

"What do you say, dear?" said my wife, looking across at me. "Will you go?"

"I really don't know what to say. I have a fairly long list at present."

"Oh, Anstruther would do your work for you. You have been looking a little pale lately. I think that the change would do you good, and you are always so interested in Mr. Sherlock Holmes's cases." "I should be ungrateful if I were not, seeing what I gained through one of them," I answered. "But if I am to go, I must pack at once, for I have only half an hour." My experience of camp life in Afghanistan had at least had the effect of making me a prompt and ready traveller. My wants were few and simple, so that in less than the time stated I was in a cab with my valise, rattling away to Paddington Station.

Sherlock Holmes was pacing up and down the platform, his tall, gaunt figure made even gaunter and taller by his long gray travelling-cloak and close-fitting cloth cap. "It is really very good of you to come, Watson," said he. "It makes a considerable difference to me, having someone with me on whom I can thoroughly rely. Local aid is always either worthless or else biassed. If you will keep the two corner seats I shall get the tickets."

We had the carriage to ourselves save for an immense litter of papers which Holmes had brought with him. Among these he rummaged and read, with intervals of note-taking and of meditation, until we were past Reading. Then he suddenly rolled them all into a gigantic ball and tossed them up onto the rack. "Have you heard anything of the case?" he asked.

"Not a word. I have not seen a paper for some days."

"The London press has not had very full accounts. I have just been looking through all the recent papers in order to master the particulars. It seems, from what I gather, to be one of those simple cases which are so extremely difficult."

"That sounds a little paradoxical."

"But it is profoundly true. Singularity is almost invariably a clue. The more featureless and commonplace a crime is, the more difficult it is to bring it home. In this case, however, they have established a very serious case against the son of the murdered man."

"It is a murder, then?"

"Well, it is conjectured to be so. I shall take nothing for granted until I have the opportunity of looking personally into it. I will explain the state of things to you, as far as I have been able to understand it, in a very few words.

"Boscombe Valley is a country district not very far from Ross, in Herefordshire. The largest landed proprietor in that part is a Mr. John Turner, who made his money in Australia and returned some years ago to the old country. One of the farms which he held, that of Hatherley, was let to Mr. Charles McCarthy, who was also an ex-Australian. The men had known each other in the colonies, so that it was not unnatural that when they came to settle down they should do so as near each other as possible. Turner was apparently the richer man, so McCarthy became his tenant but still remained, it seems, upon terms of perfect equality, as they were frequently together. McCarthy had one son, a lad of eighteen, and Turner had an only daughter of the same age, but neither of them had wives living. They appear to have avoided the society of the neighboring English families and to have led retired lives, though both the McCarthys were fond of sport and were frequently seen at the race-meetings of the neighborhood. McCarthy kept two servants—a man and a girl. Turner had a considerable household, some half-dozen at the least. That is as much as I have been able to gather about the families. Now for the facts.

"On June 3rd, that is, on Monday last, McCarthy left his house at Hatherley about three in the afternoon and walked down to the Boscombe Pool, which is a small lake formed by the spreading out of the stream which runs down the Boscombe Valley. He had been out with his serving-man in the morning at Ross, and he had told the man that he must hurry, as he had an appointment of importance to keep at three. From that appointment he never came back alive.

"From Hatherley Farm-house to the Boscombe Pool is a quarter of a mile, and two people saw him as he passed over this ground. One was an old woman, whose name is not mentioned, and the other was William Crowder, a game-keeper in the employ of Mr. Turner. Both these witnesses depose that Mr. McCarthy was walking alone. The game-keeper adds that within a few minutes of his seeing Mr. McCarthy pass he had seen his son, Mr. James McCarthy, going the same way with a gun under his arm. To the best of his belief, the father was actually in sight at the

time, and the son was following him. He thought no more of the matter until he heard in the evening of the tragedy that had occurred.

### **Примерные вопросы к экзамену**

1. Художественный текст, его особенности и формы представления
2. Формы презентации информации в тексте
3. Коммуникативная информация в тексте
4. Представление эмотивной информации в тексте
5. Другие виды информации в тексте и способы ее экспликации
6. Представление эстетической информации в тексте
7. Лексические ряды по тематике текста, сферы функционирования текста
8. Типы синтаксических структур, характерные для текстов
9. Типы стилистических средств, их классификация
10. Виды и частота присутствия стилистических средств в текстах
11. Структура художественного текста, характеристика ее частей
12. Эффекты стилистических средств
13. Лингвистические средства организации ритмической структуры текста
14. Средства статики
15. Средства динамики
16. Типы дискурсов, рассматриваемых в лингвистике
17. Структурная организация текстов
18. Внешние признаки характерных особенностей
19. Основы дискурсивного анализа текста
20. Характеристика протагонистов и антагонистов (прямая и косвенная/имплицитная)