**Міністерство освіти і науки України**

**МИКОЛАЇВСЬКИЙ Національний університет**

**імені В.О. Сухомлинського**

Кафедра перекладу

навчально-методичнИЙ ПОСІБНИК

З НАВЧАЛЬНОЇ ДИСЦИПЛІНИ

**ІНТЕРПРЕТАЦІЯ ХУДОЖНЬОГО ТЕКСТУ**

ОКР «магістр»

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**Конспект лекцій з дисципліни.**

**Лекція 1**

**Тема:** Інтерпретація художнього твору. Рівні актуалізації мовних одиниць художнього твору.

**Мета:** Визначити загальні лінгвістичні поняття курсу. Акцентувати увагу на теоретичних дослідженнях у галузі інтерпретації тексту. Засвоїти структурно-смислові та стильові особливості художнього тексту як об'єкта інтерпретації. Оволодіти знаннями щодо актуалізації в художньому творі мовних одиниць фоно-графічного, морфемного, лексичного та синтаксичного рівнів. Сформувати уявлення про аналіз виразних можливості художнього тексту, забезпечені важливими текстовими сигналами, елементами, які, в свою чергу, формують концепт (ідею) твору (оповідання, уривки), а також передають, крім основної, додаткову інформацію: емоційну, оцінну та естетичну.

**Методи:** дедуктивний(пояснення загальних положень з наступним демонструванням можливості їх застосування на конкретних прикладах); метод ступінчастості (розкриття проблематики теми, переходячи від одного ступеня до іншого).

**План:**

## 1. Мета та завдання курсу «Інтерпретація тексту»

2. Теоретичні дослідження у галузі інтерпретації тексту.

3. Основні поняття інтерпретації тексту.

4.Фоно-графічний рівень.

5. Морфемний, лексичний , синтаксичний рівень аналізу художнього тексту.

**Література:**

1. Арнольд І.В., Д'яконова Н.Я. Аналітичне читання (англійська проза 18-19 століть): Навчальний посібник. - Л.: Просвещение, 1967. - 363с.
2. Гарская Л.В. Текст як об'єкт інтерпретації: Навчальний посібник. - Воронеж: ВДПУ, 1996. - 65с.
3. Кухаренко В.А. Інтерпретація тексту: Навчальний посібник. - М.: Просвещение, 1988. - 192с.

4. Шарова Н.А. Лінгвістичний аналіз художнього тексту: Навчальний посібник. - Воронеж: ВДУ, 1983. - 116с.

## Three Ways to Read and Discuss Texts

How we discuss a text is directly related to how we read that text. More to the point here, how we read a text is shaped by how we *expect* to discuss it. While you may not be asked to write about texts you must learn how to talk about texts to discover what makes them work.

### 1.1. Reading and Discussion

The follow excerpt serves as an example to define three forms of reading and discussion.

There can be many many responses. The first is the topic of the original text. The next two discussions are in some way about the text. More specifically, the three modes of response mirror our earlier distinction between what a text says, does, and means.

1. The first discusses the behavior of characters, the same topic as the original text. It **restates** the original information.
2. The second indicates how ideas or information are introduced and developed. It **describes** the presentation.
3. The third attempts to find a deeper meaning in the discussion. It **interprets** the overall meaning of the presentation.

In each of the responses above, a reader gains, and is accountable for, a different kind of understanding.

* Restatement   restating what the text says   talks about the original topic
* Description     describing what a text does    identifies aspects
* Interpretation   analyze what a text means    asserts an overall meaning
We can tell which type of discussion we have before us by examining what it talks about.

### Example: A Statement

*Your doctor tells you to eat less chocolate and drink less beer. A restatement would repeat the statement,*

The doctor said I should eat less chocolate and drink less beer.

A description would describe the remark:

The doctor advised me to change my diet.

An interpretation would find underlying meaning in the remark:

The doctor warned me to reduce my calories for the sake of my health.

Only this final discussion attempts to find significance in the examples, that the foods mentioned are high calorie.

### Example: Nursery Rhyme

*Mary had a little lamb,*

*Its fleece was white as snow,*

*and everywhere that Mary went*

*The lamb was sure to go.*

A restatement would talk about Mary and the lamb.

Mary had a lamb that followed her everywhere.

A description would talk about the story within the fairy tale.

The nursery rhyme describes a pet that followed its mistress everywhere.

The interpretation talks about meaning within the story, here the idea of innocent devotion.

An image of innocent devotion is conveyed by the story of a lamb’s devotion to its mistress. The devotion is emphasized by repetition that emphasizes the constancy of the lamb’s actions (“everywhere”…”sure to go.”) The notion of innocence is conveyed by the image of a young lamb, “white as snow.” By making it seem that this is natural and good, the nursery rhyme asserts innocent devotion as a positive relationship.

Note the effort here to offer as much evidence from the text as possible. The discussion includes references to the content (the specific actions referred to), the language (the specific terms used), and the structure (the relationship between characters).

###

### 1.2. Different Ways of Reading for Different Occasions

Readers read in a variety of ways for a variety of purposes. They can read for information, sentence by sentence, taking each assertion as a discrete fact.  They can read for meaning, following an argument and weighing its logical and persuasive effects.  They can read critically, evaluating unstated assumptions and biases, consciously identifying patterns of language and content and their interrelationships.

We can read any text, whether a nursery rhyme or complicated treatise on the origins of the political system, in various ways.   On the simplest level, Cinderella is a story about a girl who marries a prince. On another level, it is about inner goodness triumphing over deceit and pettiness.

On occasion, we might read the same text differently for different purposes.  We can read a newspaper editorial backing a tax proposal

* to learn the content of the proposal,
* to see why that newspaper supports the proposal,
* to identify the newspaper's political leanings,
* to learn facts, to discover opinions, or
* to determine an underlying meaning.

We can read a newspaper article on a driveby shooting as an account of the death of an individual or as a symptom of a broader disintegration of civility in contemporary society. We can even look at the names in a telephone book to find the phone number we want or to assess the ethnic diversity of the community.  No single way of reading a text is necessarily better.  They are simply different.

### 1.3. Which Way to Read

How we choose to read a particular text will depend on the nature of the text and our specific goals at the time.  When we assume a factual presentation, we might read for what a text says.  When we assume personal bias, we look deeper to interpret underlying meanings and perspectives.

To answer the question, What issues does the text discuss? we read to see what the essay does.

To answer the question, What concerns underlie the essay’s analysis of history? we read to see what the essay means.

As a reader, you must know what you intended to do, and whether or not you have accomplished it. You must adjust how you read to the nature of the reading material, the nature of the reading assignment, and the manner in which you will be held accountable for your reading.

## Restatement: Reading What a Text Says

Reading what a text says is more notable for what it does not include than for what it does.

Reading what a text says is concerned with basic comprehension, with simply following the thought of a discussion. We focus on understanding each sentence, sentence by sentence, and on following the thought from sentence to sentence and paragraph to paragraph. There is no attempt to assess the nature of the discussion and no concern for an overall motive or intent. Reading what a text says is involved with rote learning.

Restatement generally takes the form of a summary, paraphrase. Restatements should avoid the same language as much as possible to avoid plagiarism and to show understanding. Reading what a text says is common under a variety of circumstances:

* when learning the definitions and concepts of a new discipline,
* when there is agreement on the facts of a situation and their interpretation,
* when a text is taken to offer a complete and objective presentation, or
* when the word of a specific author or source is accepted as authoritative.

Readers simply accept what a text states.

When first studying any academic topic, your initial goal will be to understand what others have discovered before you. Introductory courses ask students to learn terms, concepts, and data of the particular area of study. You are expected to use your imagination and your critical faculties to understand the concepts; you are not expected to question the assertions. The goal is to learn the commonly accepted paradigm for discussing topics in that field of study.

Finally, remember that repeating the assertions of a text need not suggest a denial of critical thinking, merely a postponing of, or preparation for, critical thinking.

## 2.1. Description: Describing What a Text Does

Read an essay about AIDS, and you think about AIDS. But you can also think about the essay. Does it discuss preventive strategies or medical treatments? Or both? Does it describe AIDS symptoms or offer statistics? Is the disease presented as a contagious disease, a Biblical scourge, or an individual experience? What evidence is relied on? Does it quote medical authorities or offer anecdotes from everyday people? Does it appeal to reason or emotions? These are not questions about what a text *says*, but about what the text *does.*They are not about AIDS, but about *the discussion* of AIDS.

This second level of reading is concerned not only with understanding individual remarks, but also with recognizing the structure of a discussion. We examine what a text does to convey ideas. We might read this way to understand how an editorial justifies a particular conclusion, or how a history text supports a particular interpretation of events.

At the previous level of reading, restatement, we demonstrated comprehension by repeating the thought of the text. Here we are concerned with describing the discussion:

* what topics are discussed?
* what examples and evidence are used?
* what conclusions are reached?

We want to recognize and describe how evidence is marshaled to reach a final position, rather than simply follow remarks from sentence to sentence.

This level of reading looks at broad portions of the text to identify the structure of the discussion as a whole. On completion, we can not only repeat what the text says, but can also describe what the text does. We can identify how evidence is used and how the final points are reached.

## 2.2. Descriptive Formats: Ways to Describe a Discussion

### (Beginning, Middle and End Model: Changes in Topic)

The simplest way to describe a text is in terms of a beginning, middle, and an end. We often speak of texts having an introduction, body, and conclusion. The parts of a text do not have to be of the same length, and may not necessarily coincide with paragraph divisions. You can determine a beginning, middle and end only after having read the complete text.

Many shifts that you note in your initial reading will seem minor once you get further into the text. What you take as the main idea in the early paragraphs you may come to see later as merely the catalyst for the discussion, or as a viewpoint refuted later in the discussion. Section headings may guide you, but critical readers verify that such headings adequately describe the text. How should you distinguish between parts in deciding on a beginning, middle and end?

The most obvious shifts are changes in topic. The discussion might shift in terms of discussing

* parts of a whole, one after another
* steps in a sequence, such as large to small, major to minor
* different time periods (chronological order)
* steps in a logical argument
* alternative conditions or circumstances
* shifts in viewpoint or perspective

Note that parts need not be equal in length. One part may include a single sentence, another part five paragraphs. The point is not to divide the whole equally, but to divide it into units that recognize major features of the presentation as a whole.

Finally, note that this model can be expanded to lower levels of analysis:

* beginning of discussion
* middle: main argument
	+ beginning of main argument
	+ middle of main argument
	+ end of main argument
* end of discussion

The act of isolating a beginning, middle, and end of a discussion, by itself, doesn't tell us very much. But the effort can help you see the content more clearly. The activity of trying to divide the text into major parts may be the first step in seeing the content in detail.

### 2.3. The Relationship Model

Statements, and hence ideas are usually related to each other in one of the following ways:

* sequence or series a listing of similar items, often in a distinct order, whether in terms of location, size, importance, etc.
* time order/chronology : a series of events in order of occurrence
* general/specific relationship: examples and generalizations
* comparison similarity difference (contrast)
* logical relationships reason/conclusion, cause/effect, conditional relationship between factors

These relationships are usually signaled by an appropriate term, such as one of the following:

* sequence or series: *next, also, finally, lastly, then, secondly, furthermore, moreover*
* time order/chronology : *before, after, then, since, soon, until, when, finally*
* general/specific relationship: *examples, such as, overall, for instance, in particular*
* comparison
	+ similarities: *similarly, like, in the same way, likewise*
	+ differences (contrast): *however, unlike, otherwise, whereas, although, however, nevertheless, still, yet*
	+ logical relationships
	+ indicating reason/conclusion, cause/effect, and/or a conditional relationship between factors: *hence, because, if, therefore, so, since, as a consequence, in conclusion*

These relationship concepts and terms can be used to discuss connections between paragraphs or larger sections of a text, as well as the relationship of patterns of content or language throughout a text. A particular fact may serve as a reason for a certain conclusion, a cause for a given effect, or an example for a generalization. An assertion isn't a reason, after all, until it is used as the basis for reaching a conclusion. An assertion doesn't necessarily specify a cause until you assert an effect resulting from it. And any single sentence can be, at once, both a conclusion for the preceding discussion and an assumption for the following one.

### 2.4. The Rhetorical Model

An alternative model looks at the rhetorical nature of remarks. This model uses categories such as the following:

* **definition** : indicating what a term means
* **explanation** : discussing what an idea means
* **description** : indicating qualities, ingredients, or appearance
* **narration** : recounting events
* **elaboration** : offering details
* **argumentation** : reasoning, or otherwise defending an idea
* **evaluation** : judging or rating

In very general terms, we argue and evaluate positions, define and explain concepts, describe objects, and narrate events. Aspects of any or all may appear anywhere in a discussion.

Recall the observation that relatively specific remarks tend to support other remarks by offering description, reasons, or examples. This model describes that process.

### 2.5. The Role Model

A text can also be examined according to the roles different portions play within the discussion. Roles might include:

* **Raise** an initial idea, topic, or question
* **Shape** the scope or direction of the discussion
* **Discuss** and/or explain an idea
* **Conclude** the idea or otherwise draw elements together
* **Add** material for emphasis, clarification, or purposes of persuasion,

Remarks carrying out these roles can be found throughout a discussion, at all levels of analysis.

### 2.5. The Task Model

The final model presented here reflects tasks that different elements fulfill within a discussion.

What has to be shown to reach a particular conclusion? What evidence is required? What authorities would be applicable? What assumptions must be made? Whether we are trying to shape our own thoughts or evaluate the effectiveness of a presentation, we can attempt to determine the ingredients necessary to make a certain point.

To show a lie, for instance, we have to indicate a statement that contradicts the speaker's beliefs, and that the speaker intended to deceive. Without these specific elements, we might simply have someone misspeaking, more a case of ignorance than deceit.

We might think of this model somewhat in the way we think of recipes. Recipes indicate not only the ingredients, but also how they are mixed, not only what to include, but also what to do. Recipes indicate steps to be accomplished and the ingredients with which each step is executed.

**Лекція 2**

**Тема:** Рівень цілого тексту. Текст як комунікативна одиниця

**Мета:** Засвоїти поняття тексту як комунікативної одиниці, типи, способи і форми викладу,що представлені у художньому прозовому творі, їх ролі в смисловому аналізі тексту Усвідомити особливості актуалізації різних категорій у художньому тексті, а саме: інформативність, антропоцентричність, когезія, когерентність, проспекція, ретроспекція, модальність, хронотоп.

 **Методи:** дедуктивний(пояснення загальних положень з наступним демонструванням можливості їх застосування на конкретних прикладах); метод ступінчастості (розкриття проблематики теми, переходячи від одного ступеня до іншого).

**План:**

1. Текст як комунікативна одиниця. Основні категорії художнього тексту.

2.Парадигматика та синтагматика художнього твору.

3.Поняття стилю. Стилі текстів.

4.Актуалізація на рівні тексту.

**Література:**

1. Арнольд І.В., Д'яконова Н.Я. Аналітичне читання (англійська проза 18-19 століть): Навчальний посібник. - Л.: Просвещение, 1967. - 363с.
2. Гарская Л.В. Текст як об'єкт інтерпретації: Навчальний посібник. - Воронеж: ВДПУ, 1996. - 65с.
3. Кухаренко В.А. Інтерпретація тексту: Навчальний посібник. - М.: Просвещение, 1988. - 192с.

4. Шарова Н.А. Лінгвістичний аналіз художнього тексту: Навчальний посібник. - Воронеж: ВДУ, 1983. - 116с.

## Interpretation: Analyzing What a Text Means

This final level of reading infers an overall meaning. We examine features running throughout the text to see how the discussion shapes our perception of reality. We examine what a text does to convey meaning: how patterns of content and language shape the portrayal of the topic and how relationships between those patterns convey underlying meaning.

### 3.1. Analyzing: Making the Leap

Rightly or wrongly, much of any student's career is spent reading and restating texts. For many, the shift to description and interpretation is particularly hard. They are reluctant to trade the safety of repeating an author's remarks for responsibility for *their own* assertions. They will freely infer the purpose of an action, the essence of a behavior, or the intent of a political decision. But they will hesitate to go beyond what they take a text to "say" on its own. They are afraid to take responsibility for their own understanding. Others are so attuned to accepting the written word that they fail to see the text as a viable topic of conversation.

|  |  |
| --- | --- |
|  | Look at Leonardo da Vinci's painting Mona Lisa, and you see a woman smiling.  But you are also aware of a painting.  You see different color paint (well, not in this illustration!) and you see how the paint was applied to the wood.  You recognize how aspects of the painting are highlighted by their placement or by the lighting. |

When examining a painting, you are aware that you are examining a work created by someone. You are aware of an intention behind the work, an attempt to portray something a particular way. Since the painting does not come out and actively state a meaning, you are consciously aware of your own efforts to find meaning in the painting:  Is she smiling?  Self-conscious? Alluring? Aloof?

Looking at the Mona Lisa, you know that you are not looking at Mona Lisa, a person, but The Mona Lisa, a painting.  You can talk not only about the meaning of the picture, but also about how it was crafted. What is the significance of the dream landscape in the background?  Why, when we focus on the left side of the picture, does the woman looks somehow taller or more erect than if we focus on the right side? The more features of the painting that you recognize, the more powerful your interpretation will be.

When reading texts, as when reading paintings, we increase understanding by recognizing the craftsmanship of the creation, the choices that the artist/author made to portray the topic a certain way. And yet there is still that feeling that texts are somehow different. Texts do differ from art insofar as they actually seem to come out and say something. There are assertions "in black and white" to fall back on. We can restate a text; we cannot restate a painting or action.  Yet a text is simply symbols on a page.  Readers bring to their reading recognition of those symbols, an understanding of what the words mean within the given social and historical context, and an understanding of the remarks within their own framework of what might make sense, or what they might imagine an author to have intended.

There is no escape; one way or another we are responsible for the meaning we find in our reading.  When a text says that someone burned their textbooks, that is all that is there: an assertion that someone burned their textbooks.  We can agree on how to interpret sentence structure enough to agree on what is stated in a literal sense.  But any sense that that person committed an irresponsible, impulsive, or inspired act is in our own heads.  It is not stated as such on the page (unless the author says so!).  Stories present actions; readers infer personalities, motives, and intents. When we go beyond the words, we are reading meaning.

Readers infer as much, if not more, than they are told. Readers go beyond the literal meaning of the words to find significance and unstated meanings—and authors rely on   their readers' ability to do so!  The reader's eye may scan the page, but the reader's mind ranges up, down, and sideways, piecing together evidence to make sense of the presentation as a whole.

#### 3.2. All Three Modes of Reading and Discussion Are Legitimate

The models are designed to identify varying levels of sophistication and insight in reading and discussion.  While one approach may be more complex than another, no one way of reading a text is necessarily better than another. They are simply different, and involve different observations and reasoning.  The key thing is to know which style of reading you want to do at any time, how to do it, and how to tell whether you are actually doing it successfully.

#### 3.3. All Reading Involves More Than One Form of Reading

The divisions between the three modes of reading are, to some extent, artificial.  Dividing reading into reading what a text says, does, and means is somewhat like dividing bicycle riding into concern for balance, speed, and direction.  They are all necessary and affect one another. Speed and direction both affect balance; we will fall off, or crash, without all three.  And yet we may focus on one or another at any particular time. We can parse each out for analysis.

While the modes of reading and discussing texts can be separated out for purposes of discussion, and it is relatively easy to distinguish between the resulting forms of discussion, in practice these reading techniques overlap.  Any particular text can, and will, be read at various levels of understanding at once.  We cannot understand what a text says without recognizing relationships between sentences.  We cannot even understand sentences without drawing inferences that extend beyond the words on the page.  Observations and realizations at any one level of reading invariably support and spark observations at another. Observations characteristic of all three forms of response can be included in an interpretation.

Finally, while it is relatively easy to distinguish between forms of discussion.—restatement, description, and interpretation—a description might include restatement for the purposes of illustration, and an interpretation may be supported with descriptions of various portions of the text and even restatement of key points (see the example above).  In the end, the "highest" level of remark characterizes the discussion a whole.

#### 3.4. These Are Not the Only Ways to Respond to a Text

Restatement, description and interpretation are not the only ways one can respond to a text.  But they are the ones of interest here, if only because they are the responses that must precede most other forms of response. Readers can obviously offer their own ideas on a topic—but that does not fall under the topic of discussing a text. Readers can criticize an author's handling of a topic based on their own knowledge or views, evaluate the writing style, or attack the honesty of the author. These too are legitimate forms of response, but they require a critical reading of the text first if they are to be meaningful.  The first order of business is to make sense of the text, and it is with that task that our efforts are concerned here.

Finally, we might note that book reports or reviews often contain additional elements, such as a feeling for the writing style, comparison to other works, the reviewer's emotional response to the reading experience, or the circumstances of publication.  And book reviewers often use the book under reviews as a taking-off point for a discussion of the topic itself—all elements that go beyond, but depend on, a careful reading of the text in question.

**Лекція 3**

**Тема:** Парадигматика та синтагматика художнього твору.

**Мета:** Дослідити підтекст як засіб реалізації творчих інтенцій автора та вираження його задуму, окреслити особливості визначення теми художнього твору. Розширити знання про розкриття образу персонажа. Ознайомитись з невласне-прямим і персонажним мовленням. Усвідомити способи їх викладу, засоби характеризації та систему образів.

**Методи:** дедуктивний(пояснення загальних положень з наступним демонструванням можливості їх застосування на конкретних прикладах); метод ступінчастості (розкриття проблематики теми, переходячи від одного ступеня до іншого).

**План:**

1.Типи, форми, засоби, що представлені у художньому творі.

2.Композиційно-мовні форми.

3.Авторське мовлення.

**Література:**

1. Арнольд І.В., Д'яконова Н.Я. Аналітичне читання (англійська проза 18-19 століть): Навчальний посібник. - Л.: Просвещение, 1967. - 363с.
2. Гарская Л.В. Текст як об'єкт інтерпретації: Навчальний посібник. - Воронеж: ВДПУ, 1996. - 65с.
3. Кухаренко В.А. Інтерпретація тексту: Навчальний посібник. - М.: Просвещение, 1988. - 192с.

4. Шарова Н.А. Лінгвістичний аналіз художнього тексту: Навчальний посібник. - Воронеж: ВДУ, 1983. - 116с.

**What Is Critical Reading?**

To **non** -critical readers, texts provide facts.  Readers gain knowledge by memorizing the statements within a text.

To the **critical** reader, any single text provides but one portrayal of the facts, one individual’s “take” on the subject matter. Critical readers thus recognize not only ***what*** a text says, but also ***how*** that text portrays the subject matter.  They recognize the various ways in which each and every text is the unique creation of a unique author.

A non-critical reader might read a history book to learn the facts of the situation or to discover an accepted interpretation of those events. A critical reader might read the same work to appreciate how a particular perspective on the events and a particular selection of facts can lead to particular understanding.

### 4.1.What a Text Says, Does, and Means: Reaching for an Interpretation

Non-critical reading is satisfied with recognizing what a text *says* and restating the key remarks.

Critical reading goes two steps further.  Having recognized what a text ***says***, it reflects on what the text ***does*** by making such remarks.  Is it offering examples?  Arguing?  Appealing for sympathy?  Making a contrast to clarify a point? Finally, critical readers then infer what the text, as a whole, ***means*** , based on the earlier analysis.

These three steps or modes of analysis are reflected in three types of reading and discussion:

* What a text **says** – **restatement**
* What a text **does** – **description**
* What a text **means** – **interpretation** .

You can distinguish each mode of analysis by the subject matter of the discussion:

* What a text says – restatement – talks about the same topic as the original text
* What a text does – description – discusses aspects of the discussion itself
* What a text means – interpretation — analyzes the text and asserts a meaning for the text as a whole

### 4.2. Goals of Critical Reading

Textbooks on critical reading commonly ask students to accomplish certain goals:

* to recognize an author’s purpose
* to understand tone and persuasive elements
* to recognize bias

Notice that none of these goals actually refers to something on the page. Each requires inferences from evidence within the text:

* recognizing purpose involves inferring a basis for choices of content and language
* recognizing tone and persuasive elements involves classifying the nature of language choices
* recognizing bias involves classifying the nature of patterns of choice of content and language

Critical reading is not simply close and careful reading. To read critically, one must actively recognize and analyze evidence upon the page.

### 4.3. Analysis and Inference: The Tools of Critical Reading

These web pages are designed to take the mystery out of critical reading. They are designed to show you **what to look for (analysis)** and **how to think about what you find (inference).**

The first part —what to look for— involves recognizing those aspects of a discussion that control the meaning.

The second part —how to think about what you find— involves the processes of inference, the interpretation of data from within the text.

Recall that critical reading assumes that each author offers a portrayal of the topic. Critical reading thus relies on an examination of those choices that any and all authors must make when framing a presentation: choices of content, language, and structure. Readers examine each of the three areas of choice, and consider their effect on the meaning.

**Лекція 4**

**Тема:** Типи, форми, засоби, що представлені у художньому творі

**Мета:** Оволодіти знаннями тональності як текстовії категорії. Усвідомити основні принципи визначення різновидів тональності як вираження авторського ставлення у тексті.

**Методи:** дедуктивний(пояснення загальних положень з наступним демонструванням можливості їх застосування на конкретних прикладах); метод ступінчастості (розкриття проблематики теми, переходячи від одного ступеня до іншого).

**План:**

1.Типи, форми, засоби, що представлені у художньому творі.

2.Композиційно-мовні форми.

3.Авторське мовлення.

4.Перепоручене мовлення.

5.Персонажне мовлення.

6.Внутрішнє мовлення

**Література:**

1. Арнольд І.В., Д'яконова Н.Я. Аналітичне читання (англійська проза 18-19 століть): Навчальний посібник. - Л.: Просвещение, 1967. - 363с.
2. Гарская Л.В. Текст як об'єкт інтерпретації: Навчальний посібник. - Воронеж: ВДПУ, 1996. - 65с.
3. Кухаренко В.А. Інтерпретація тексту: Навчальний посібник. - М.: Просвещение, 1988. - 192с.

4. Шарова Н.А. Лінгвістичний аналіз художнього тексту: Навчальний посібник. - Воронеж: ВДУ, 1983. - 116с.

## A Linguistic Approach to Reading and Writing

### 5.1. Traditional Study Skills Approaches

Many writing courses stress study skills. Traditional study plans such as SQ3R (Survey, Question, Read, Recite, Review) and PQ4R (Preview, Question, Read, Reflect, Recite, Review) involve activities such as

* scanning the Introductions and Prefaces
* examining the Table of Contents or headings,
* previewing sections,
* reading abstracts or summaries first,
* asking yourself questions,
* reciting important passages, and
* rereading or reviewing sections.

Activities such as these can maximize your reading efforts. But they don’t tell you what to look for and how to think about what you find. They don’t tell you anything about how language is used to communicate ideas.

### 5.2. The Traditional Genre Approach

Freshman composition texts are generally organized on the basis of prose genres: description, narration, explanation and argumentation, and the like. Readings are labeled and grouped according to these notions and students are then taught to write a narrative or a description.

While these genres are definitely useful to describe the general nature of a text, no text is limited to one genre. A text may, for instance, use description within a narrative as a way of explaining as part of an argument.

### 5.3. A Linguistic Approach

How then should we go about learning to read and write better?

When the going gets tough, our first recourse is to do everything we did before, but more deliberately. We reread words and read aloud to make sense of the remarks, trying to recreate the verbal pauses that might give clues to the structure of sentences. But reading better involves more than simply trying harder. and translating the written into the spoken word. Looking closer, alone, won’t do the trick. "Just do it!" won't suffice. You can stare at a car engine all day and come away with no understanding of why your car runs—or doesn’t run! It doesn’t help for someone to tell you to work more carefully when you are not aware of what you’re doing.

If we think about it, we have been told a lot in general about how to approach reading a text, and surprisingly little about how exactly to find meaning in a text. We are asked to summarize, question, and reread, but these are all simply study behaviors. They do not tell us*how*to question,*what*to look for when we read, or*how*to find the meaning to summarize.

What should we look for, then, when we read? How are ideas conveyed in writing? And how do readers draw meaning from the written page?

The concepts and terminology presented in these web pages will enable you to see how the language works to communicate ideas in written form. They will show you ways in which thoughts can be linked within a discussion, both in terms of connections from sentence to sentence and in terms of relationships between ideas and sections of a discussion. They show , for instance, how language (unlike, say, numbers) enables continuous levels of qualification, and how this aspect of language enables us to focus our thoughts. We shall see how new ideas are generated from the relationships of other ideas and that we read and write ideas, rather than merely words.

For a broader view of how meaning is conveyed by text, these pages focus on an examination of the choices open to a writer in forming a text: choices of content, language and structure. Choices are examined not only within the view of writing as a sequential activity, one sentence after another, but also in a more holistic or organic way in terms of a mix of ingredients or intertwining patterns of elements throughout a text.

## 5.4. The Spoken Word: The Base For Writing and Reading

Our early experiences with the spoken language provide many important lessons about the language.

Consciously or unconsciously, we recognize that language has rules and infer those rules. We learn rules of sentence structure, such as how to use pronouns to replace noun phrases or the order of adjectives before a noun.

We learn social aspects of language usage. such as when to use slang and when not to. We learn the need to apply prior knowledge and experience when trying to make sense of utterances. We learn that the goal is not to understand words, *per se*, so much as to understand the**ideas**behind the words.

Finally, our model of spoken communication serves as a tool for understanding the written language.

### 5.5. Reading and the Spoken Language

The language we learned first, the spoken language, remains our base throughout life. We use the model of spoken communication as the basis for much of our inferences when we read.

As readers, we imagine the written language to be a transcription of speech. We draw on this model when we imagine ourselves talking to someone as we write, or when we talk about what an author “has to say” in an article. When we run into trouble reading, we sound out words and read sentences aloud. When discussing the spoken word, we refer to a speaker's tone of voice. Is he or she angry? Ironic? Or perhaps serious? If the language is jarring, we say the tone is harsh. In doing so, we infer emotions on the part of the author.

Ultimately, the underlying reason for relying on speech as a model for writing may actually lie in the nature of human understanding.

The core of psychological understanding revolves around the notion of motive—desire, want, wish, reason. We understand an action when we know what motivated it. The motives for action are usually clear, since action itself usually indicates the motive that prompts it. Why am I paying money to the cashier in a supermarket? So that I can buy food and eventually eat it. We generally act in order to fulfill our manifest wishes. Sometimes the motives for action can be obscure, as when you see me searching frantically in a drawer and don't know that I left a lot of money in there and now can't find it. Motives are internal mental states that cause action and that make sense of actions; action is seen as rational in the light of motives that lead to it. We apply this reasoning to both the motivation for the ideas of a text as well as to the author's motive for writing that text.

Readers, just as listeners, infer intent, motive, purpose, tone, mood, and point of view as a way of making sense of a text. We claim to understand a text when we can identify a clear purpose and intent. We think beyond the words of the text to what might make sense in terms of a communication between specific people in a specific situation.

### 5.6. Writing to an Audience

Writing, like speaking, is concerned with communicating specific thoughts or information to a specified audience. To be understood, we must take into account the prior knowledge of our audience. To be effective, we must recognize issues of power or prestige that our readers have at stake and why they might not initially accept our arguments. We should look at writing not only as a matter of what to say, but also as a matter of what to do.

* how to interest our readers,
* how to educate them, and
* how to convince them.

Just as our readers will image an author behind our text, so we as writers must imagine an audience and be sensitive to the same needs and social conventions that we would consider in face-to-face speech.

**Лекція 5**

**Тема:** Художня деталь.

розкриває

**Мета:** Ознайомитись та узагальнити знання про когнітивний підхід до аналізу художнього тексту, а саме вилучення концептуальних метафоричних схем, що актуалізують імпліцитні смисли у художньому тексті

**Методи:** дедуктивний(пояснення загальних положень з наступним демонструванням можливості їх застосування на конкретних прикладах); метод ступінчастості (розкриття проблематики теми, переходячи від одного ступеня до іншого).

**План:**

1.Художня деталь.

2.Сильна позиція. Слабка позиція.

3.Стилістичний аналіз художнього тексту.

4.Лінгвістичний аналіз художнього тексту.

**Література:**

1. Арнольд І.В., Д'яконова Н.Я. Аналітичне читання (англійська проза 18-19 століть): Навчальний посібник. - Л.: Просвещение, 1967. - 363с.
2. Гарская Л.В. Текст як об'єкт інтерпретації: Навчальний посібник. - Воронеж: ВДПУ, 1996. - 65с.
3. Кухаренко В.А. Інтерпретація тексту: Навчальний посібник. - М.: Просвещение, 1988. - 192с.

4. Шарова Н.А. Лінгвістичний аналіз художнього тексту: Навчальний посібник. - Воронеж: ВДУ, 1983. - 116с.

### What Did the Author Really Mean?

Viewing texts within the model of spoken language is a useful technique, but it is not without its dangers. On the face of it, the author of a text is a figment of the reader's imagination, a mental image constructed from prior knowledge of the real-life author (accurate or not) and the remarks on the page.

Questions about the real author and his or her purpose in writing a particular text can be answered only by talking with the living author. Racists can write non-racist texts and vice versa. Even then we cannot be entirely sure what an author truly intended. An author might not be forthcoming about his or her purpose. And whatever the author's intentions, he or she may not have successfully communicated that intended meaning within the text. When we ask what an author meant, our reference to “the author” is really a metaphor for the text: what might the text mean? Inferring an author can be a useful tool for making sense of remarks within a text, but we must not make the jump from analysis of evidence within the text to speculation about a person who is not present. While we cannot know what an author intended, we can try to figure out what meaning makes the most sense given all we know from the evidence of the text, about the author and the situation at the time, and the social context.

Readers must exert the same caution when discussing the audience of a text as they do when discussing the author. Readers may infer an audience to whom they imagine a text might appeal. As with the notion of the author above, the notion of an audience for a text is essentially a tool for describing and explaining features of a text. It may or may not actually indicate people for whom the text might have been, intended.

##  Unconscious and Unwritten Rules

Speakers of a language know much about the language without quite knowing how, or even that, they know it. Most rules we learned not from grammar books, but from our experience with the language itself. Indeed, many And, as we shall see, many rules are not even written down – anywhere!

If the notion that you know rules you do not know you know still seems odd, consider the following. No native speaker of English would write, or say,

\* He bought Spanish purple large seven onions.

The word order is wrong. Native speakers know to write or say:

He bought seven large purple Spanish onions.

How do we know to put the words in this order? We follow a rule for the placement of modifiers before a noun: number / size / color / type / NOUN

No one has taught you this rule. You have inferred it on your own. You know the rule, even if you do not know you know it—or even know that it exists. With a little thought and experimentation, you can extend the rule to include other qualities, such as age and texture.

Learning a second-language involves learning new and different rules. While adjectives come before a noun in English (e.g. *white house),* they come after in French (*maison blanche*) or Spanish (*casa blanca)*.

One never loses the rules of their first language; rules of the second language must be added on.

A similar problem is encountered when shifting from one dialect of a language to another, or from rules of informal speech to rules of formal speech. We may not all be bilingual, but most of us are bi-dialectical.

Finally, note that rules such as those described above are descriptive, notprescriptive. They describe the way native speakers use the language, not how they should use the language. Indeed, descriptive and prescriptive rules often conflict. We are told to never split an infinitive — as this author just did. [We are told not to say "to never split an infinitive," but rather "never to split an infinitive.") In fact, the option of splitting infinitives allows us to distinguish between "to suddenly fire" (to fire without warning) and "to fire suddenly" (to shoot many bullets in a short time).

Many prescriptive rules were written to mirror Latin usage, where the infinitive is a single word (to praise: *laudare*) and therefore cannot be split; English infinitives are two words (to praise) and can easily be split.

Much of this discussion is not designed to teach you new concepts so much as to help you recognize how much you already know. The more you are consciously aware of how the spoken language works, the better you can apply that understanding to texts, whether when confronting increasingly complex texts or desiring a deeper understanding.

**7. Комплекс завдань для модульних контрольних робіт**

Варіант 1

1. Основні поняття інтерпретації тексту.
2. Теоретичні дослідження в галузі інтерпретації тексту.
3. Фонографічний та морфемний рівні актуалізації мовних одиниць.

Варіант 2

* 1. Актуалізація мовних одиниць на лексичному і синтаксичному рівнях.
	2. Визначення художнього тексту як комунікативної одиниці.
	3. Основні категорії художнього тексту.

Варіант 3

* + - 1. Сюжет та його структура.
			2. Поняття текстового заголовку та його функції.
			3. Використання власних імен в художньому творі. Способи творення власних імен.

Варіант 4

1.Художня деталь та її різновиди.

2.Сильна позиція у художньому тексті.

3.Композиційно-мовленнєві форми.

Варіант 5

1.Види оповідачів.

2.Власний авторський виклад.

3.Образи, типологія образів.

Варіант 6

1.Засоби характеризації образів.

2.Образ персонажа.

3.Персонажне мовлення.

Варіант 7

1.Тема художнього твору.

2.Підтекст, його визначення та сутність.

3.Пейзаж як засіб вираження внутрішнього світу героя.

Варіант 8

1.Інтертекстуальність як компонент художнього тексту.

2.Тональність як текстова категорія.

3.Комічна тональність.

Варіант 9

1.Гумор та іронія як актуалізатори авторської модальності у тексті.

2.Концептуальна картина світу.

3.Концептуальна метафора.

 Варіант 10

1.Види оповідачів

2. Тональність як текстова категорія.

3.Символ тексту.

**8. Інструктивно-методичні матеріали до практичних занять.**

**Практичне заняття 1.**

**Тема:** Рівні актуалізації мовних одиниць художнього твору.

**Мета:** Поглибити знання основних структурно-смислових та стильових особливостей художнього тексту як об'єкта інтерпретації. Закріпити знання щодо теоретичних досліджень у галуз інтерпретації тексту. Узагальнити уявлення про аналіз виразних можливостей художнього тексту, які забезпечені важливими текстовими сигналами, елементами. Розширити знання концепту (ідеї) твору (оповідання, уривку), які передають, основну і додаткову інформацію: емоційну, оцінну та естетичну.

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

**2. Опрацювання теоретичних питань:**

1) Мета та завдання курсу «Інтерпретація тексту» **;**

2)Теоретичні дослідження у галузі інтерпретації тексту.

3)Основні поняття інтерпретації тексту.

4)Фоно-графічний рівень.

5)Морфемний, лексичний , синтаксичний рівень аналізу художнього тексту.

 **Практичні завдання**

* + - 1. **Опрацюйте питання: Невербальні аспекти мови (**Non-Verbal Aspects of Language)

Spoken language is based on a face-to-face encounter. One person directly addresses another or others. (The electronic media, such as radio and television are, of course, exceptions, but even there we can envision someone at a microphone imagining an audience to whom they direct their remarks.)

Within the face-to-face encounter of speech, communication is not limited to words. Speakers use a wide variety of extra-verbal devices, from emphasis and dramatic pauses to changes in tone or tempo. Speakers also use a broad range of non-verbal clues. They “talk” with their eyes and their bodies. They use hand gestures and facial expressions to convey ideas. And speakers respond to similar cues from their listeners—the nods and grunts that say, in effect, "I hear you," or the quizzical looks that say, "I don't understand."

As we learn a language, we also learn the non-verbal conventions of that language—the meaning of a shrug, a pout, or a smile. Speech thus often includes not only a face-to-face meeting, but also a meeting of the minds. "Conversation," Steven Pinker notes, "requires cooperation.

Listeners assume speakers are conveying information relevant to what they already know and what they want to know. That allows them to hear between the lines in order to pin down the meanings of vague and ambiguous words and to fill in the unsaid logical steps.

Speaker and listener are aware of each other's knowledge, interests, and biases. They can interpret remarks within the common social setting in which they find themselves. This mutual understanding, being "on the same page" as it were, is frequently absent with written communication. Information an author would like to assume the reader knows must be included with a text. Writers must make their biases explicit to assure full understanding by the critical reader, and readers, unable to read body language, must subject texts to close scrutiny to "read" attitudes or biases underlying a text.

**2. Опрацюйте питання: Використання мови у соціокультурному аспекті (**Using Language in a Social Context)

Speech is a tool of social communication. We understand spoken remarks within the context of an exchange of ideas between rational and emotional beings in a social situation. We become aware not only of what one says, but what one does by uttering such a remark, and the effect they might bring about by such a remark.

Remarks may serve as expressions of feelings or ideas.

*Don't give it another thought.*

This is more than a command not to think about something. It is a promise meaning "I'll take care of it."

People not only state ideas, they can also threaten, inquire, and dare. They can be ironic or sarcastic.

*Can you pass the ketchup?*

This remark may have the form of a question, but functions as a request. If someone says

*I can't find the ketchup.*

they are probably not just announcing their inability to locate a condiment. They are asking for help.

Language can be used to request, persuade, convince, scare, promise, insult, order, and, as above, elicit action. Remarks often convey ideas that extend beyond their literal meaning. Listeners must infer unstated meaning. If someone says

*The government once classified ketchup as a vegetable in the school lunch program.*

they are probably not simply providing a lesson about the school lunch program. They are offering an example of bureaucratic stupidity.

We assume common rules for the use of language, and infer meaning accordingly. Thus if someone says:

*The robber appeared to have a beard.*

we assume that they are not sure, not that they are commenting on the mechanics of sight.

Listeners infer meaning within the context of social roles and settings. The meaning of an utterance can thus vary with the occasion, the relationship of speaker and listener (or writer and reader) or the listener's expectations of the speaker's purpose.

*Do you have the time to help me?*

This question carries different meaning when uttered by an employer or an employee. When uttered by an employer, the remark is a strong request for assistance; one would not generally answer "no." When spoken by an employee, it is more a respectful request for help.

An assertion that there is racism in the United States Army takes on different meaning and significance if asserted by a black soldier (an allegation), a white General (an admission), an Army Task Force report (official recognition), or a Moslem priest in Iran (a condemnation). The same comments takes on different significance when asserted in a bar, a Senate hearing room, or an elementary school classroom.

When learning to speak, we learn degrees of courtesy and "turn-yielding" cues that function somewhat like “over” in a walkie-talkie conversation. We learn social communication strategies—such as how to appeal to someone's vanity (Anyone who buys this cream can look better in days!), or how to imply a fact (Do you still beat your wife?). The late Lord Denning, often referred to either as the best known or the most colorful English judge of the 20 century, observed:

*When a diplomat says yes, he means perhaps. When he says perhaps, he means no. When he says no, he is not a diplomat. When a lady says no, she means perhaps. When she says perhaps, she means yes. But when she says yes, she is no lady*

While this may be an obviously sexist and politically incorrect statement, the remark nonetheless demonstrates ways in which language is a complex social tool for communication.

**3.Опрацюйте питання: Значення та смисл** (What We Say, Do, and Mean).

In the examples above we can distinguish between what is said, what is done, and what is meant.

*I left my watch home.*

This remark *says* that I left my watch home. By making that statement, I *do* something: I describe where my watch is, or that I am without it. Finally, the *meaning* conveyed (or inferred) is that I don't know what time it is.

* says: that I left me watch home
* does: describes where my watch is
* means: I want to know the time

**Рекомендована література**

1. Developing Reading Skills. Deanne K. Milan
2. Analytical Reading. A.G.Ossovskaya. – Ленинград, 1978
3. Let’s Read Faster. M.G.Vavilova, 2012.
4. Advanced Learner’s Dictionary. Oxford University Press. 12011
5. B.Wegmann. Mosaic. A Reading Skill Book. Random House. New York. 2005.
6. Bill Bowler. Sue Parminter. Literature. Making Headway Advanced. Oxford University Press. 2014.
7. The Art Of Reading. Eric Gould, Oxford University Press. 1996
8. Connections. Effective Reading & Writing, William van Nest, 2013.

**Практичне заняття 2**

**Тема:** Фонографічний рівень актуалізації художнього твору.

**Мета:** Засвоїти поняття тексту як комунікативної одиниці, типи, способи і форми викладу,що представлені у художньому прозовому творі, їх ролі в смисловому аналізі тексту Усвідомити особливості актуалізації різних категорій у художньому тексті, а саме: інформативність, антропоцентричність, когезія, когерентність, проспекція, ретроспекція, модальність, хронотоп.

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

2. Опрацювання теоретичних питань:

1. Ріні актуалізації художнього тексту.
2. Особливості фонографічного рівня актуалізації.

3. Виконання практичних завдань.

**Практичні завдання**

**Опрацюйте наступну інформацію**

* 1. Inference: Reading Ideas as Well as Words

Ideally, speakers mean what they say and say what they mean. Spoken communication is not that simple. Much of what we understand—whether when listening or reading—we understand indirectly, by inference. Listening involves a complex combination of hearing words, analyzing sentence structure, and attempting to find meaning within the context of the given situation.

The situation with the written word is no different. A text does not contain a meaning. Readers*construct*meaning by what they take the words to mean and how they process sentences to find meaning.Readers draw on their knowledge of the language and of conventions of social communication. They also draw on other factors, such as knowledge of the author (“Would Henry say such a thing?), the occasion (“No one knew such things then!”), or the audience (“He’d never admit that publicly.”) They infer unstated meanings based on social conventions, shared knowledge, shared experience, or shared values. They make sense of remarks by recognizing implications and drawing conclusions.

Readers read ideas more than words, and infer, rather than find, meaning.

* 1. **Inferring Meaning**

Consider the following statement:

*The Senator admitted owning the gun that killed his wife.*

On the face of it, we have a simple statement about what someone said. Our understanding, however, includes much that is not stated. We find meaning embedded in the words and phrases. Unpacking that meaning, we can see that the Senator was married and his wife is now dead—although this is not actually stated as such. (In fact, the sentence is about an admission of gun ownership.) It is as though the single sentence contains a number of assertions:

* There is a Senator.
* He owns a gun.
* He is married.
* His wife is dead.
* That gun caused her death.
* The Senator admitted owning that gun.

Clearly, the original sentence is a clearer and simpler way of conveying all of this information. Writers take note!

On a more subtle level, we recognize that a public figure confronts involvement in a major crime. Our understanding need not stop there. We infer that the gun (or at least a bullet) has probably been recovered and identified as the murder weapon—or the notion of an admission would make little sense.

We also recognize the danger of unwarranted inferences. We recognize that we do not necessarily know if the Senator's admission is true. We do not really know whether the Senator is in any way responsible for his wife's death, nor do we know that she died of gun shot wounds (she could have been hit over the head with the gun). We do not even know if it was murder—it might have been suicide or an accident.

Are we reading things in here? Or are these meanings truly within the sentence? We are going beyond that the text*says*, but not beyond what it actually*means*to most readers.

Inferences such as these are essential to both written and spoken communication. Writers often only hint at what they mean, and mean much more than they actually seem to say. On the other hand, we can see the danger (and temptation) of assuming facts or interpretations for which evidence is not present, and recognize that a critical reader reads with an open mind, open to many possible interpretations.

The following story is often presented as a brain twister. In fact, it’s a reading exercise.

A man and his son are driving in a car. The car crashes into a tree, killing the father and seriously injuring his son. At the hospital, the boy needs to have surgery. Upon looking at the boy, the doctor says (telling the truth), "I cannot operate on him. He is my son."

How can this be? Decide on your answer before reading further.

Whether this passage is a brain twister or a reading passage, readers must assume that any lack of understanding is not due to the story, but due to their own lack of understanding. We must work harder to think about how the story might make sense.

We quickly see that we have to explain how a doctor can have a son ("I cannot operate on him. He is my son."). When at the same time the father is dead (“The car crashes into a tree, killing the father”). The answer: The doctor is the boy's mother. Many readers are blinded to this meaning by the sexist assumption that the doctor must be a male.

A somewhat similar example has been offered by Robert Skoglund, The Humble Farmer of Public Radio in Maine, as follows:

We had visitors a week or so ago. Houseguests. Six of them. One of them was Oscar who teaches geology at the University in Utrecht. Now I love houseguests. Usually. But when they arrived I discovered that two of them couldn't even walk into the house. Had to be carried in. And then I found out they couldn't talk, either. What would you have done if you'd been in my place? How do you handle a situation like that?

### Implications for Reading

All reading is an active, reflective, problem-solving process. We do not simply read words; we read ideas, thoughts that spring from the relationships of various assertions. The notion of inference equations is particularly powerful in this regard. Readers can use the notion of inference equations to test whether or not the ingredients for a given inferences are indeed present. To show lying, for instance, a text must show that someone made a statement that they knew was incorrect and that they made that assertion with the specific purpose of deception. If they did not know it was wrong at the time, it’s an error, not a lie. If they did not make the statement for the specific purpose of deception, we have a misstatement, not lying.

### Implications for Writing

The notion of inference equations is equally useful for writing.

Writers must assure that the ingredients of the equation are present and clear, and that the desired relationships are signaled in a clear and effective way. As writers, we must be aware that our readers will interpret our thoughts.

We must strive to make our meaning as clear as possible. We must provide sufficient examples to make our ideas clear, as well as to short-circuit undesired interpretations. We must recognize what evidence is necessary and sufficient for our purpose, and assure that it is included.

And we must choose our terms carefully for accuracy and clarity of meaning, and spell out our exact thoughts in as much detail as possible. We must recognize biases our readers might bring to the text and explain and support our evidence as much as our conclusions

**Рекомендована література**

1. Developing Reading Skills. Deanne K. Milan
2. Analytical Reading. A.G.Ossovskaya. – Ленинград, 1978
3. Let’s Read Faster. M.G.Vavilova, 2012.
4. Advanced Learner’s Dictionary. Oxford University Press. 12011
5. B.Wegmann. Mosaic. A Reading Skill Book. Random House. New York. 2005.
6. Bill Bowler. Sue Parminter. Literature. Making Headway Advanced. Oxford University Press. 2014.
7. The Art Of Reading. Eric Gould, Oxford University Press. 1996
8. Connections. Effective Reading & Writing, William van Nest, 2013.

**Практичне заняття 3**

**Тема:** Композиційно-мовні форми.

**Мета:** Дослідити композиційно-мовні форми художнього тексту, визначити особливості їх функціонування. Розширити знання про стилістичні засоби відтворення композиційно-мовних форм . Усвідомити способи їх викладу, засоби характеризації.

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

2. Опрацювання теоретичних питань:

1) Композиційно-мовні форми художнього тексту.

2)Вираження авторського задуму в художньому творі.

3) Шляхи розкриття персонажу в художньому творі.

3. Виконання індивідуальних практичних завдань.

**Практичні завдання**

**Опрацюйте наступні питання:** Levels of Analysis.

Analysis can be carried out on various levels. Any part can be analyzed into smaller parts. A table of contents, for instance, indicates the contents of a book at various levels of analysis: parts, chapters, sections, etc.

### Bases of Analysis

Finally, note that a single topic can often be broken up for analysis in a number of ways. An anthropologist might view society in terms of cultural values and institutions; the sociologist might look at issues of group identity and social interaction. The anthropologist might look at how justice is administered, the sociologist at the social status of judges. One would speak in terms of mores and ethical principles, the other in terms of social class and socio-economic status. They may analyze the same society, but their different bases of analysis lead to different understandings.

### 2.Analyzing Texts

What are the parts of a text? The simplest answer is that texts are composed of words, which form sentences, which form paragraphs, which form larger sections of a the text as a whole. Texts can also be analyzed in terms of elements or themes occurring *throughout* the discussion, like colors throughout plaid cloth.

The discussion throughout these web pages focuses on analysis of three basic elements of choice by the author: content, language, and structure.

## 3.Inference: The Process

Inference is a mental process by which we reach a conclusion based on specific evidence. Inferences are the stock and trade of detectives examining clues, of doctors diagnosing diseases, and of car mechanics repairing engine problems. We infer motives, purpose, and intentions.

Inference is essential to, and part of, being human. We engage in inference every day. We interpret actions to be examples of behavior characteristics, intents, or expressions of particular feelings. We infer it is raining when we see someone with an open umbrella. We infer people are thirsty if they ask for a glass of water. We infer that evidence in a text is authoritative when it is attributed to a scholar in the field.

We want to find significance. We listen to remarks, and want to make sense of them. What might the speaker mean? Why is he or she saying that? We go beyond specific remarks to underlying significance or broader meaning. When we read that someone cheated on his or her income taxes, we might take that as an example of financial ingenuity, daring, or stupidity. We seek purposes and reasons.

Inferences are not random. While they may come about mysteriously with a sudden jump of recognition, a sense of "Ah ha!," inferences are very orderly. Inferences may be guesses, but they are educated guesses based on supporting evidence.The evidence seems to require that we reach a specific conclusion.

Evidence is said to *imply*; reader s*infer*. While this image suggests an intent or power on the part of evidence that does not exist—how, after all, can a fact compel a certain conclusion?—the image and resulting terminology are useful nonetheless. The sense of inevitability to the conclusion suggests that we did not jump to that conclusion or make it up on our own, but found it by reasoning from the evidence.

The above image implies that everyone will reach the same conclusion. That obviously is not the case—as the examples above suggest. The umbrella might be protection from the sun, the request for water might indicate a need to take a pill, and a footnote may cite only one side of a controversy. Here again, the line between inference and jumping to a conclusion can be awfully thin.

|  |
| --- |
| A man gets on a bus. What might be implied by each of the following?* He ran to catch the bus.
* He is carrying a suitcase.
* He asks the driver for change of a $100 bill.
 |

Inferences are not achieved with mathematical rigor. Inferences do not have the certainty obtained with deductive reasoning. Inferences tend to reflect prior knowledge and experience as well as personal beliefs and assumptions. Inferences thus tend to reflect one's stake in a situation or one's interests in the outcome. People may reason differently or bring different assumptions or premises to bear.

More often than not, disagreements are based not on differences in reasoning, but in the values, assumptions, or information brought to bear. If we believe that all politicians are crooks, we will infer that a specific politician's actions are scurrilous. If we believe that politicians act for the good of all, we will look for some benefit in their actions. Either way, we will try to use reason to explain the actions. We will look for some coherent explanation as a way of making sense of things. As we saw earlier, if we can understand why someone would do something, why someone might say something, why someone might act in a certain way, we feel we have made sense of the act or statement. It's like a murder trial: if we can put together opportunity, motive, and means, we can make a case.

The more evidence we have before us, and the more carefully we reason, the more valid our inferences. This principle plays an important role with reading: the more evidence within a text we incorporate into our interpretation, the more likely we have not gone astray from any intended

**Практичне заняття 4**

**Тема:** Авторське мовлення.

**Мета:** Дослідити підтекст як засіб реалізації творчих інтенцій автора та вираження його задуму, окреслити особливості визначення теми художнього твору. Розширити знання про розкриття образу персонажа. Ознайомитись з невласне-прямим і персонажним мовленням. Усвідомити способи їх викладу, засоби характеризації та систему образів.

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

2. Опрацювання теоретичних питань:

1) Способи вираження творчих інтенцій автора.

2) Особливості визначення теми автором.

3) Персонажне і авторське мовлення.

3. Виконання індивідуальних практичних завдань.

**Практичні завдання**

**Опрацюйте наступні питання:**

* + 1. **Inference: Inference Equations**

Inferences are not random. Inferences follow rules. Not mathematical rules, but rules based on common experience and social conventions. We draw inferences from the relationships of certain ideas, and can, in effect, write "equations" to suggest this process.

Consider the following two remarks.

*The stock market fell. Burger King laid off 1,000 workers.*

We have two separate assertions: That the stock market fell and that Burger King laid off 1,000 workers. But watch what happens when the ideas are related in specific ways.

1. The stock market fell, after Burger King laid off 1,000 workers.
2. The stock market fell, because Burger King laid off 1,000 workers.
3. The stock market fell, therefore Burger King laid off 1,000 workers.
4. The stock market fell, but Burger King laid off 1,000 workers.

Relating the assertions generates a wide variety of thoughts.

In this first case, from evidence of change following an action (*after*), we might infer the action caused the change (This does not, of course, necessarily follow. Just because one event proceeds another does not necessarily mean it caused it.)

In the second, the relationship is of reason/conclusion (*because*): the fall in the stock market is explained by the layoffs.

In the third, the relationship is again reason/conclusion (*therefore*), but now the layoffs are explained by the fall of the stock market.

In the fourth sentence, the relationship is of contrast (*but*), with the suggestion that the events are unrelated.

With each set of assertions we draw inferences based on the relationship of the ideas.

1. Burger King's layoffs might have been the cause of the stock market's drop.
2. Burger King's layoffs caused the drop in the stock market.
3. Burger King laid off workers because of a drop in the stock market.
4. The stock market drop did not effect Burger King's laying off of workers.

The overall meaning is conveyed not only by the individual assertions, the content, but also by how the elements of the content are related to one another, the structure. We identify the nature and relationship of parts, and infer underlying or unspoken meanings. Consider another set of examples.

*The class went to the beach     and        it rained. The class went to the beach     although it rained. The class went to the beach     before     it rained.*

The information is the same in all three sentences:

*The class went to the beach. It rained.*

But the relationship of the two assertions is different in each sentence:

1. The class went to the beach     [series]     it rained.
2. The class went to the beach    [in contrast to]    it rained.
3. The class went to the beach      [earlier in time than]      it rained.

The meaning of each sentence is therefore different:

1. bad luck
2. perseverance or determination
3. good planning

Depending on the relationship between the two assertions, the class is portrayed as disappointed, determined, or lucky.

What information would be needed, and how would it be related, to show:

Overconfidence. A lack of selfesteem. Justified homicide.

## Inference: Denotation

Words, it has been observed, are sneaky—they change meaning when you put them somewhere else. Consider the term "**ate**" in the following examples:

*The boy* ***ate*** *the apple in the pie.*

*The acid* ***ate*** *the meta*

*His guilt* ***ate*** *into him.*

*The stapler* ***ate*** *staples*

The word ate means different things in each of these sentences.

\* took in solid food as nourishment

\* caused to rust or disintegrate

\* produced worry or anxiety

\* used up

The same sequence of letters— *a t e* —denotes more than one concept.

Whether we think of these various meanings of "ate" as different meanings of the same word or as the meanings of four different words, we still have to recognize the appropriate meaning in any given context. As we read, our brain calls up possible meanings. With barely a pause, we infer an appropriate meaning in each of the remarks. Dictionary citations with more than one meaning are more the rule than the exception, as in the following example.

***table*** n 1) thin piece of flat wood, stone, etc. 2) article of furniture with a flat top and legs 3) the food served on a table 4) the persons seated at a table 5) arrangement of words, facts, figures, etc., often in columns, for reference 6) index or summary vt 7) to lay aside, as a proposal 8) to postpone indefinitely

Here again, we can think of these eight meanings of table as eight different words, or one word with eight different meanings.   Either way, readers must recognize the appropriate meaning when they come upon the sequence of letters t-a-b-l-e in a text.

  Anyone familiar with the language will quickly recognize an appropriate meaning whether a word refers to an object (a noun): *Delia sat at the table;* of a quality of an  object (adjective): *Jessica washed the table cover*; or refers to an action (verb): *The committee wil table the motion.*

We have little trouble understanding the three meanings of grade in the following sentence: *You’ve made the grade when promoted to a new grade as a reward for achieving passing grades.*

You’ve made the *grade* (overcome a barrier, been successful) when promoted to a new *grade* (level) as a reward for achieving passing *grades* (evaluations, marks).

From a variety of possible meanings, we infer the meaning appropriate for the given context. We read ideas, not words.

We can "fix" a car, a race, a meal, a dye, a cat, or a ship's course.  In each instance we do something different.  Consider another example:

*Blackberries are red when they are green.*

You can almost feel wheels grinding in your head as you do an initial double take before recognizing that, in this context, green does not denote a color, but "unripe." In similar manner, we fill in the appropriate meanings of used in the for-sale advertisement:

*Used gun. Used for protection. Never been used.*

Does a reference to a ghetto refer to urban hood or European religious enclave?  In each instance, the surrounding discussion provides clues for inferring the appropriate denotation.

### 3. Ambiguity

The fact that common words tend to have multiple meanings can lead to ambiguity, a situation in which two or more equally legitimate readings exist. In many instances, any potential ambiguity is easily resolved.

*The kids played in the snow.*

Here snow is obviously a reference to frozen water, not heroin (well, in most contexts!).  When more than one meaning of a word makes sense, we have lexical (i.e., referring to words) ambiguity.

*The school had many poor students on scholarships.*

Are the students on scholarship "not rich" or "not good students"?  The sentence is ambiguous.

Readers draw on prior knowledge and past experience to infer the appropriate meaning.  They at once "read" both the language and their knowledge of the world.  Some of the most striking examples of ambiguity of word meaning can be seen in headlines.

*Bundy Beats Date with Chair*

At first glance, this headline refers to an attack by an irate suitor:

date = person of opposite sex with whom one has a social engagement

chair = household furniture

In the context of the news at the time, the headline referred to a convicted killer's scheduled execution (date = appointment, chair = electric chair).

Readers infer word meanings consistent with the surrounding discussion. They infer meaning from contextual clues, whether on the page or, in this case, from our prior knowledge and the news of the day. Examples such as this make clear that we do not simply read words so much as interpret them.

  In many, if not most, instances, one meaning is obviously the intended meaning within the given context, the other meaning a somewhat funny alternative meaning.

*The painting was found by the tree.*

By can mean "near," or "through the agency of."  It is unlikely the tree did the finding.  This example, however, involves more than simple lexical ambiguity. We also parse the sentence differently to see the different meanings, as the following suggests.

The painting was     found by the tree.            *It was next to the tree.*

The painting    was found        by the tree.        *The tree found it.*

When the ambiguity lies in how we analyze a sentence, rather than in deciding the meaning of a word, we have syntactic ambiguity. We saw a clear case of syntactic ambiguity in Chapter One:

*He did not marry her because he loved her.*

   The meanings depends on how you analyze the sentence. The following headlines provide examples of ambiguity.

1. Drunk Gets Nine Months in Violin Case
2. Iraqi Head Seeks Arms
3. Kids Make Nutritious Snacks
4. New Vaccine May Contain Rabies
5. New Study of Obesity Looks for Larger Test Group
6. Include your Children when Baking Cookies
7. Police Begin Campaign to Run Down Jaywalkers
8. Red Tape Holds Up New Bridge
9. Local High School Dropouts Cut in Half

## *(You can identify which word in each sentence has multiple meanings).*

##

## 4. Inference: Figurative Language

Further evidence of the need to read ideas, not simply words, comes from the use of figurative language. We often convey meaning by suggesting that something is like something else.

*Mervin runs like a duck.*

The comparison is, of course, only suggestive. Mervin doesn't really run like a water bird. Here again, we must not talk only of what the remark says (Mervin runs with a waddle.), we must recognize what the remark does (It compares Mervin's running to that of a duck.) and from that infer what the remark means (Mervin is awkward.)

When, in Shakespeare's Romeo and Juliet, Merrcutio says *A plague o'both your houses,...* we know he is not wishing termites on certain dwellings, but cursing two families.   In the commentary the final comment is a use of figurative language.

*With Rodman around, Jordan has become more of a deity than ever.*

Michael Jordan has obviously not become an actual God, merely an object of admiration and inspiration.

We read remarks such as these for the essence of the thought rather than for literal meaning. We interpret an unspoken, and yet, we feel, implied meaning.

How do we know statements are meant to be read figuratively? Quite simply: because the literal meaning does not make sense and another meaning does. When the literal meaning doesn't make sense, we try alternative understandings.

Figurative meaning is not always obvious, as with the simile: *Time is like a river,* or the metaphor: *Life is a game.*

We find meaning by using imagination, reason, and trial and error. In the case of *Time is like a river.*

The meaning may be that both life and a river go on endlessly, or that time follows a definite but wandering path. We look for some common element. The metaphor *Life is a game* must be followed. We must turn to the larger context to be sure.

Martin Luther King was a master of figurative language. Notice how easily your mind shifts between literal and figurative meanings.

*In those days the Church was not merely a thermometer that recorded the ideas and principles of popular opinion; it was a thermostat that transformed the mores of society.* Martin Luther King, Jr., "Letter from Birmingham Jail"

*Now is the time to lift our national policy from the quicksand of racial injustice to the solid rock of human dignity.* Martin Luther King, Jr., "Letter from Birmingham Jail"

*One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination.* Martin Luther King, Jr., "I Have A Dream"

*Like a boil that can never be cured as long as it is covered up but must be opened with all its pus-flowing ugliness to the natural medicines of air and light, injustice must likewise be exposed, with all of the tension its exposing creates, to the light of human conscience and the air of national opinion before it can be cured.* Martin Luther King, Jr., "Letter from Birmingham Jail"

Figurative language can shape perception. The metaphors of "surfing the Web" or "cruising the electronic highway" imply different mental images, and with that different understandings of the Internet: whether as a natural phenomenon to be experienced vicariously or a man-made network to be traveled with a purpose.

New denotations for words can evolve from figurative use of words. Consider the computer mouse—a cursor device that scurries around like the rodent. Computer users are the only ones to wallpaper windows—that is, install a background image (wallpaper) on a portion of a computer screen (window).

### 5.Translation and the Sixth Commandment

Translators attempt to capture both the denotation and connotation of words, as well as the cadence of the language. A translator's linguistic struggles," it has been observed,"

*extend far beyond dictionary definitions, …every word is surrounded by a halo of connotations and associations that radiate far beyond their literal meanings. And since all words carry meanings and suggestions in one culture that don't necessarily have an exact counterpart in another, it is inevitable that translators will end up with colors, tones, and meanings that don't exist in the original.*

Translations and Biblical translations in particular, are often subject to great debate. Everyone knows the Sixth Commandment:*Thou shalt not kill.*The commandment has been invoked to argue against murder, abortion, mercy killing, ethnic cleansing, religious persecution, and assisted suicide, bearing arms in time of war, homicide in self defense, and the criminal death penalty. The original Hebrew term for "kill", however, actually means "murder." The command should read: *Thou shalt do no murder.*

### 6.Implications For Reading

The choice of words can shape how a text portrays the world, and so readers must be sensitive to those choices. They must see what words say, do, and mean.

Readers need not identify whether a meaning is a matter of denotation and connotation. It is enough to be sensitive to both what words mean (denote) and to what words imply (connote). Similarly, readers do not have to identify the specific form of figurative language—whether you are dealing with a simile, metaphor, or any other form of figurative language. They must, however, see that the text does use figurative language and infer an appropriate meaning behind the words.

By choosing between potential terms, authors define their topic and shape their reader's perception of that topic. One of the most critical decisions an author makes, then, is in the choice of words—exactly what to call things. Writers must be alert to their possible choices, and sensitive to the meanings and nuances of each. They must not only convey the desired meaning, but the desired overtones as well. The broader one's vocabulary the greater their sensitivity to the meaning of words is. When in doubt, consult a dictionary.

Figurative language is more picturesque. It enables writers to indicate layers of meaning. Figurative language ups the reader's interest and often conveys meaning hard to convey in words.

**Рекомендована література**

1. Developing Reading Skills. Deanne K. Milan
2. Analytical Reading. A.G.Ossovskaya. – Ленинград, 1978
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4. Advanced Learner’s Dictionary. Oxford University Press. 12011
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7. The Art Of Reading. Eric Gould, Oxford University Press. 1996
8. Connections. Effective Reading & Writing, William van Nest, 2013.

**Практичне заняття 5-7**

**Тема:** Перепоручене мовлення. Персонажне мовлення. Внутрішнє мовлення.

**Мета:** Розширити знання про розкриття образу персонажа під час аналізу мови персонажів. Ознайомитись з невласне-прямим і персонажним мовленням. Усвідомити способи їх викладу, засоби характеризації та систему образів.

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

2. Опрацювання теоретичних питань:

1) аналіз мови персонажів

2) невласне пряме мовлення

3) персонажне мовлення

3. Виконання індивідуальних практичних завдань.

**Практичні завдання**

**Опрацюйте наступні питання:**

## Inference: Association and Reference

Further evidence that we read ideas, not words—as well as of the social nature of language—can be seen in the ways readers and authors rely on shared cultural understanding.

The author assumed readers would be familiar with the appropriate references. In so doing, the authors can imply additional meanings, convey a sense of shared understanding, and express thoughts in a more picturesque way. Reference and association are often used to imply acceptance or rejection, approval or disapproval.

Reference and association work in somewhat similar ways. Reference calls attention to a particular person, event, or idea. It draws a link to shared knowledge outside the text. Association invokes ideas and feelings through a particular reference.

The difference between association and reference is not as important as the key similarity: both reference and association involve inferring meaning or feelings not explicitly stated within a text.

You do not have to be able to distinguish between reference and association. It is enough that you infer meanings and judgments that seemingly go beyond the specific words on the page. Rely on both your prior knowledge and your imagination. Test your understanding by looking for consistency of meaning with the earlier and later discussion.

References and association are common in articles in the popular press. While not as common in academic works, reference and association are often present, generally in a more subtle fashion.

#### 2.Allusions

One special form of reference deserves special mention: allusions. Allusions are brief references to a well-known figures or events, often from literature, history, Greek myth, or the Bible). *Plan ahead: it wasn't raining when Noah built the ark.*

Readers fill in their knowledge of Noah—that he built a boat to endure forty days and night of rain—to infer the appropriate meaning—here that a lack of preparation for unanticipated danger can have catastrophic consequences.

SAYS:
Make plans early. (Noah built an ark when it wasn’t raining.)
DOES:
The remark issues a command to plan early and offers an allusion in support of that idea.
MEANS:
If you don’t anticipate problems, you can run into major problems.

Reference, association and allusions draw on shared cultural knowledge to enrich discussion. They exist in the mind of the reader, and need not be true.

In the past decade, "Tiananmen Square" has come to trigger associations of a massacre. In June, 1998, in conjunction with President Clinton’s trip to China and his welcome in Tiananmen Square, various newspapers referred to a massacre of students demonstrators there on June 4, 1989.

-Tiananmen, where Chinese students died…
*Baltimore Sun headline*, June 27, 1998, p. 1A

-[the place] where pro-democracy demonstrators were gunned down.
*USA Today*, June 26, 1998.

-the Tiananmen Square Massacre [where armed troops ordered to clear demonstrators from the square killed] hundreds or more
*Wall Street Journal*, June 26, 1998.

-the site of the student slaughter *New York Post*, June 25, 1998.

In fact, there is no available evidence that students died in Tiananmen Square that night, as originally reported in various newspapers, including *The New York Times.*Although others died in or near the square, the student demonstrators were allowed to leave peacefully. Nevertheless, in the varied phrasings, the reference works: Tiananmen=student massacre.

## Choices: The Ingredients of Texts

When examining a text, we would like to look for those elements, obviously, that control the meaning of a text. But what are they?

We can find a useful analogy between photography and texts. Photography seems objective. Photographs record "what's there," and nothing more. Or so it might seem.

In fact, all photographers make choices that affect the final photograph. Anyone taking a picture must select

* the situation—where to be, and when
* the camera and lens—whether to view a wide or narrow angle, with or without filters that adjust the color balance or image
* the film—whether to use black and white or color film, slide, print or digital film, and the sensitivity of the film to low light (ASA rating)
* the settings—the effects of the lens opening (f-stop) and exposure time (shutter speed) on the sharpness and clarity of the image
* the shot—where to aim, what to focus on, and when to click the shutter

Finally, photographers must choose how to process the film and develop subsequent prints—factors that further affect the clarity and impact of the final image.

A single photograph can only depict one portion of a particular scene at a particular instant as seen from a particular perspective. Every photograph presents a subjective view of the world. This is not to say that photographs do not have value. Clearly they do. While the selection may be subjective, the image may indeed provide an objective account of that portion off reality. Yet the choices outlined above ultimately control any meaning a viewer might find in the final print. Photographs don't lie, as the saying goes, but they do offer only select testimony.

### Choice: Texts

As with photography, all written expression involves choices. Imagine you are seated before a blank page. What choices must be made?

For openers you have to say something. Whether you start with an observation, a statement of belief, or simply a thought, you have to say something. We'll call that content.

Having decided on something to say, you have to decide how to phrase your remark. What words will you use? Different terminology, after all, can change the meaning of a remark. Will you claim someone cheated, bent the rules, or committed a crime? Will you refer to President Bill Clinton, William Jefferson Clinton, or Monika's Bill? We'll call that a choice of language.

Finally, you cannot simply rattle off disconnected remarks. (Well, you could, but they would have little meaning!) The remarks must be related to one another, from sentence to sentence and within the discussion as a whole. We'll call that structure,

 Critical readers are consciously aware of**the choice of content.**They look at the content, at the evidence marshaled for an argument, the illustrations used to explain ideas, and the details presented within a description.   That uniqueness is defined by choices of content, language and structure. .  They distinguish between assertions of fact, opinion, and belief. They are aware whether evidence consists of references to published data, anecdotes, or speculation, and they evaluate the persuasiveness of a text accordingly.

 Critical readers are aware of **how language is being used**.  They notice whether a text refers to someone as a "bean counter" (no respect) or "an academic statistician" (suggesting professionalism), whether some is said to have "asserted a claim" (with confidence, and no need for proof) or "floated a claim" (without backing, as a trial balloon).  And they draw inferences from the choice of language they observe.

 Critical readers are aware of **the structure of a discussion**, both in terms of the movement of ideas from beginning to end and in terms of the relationship of ideas throughout the discussion.  They distinguish between assertions offered as reason or conclusion, cause or effect, evidence or illustration.  They recognize patterns of contrast and distinguish whether contrasting ideas are shown to be dissimilar, competing, or contradictory.

All authors confront three areas of choice:

* the choice of content
* the choice of language
* the choice of structure

Choices must be made in each of these areas, and each choice contributes to the thought of the text as a whole.

Note that we do not list elements such as tone, style, perspective, purpose, and message. While these are all useful perspectives for discussing texts, they are all based on, and reflect, the choice of content, language, and structure.

### Implications for Reading

To non-critical readers, texts provide facts. Knowledge comes from memorizing the statements within a text. To the critical reader, any single text provides but one portrayal of the facts, one individual's “take” on the subject. The content of a text reflects what an author takes as “the facts of the matter.” By examining these choices, readers recognize not only what a text says, but also how the text portrays the subject matter.

The first step in an analysis of a text, then, must be to look at the content, at the evidence marshaled for an argument, the illustrations used to explain ideas, and the details presented within a description. Not that any particular author/text is necessarily wrong. We simply recognize the degree to which each and every text is the unique creation of a unique author. That uniqueness is defined by choices of content, language and structure.

Critical reading thus relies on an analysis of choices of content, language, and structure.

* Critical readers are consciously aware of the act of choice underlying the content. They distinguish between assertions of fact, opinion, and belief. They are aware whether evidence consists of references to published data, anecdotes, or speculation, and they evaluate the persuasiveness of a text accordingly.
* Critical readers are aware of how language is being used. They notice whether a text refers to someone as a bean counter (no respect) or an academic statistician (suggesting professionalism), whether some is said to have asserted a claim (with confidence, and no need for proof) or floated a claim (without backing, as a trial balloon). And they draw inferences from the choice of language they observe.
* Critical readers are aware of the structure of a discussion, both in terms of the movement of ideas from beginning to end and in terms of the relationship of ideas throughout the discussion. They distinguish between assertions offered as reason or conclusion, cause or effect, evidence or illustration. They recognize patterns of contrast and distinguish whether contrasting ideas are shown to be dissimilar, competing, or contradictory.

These web pages examine each of the three areas of choice. They considers their effect on the meaning, and how readers might identify and respond to them.

### 6.Implications for Writing

Your first step as a writer is to generate some content, to put forth assumptions, evidence, and arguments that you can then defend and from which you can draw conclusions.

Having generated some initial discussion, the task as editor is then to adjust the discussion to assure that it presents a coherent, consistent, and comprehensive discussion As we shall see in Chapter Twelve, what we take as evidence lies at the basis of all argument, and shapes and predetermines the outcome of an argument.

Writing is ultimately concerned with

* what we say (content),
* how we say it (language), and
* the flow from one assertion to another, how ideas connect to one another to convey broader meaning (structure).

We may initially write in an unstructured manner, concerned simply with getting some ideas on the page rather than in creating a finished document right off the bat. Revision and editing then focuses on two concerns:

* correcting spelling, grammar, and punctuation
* ensuring a coherent flow of ideas.

To ensure a coherent flow of ideas, we must focus on the three areas of choice:

* providing appropriate and sufficient arguments and examples?
* choosing terms that are precise, appropriate, and persuasive?
* making clear the transitions from one thought to another and assured the overall logic of the presentation

We edit to assure the content and language and structure. An increased awareness of the impact of choices of content, language, and structure can help students develop habits of rewriting and revision.

**Рекомендована література**

1. Developing Reading Skills. Deanne K. Milan
2. Analytical Reading. A.G.Ossovskaya. – Ленинград, 1978
3. Let’s Read Faster. M.G.Vavilova, 2012.
4. Advanced Learner’s Dictionary. Oxford University Press. 12011
5. B.Wegmann. Mosaic. A Reading Skill Book. Random House. New York. 2005.
6. Bill Bowler. Sue Parminter. Literature. Making Headway Advanced. Oxford University Press. 2014.
7. The Art Of Reading. Eric Gould, Oxford University Press. 1996
8. Connections. Effective Reading & Writing, William van Nest, 2013.

**Практичне заняття 8**

**Тема:** Стилістичний аналіз художнього тексту.

**Мета:** Розширити знання про стилістичне оформлення мовлення.. Ознайомитись з основними стилістичними засобами, що використовуються на різних рінях тексту. Навчитися робити стилістичний аналіз тексту.

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

2. Опрацювання теоретичних питань:

1) стилістичні засоби художнього тексту.

2) форми стилістичних засобів у зображенні персонажів.

3) використання стилістичних засобів автором для створення емоційної напруги в художньому творі.

3. Виконання індивідуальних практичних завдань.

**Практичні завдання**

**Опрацюйте наступні питання:**

## Choices: The Choice of Content

People obtain information and ideas from many sources. They meet people, attend classes, and overhear conversations. They watch television, listen to the radio, read newspapers, and surf the Internet. Some information they gain vicariously, some they seek out. They experience some things first-hand, on their own; others they experience second-hand, through the reports of others.

Any two people will have different experiences. They will be in different places and see different things. They will meet different people and be influenced by different values and information. They will come to be interested in different topics, concerned with different issues, and hold different beliefs.

From our unique knowledge and experience, we each make sense of the world. We come to accept different assertions as "the facts" of the matter. We make evaluations, form opinions, assert priorities, and arrive at conclusions. We reach—and preach—different perceptions and understandings of the world.

### Example: America

Imagine someone asked to list examples of American culture. They might mention the space shuttle, rap music, "Jeopardy," teen pregnancy, or Little League baseball. All of these are examples of American culture, yet each portrays America differently. The picture offered depends on the evidence chosen. America is all of them, you say? But it is also so much more. Any list would be incomplete, but one portrayal of reality.

## Recognizing What Examples Are Examples *Of*

To talk is to talk about the world. We might talk about our feelings when it rains, an event a century ago, the price of popcorn in Slovenia, how to tie a shoe lace, or the issues involved in creating a missile defense system. Whatever we talk about, we provide illustrations, examples, or evidence from the world. Even when discussing deeply philosophical issues, we use examples of specific behaviors or actions. Examples justify and illustrate generalizations. Examples make abstract ideas concrete.

Probably the single greatest key to critical reading is the realization that critical reading is not concerned with what the examples are, as with what the examples are examples of.

For quick insight into this notion, consider the remark:
*Mervin runs like a duck.*

The statement uses a duck as an example to suggest how Mervin runs. To understand how Mervin runs, we must recognize what running like a duck an example is of. After all, if ducks ran with grace and ease, the original statement would be a compliment!An alternative statement such as*Mervin swims like a duck.*has an entirely different meaning. The comparison takes similar form: Mervin's actions are compared to those of a duck. But we quickly see that the example of swimming like a duck is an example of something very different (grace) from running like a duck (awkwardness).

In fact, wanting to suggest awkwardness, the author of the original statement *Mervin runs like a duck* need not have referred to a duck. Any example conveying the same image would do.*Mervin runs like a goose. Mervin runs like an alligator.
Mervin runs like an obese emu.*

All of these statements convey the same message: Mervin runs in an awkward manner. The specific example does not matter; meaning lies in what the example is an example**of.**

The example above is an example of figurative language; we expect one idea to stand in for another. And yet examples work much the same way, whether we are talking figuratively or not.

### Conclusion. Example: The Example Wins!

The impact of the choice of examples on our understanding cannot be overemphasized. Consider what happens if a text labels someone as moral, but offers an example of that person behaving in an immoral manner:
*The candidate is a just and honorable man. He beats his wife and lies to children.*The example *He beats his wife and lies to children*
contradicts the claim *The candidate is a just and honorable man.*
Which do you believe? The example wins. We disregard the claim and draw our own conclusion from the evidence: the candidate is not just and honorable, he's wicked! If we do not simply reject the passage for being contradictory, we must interpret the claim that he is just and honorable as sarcasm. But in no case will we disregard the evidence and accept the conclusion as offered.

The importance of recognizing what examples are examples of cannot be overstated. This is the hallmark of an active, reflective, and critical approach to reading. Careful readers verify for themselves that the evidence offered does indeed justify the generalizations.

### Examples From The Writer's Point Of View

Examples are specific instances of more general concepts or remarks. They are more concrete or actual representations of abstract or theoretical concerns. Writers use examples to describe, explain, or justify other remarks. When writers wish to show someone's behavior as unstable, they use an example. They select an example that portrays the evidence as they wish it to be seen. Not any example will do—the example chosen must be one that will be seen as an example of instability. But examples are just that: examples of something. They are not important in themselves, but for the ideas they represent. Finally, no author truly expects readers to remember the examples. Examples are there to play a role, to suggest or support broader ideas. And authors assume readers will infer that broader idea.

### Examples From The Reader's Point Of View

When an author asserts a generalization, we, as readers, want proof. We want evidence (an example). We want evidence that is

* + reliable(that is, accurate and truthful
	+ representative(that is, not anecdotal or an exception
	+ relevant(that is, that applies to the situation at hand

Finally, as we saw above, we want evidence that is evidence**of**the generalization it claims to support. Without these qualities, examples fail to offer valid support. They are merely additional unproven assertions.

For a text to portray a person as just, miserly, intelligent, demented, or charming, it must do more than simply claim it. Some evidence to justify that generalization must be presented.

When reading a text, we must first recognize that examples are indeed present. We must see that certain statements offer specific support for more general remarks. We can then take the next step and recognize what those examples are examples of. In the first instance, we describe the use of examples by the text, what the text does. In the second instance, we infer additional meaning from those examples, and, in the process, test whether the text really offers support for its conclusions.

**Рекомендована література**

1. Developing Reading Skills. Deanne K. Milan
2. Analytical Reading. A.G.Ossovskaya. – Ленинград, 1978
3. Let’s Read Faster. M.G.Vavilova, 2012.
4. Advanced Learner’s Dictionary. Oxford University Press. 12011
5. B.Wegmann. Mosaic. A Reading Skill Book. Random House. New York. 2005.
6. Bill Bowler. Sue Parminter. Literature. Making Headway Advanced. Oxford University Press. 2014.
7. The Art Of Reading. Eric Gould, Oxford University Press. 1996
8. Connections. Effective Reading & Writing, William van Nest, 2013.

**Практичне заняття 9-10**

**Тема:** Лінгвістичний аналіз художнього тексту. Рівень цілого тексту

**Мета:** Узагальнити знання про когнітивний підхід до аналізу художнього тексту. Навчитися розробляти концептуальні схеми, що актуалізують імпліцитні смисли у художньому тексті

**План роботи (питання для опрацювання):**

1. Знайомство студентів із планом проведення практичного заняття.

2. Опрацювання теоретичних питань:

1) використання когнітивного підхіду до аналізу художнього тексту.

2) концептуальні схеми, що актуалізують імпліцитні смисли у художньому тексті.

3. Виконання індивідуальних практичних завдань.

**Практичні завдання**

**Опрацюйте наступні питання:**

## Controlling Inferences: Patterns of Content

### The Problem

Consider example. How are we to interpret the following information?

*James Jones, candidate for mayor, was arrested for speeding.*

Is this evidence of

* personal inadequacies
* an adventurous spirit
* social irresponsibility, or
* poor judgment

The same behavior, in different contexts, might be viewed as an example of different qualities. In different contexts, the candidate's bad driving record might be offered as

* reason for voting for another candidate
* an irrelevant factor in assessing the candidate's qualifications
* negative evidence overridden by other more relevant evidence

For communication to work, authors must have some means of controlling how readers interpret their examples. They must find some means to assure that readers will classify concepts as they intended.

### 2. The Solution

The solution to the problem above lies in **patterns**.

We check our interpretation of any single example against other examples offered to support the same idea.
Finally, consider the following list of assertions.

*Copper bracelets can alleviate arthritis.
Alcohol is modest amounts is good for digestion. A little pot never hurt anyone.*

On the face of it, these are all examples of liberal, but otherwise reasonable, thinking about health. But add one more:

*Copper bracelets can alleviate arthritis. Alcohol is modest amounts is good for digestion. A little pot never hurt anyone. The moon is made of green cheese.*

The statement *Copper bracelets can alleviate arthritis* is now but one more example of an absurd claim. The more examples an author adds, the more a reader's options for interpreting any single example are constrained. Skillful authors supply sufficient examples to force a certain understanding of the overall pattern. Careful readers look for patterns of evidence so as not to respond with an inappropriate reading of any single example.

### 3. Classifying Patterns of Content

Interpretation begins with recognizing patterns of content throughout a text—patterns of references, examples, illustrations, or ideas.

As you read a text, group examples together to isolate between two and five major patterns. (Any fewer than two would not provide patterns to work with; any more than five would probably fail to clearly distinguish major patterns). You might look at

* how different groups are portrayed,
* how different actions are presented,
* how different sources are characterized,
* how different historical periods are described,

Whatever a text does, you want to see*how*that text does it.
The patterns you detect should include all of the assertions within a text (or the analysis would only be partial) and each pattern should be clearly distinguishable from others (or they would not be individual patterns).
Having decided that a group of items go together, you must supply a name to indicate what the examples are examples of. Such a name should be general enough to encompass all of the items in the group, and specific enough to exclude items that do not belong.

The processes of grouping and classifying actually go hand in hand, each directing the other as you expand the classification to include additional elements or contract the classification to exclude other elements.

### 4. The Range Of Classification

Recall the earlier example:

*The government once classified ketchup as a vegetable in the school lunch program.*

Elsewhere we suggested the speaker/writer probably is not simply providing a lesson about the school lunch program, but offering an example of bureaucratic stupidity. In light of the present discussion this example might be read as an example of:

* an error by an unnamed employee of the Department of Agriculture
* typical bureaucratic mismanagement of a federal program
* evidence that government actions can be absurdly idiotic and counter to people's best interests
* the incompetence of humankind

How broadly can we safely abstract from the specifics of the original example? Here again we must rely on patterns. We must look at other examples and generalizations within the text to judge how far the text wants, or will allow, us to go.

### 5. Recognizing Parts

Analysis makes sense of something by breaking it into parts. Instead of examining a whole all at one time, we examine smaller, more isolated portions.

Consider the following string of letters:

 To make sense of the whole, we try to break it into more manageable, and hopefully more meaningful, parts. Initially we might see clusters of letters within the string:

 From one perspective, we have **grouped** similar elements together, X's with adjacent X's and O's with adjacent O's. From another perspective, we have **separated** the whole into parts, either X's or O's. Either way, we break the whole into parts. Writers use this process when they signal

* the boundary of words with spaces,
* the boundaries of sentences with periods,
* the boundaries of paragraphs with indentation,
* the boundaries of sections with headings

Readers use this model when they group words within a sentence into phrases or group paragraphs of a text into larger sections.

From another perspective, we can analyze the earlier string as patterns running throughout the string.

We use this model when examining patterns of content or language usage throughout a portion of a text. In the above example, we recognize that certain elements go together to form parts or patterns. Part and parcel of this action is recognizing how those elements go together—and giving them a name. When we group items we classify them under a common heading. We recognize what they have in common and how they differ from other items. With texts, we talk about kinds of evidence, kinds of language usage, kinds of structure. As we shall see in detail below, much of critical reading depends on not only seeing what the examples are, but what the examples are examples of.

### 6. Recognizing Relationships

Forming parts is only the first step in analysis. We must then recognize how the parts are related to each other.

In the discussion here, we are concerned with

* how **words** are related to form **phrases and sentences**
* how **sentences** are related to form **paragraphs**
* how **paragraphs** are related to form **complete texts** , and
* how **patterns of content and language** are related to shape **the thought of a text as a whole** .

The first case, grouping words to find meaning within sentences, involves the study of English grammar (see the Appendix). The remaining cases can be discussed in terms of the same set of relationship categories. The primary relationships of concern throughout our discussion are:

* **elements in a series** : a listing of similar items, often in a distinct order, whether in terms of location, size, importance, etc.
* **time order** or **chronological listing** : a series of events in order of occurrence
* **general/specific relationship** : examples and generalizations
* **comparison** : similarity and/or difference (contrast)
* **logical relationships** : reason/conclusion, cause/effect, and conditional relationship between factors.

## A Grammar for Reading and Writing

We do not read words, one by one. Meaning is contained not so much in individual words as in *collections* of words conveying broader or more specific ideas.

Readers thus make sense of a sentence by breaking it into meaningful chunks and examining their interrelationships. Skillful writers focus not so much on individual words, as on creating and rephrasing larger phrases and clauses.

The topics covered here describe the "meaningful chunks" of English sentence structure. In so doing they examine key grammatical principles underlying effective reading and writing.

### 7 Speaking Constructions, Not Words

When discussing speech, we say we know something when we can repeat it "word for word." Yet, when we speak, we do not really speak "one word at a time." We break the flow of words into chunks. And we do not do this randomly, simply to take a breath now and then. We insert pauses to break the flow into *meaningful* chunks. We do not say *I left my raincoat on the chair.* We say: *I left my raincoat on the chair.* When we break a sentence into portions, whether by pauses or intonation, we are actually doing grammatical analysis. We break the sentence into chunks to facilitate understanding.

### 8. Reading and Writing Constructions, Not Words

Words appear on a page one word after another. Yet readers do not read word by word, one word at a time. As with speech, we find meaning by grouping words into larger units.

You might think that you read the previous sentence word by word: *As   with   speech,   we   find    meaning   by    grouping    words   into    larger   units.*

Yet meaning becomes apparent only when you see the line somewhat as: As with speech, we find meaning by grouping words into larger units.

It makes little difference whether we call these units *chunks* or use more technical terminology (such as *phrases* and *clauses* , or the more general term *constructions* ), the point is the same: We read chunks, not individual words.

The observations above suggest a test: Listen to someone read a passage aloud. You can gauge their understanding by how easily they group words into meaningful chunks as they read.

### 9. Ambiguity

The mental process involved in finding meaning in a string of words is most apparent when various alternative readings make sense—that is, in situations that are ambiguous.

*She did not marry him because she loved him.*

Are they married? It depends on how you read the sentence:

*She did not marry him because she loved him.*

They are not married.

*She did not marry him because she loved him.*

She married him for other reasons.

We find meaning by deciding on a meaningful way to analyze the sentence. In so doing we often attempt to recreate the natural pauses and emphasis that might indicate structure were the words spoken.

Try another one.

*The drunk driver hit her head on Wednesday*

Who was hit? How? Do we know the gender of the driver? Do we know the nature of the accident?

In an effort to make sense of the sentence, we analyze it various ways.

 *The drunk driver hit her head on Wednesday*

 *The drunk driver hit her head on Wednesday*

 *The drunk driver hit her head on Wednesday*

We find meaning by finding ways to break the sentence into meaningful chunks. In the first, the driver's own head is injured on a specific day. The driver is female.

 *The drunk driver hit her head on Wednesday*

In the second instance, the driver hit a female in a head on collision.

 *The drunk driver hit her head on Wednesday*

In the third, and more improbable, alternative a drunk driver somehow hit a female's head.

 *The drunk driver hit her head on Wednesday*

Maybe she was leaning over into traffic! Should we come upon such a sentence within a text, we would look to the context to decide which reading is appropriate.

### 10. Structure and Meaning

Finally, consider the following three sentences:

*1. The boy ate the apple in the pie.*

*2. The boy ate the apple in the summer.*

*3. The boy ate the apple in a hurry.*

At first glance, the three sentences seem to have the same structure.

 1. *The boy ate the apple in the pie.*

 *2. The boy ate the apple in the summer.*

 *3. The boy ate the apple in a hurry.*

As we try to find meaning in the sentences, however, we discover that their structure is different:

 *1. The boy ate the apple in the pie.*

 *2. The boy ate the apple in the summer.*

 *3. The boy ate the apple in a hurry.*

**11. How we break a sentence up?**

Punctuation often helps in this effort, but punctuation marks only certain boundaries. There is the story of the English teacher who wrote the following words on the board and asked the students to punctuate the sentence:

 *Woman without her man is nothing.*

We came away with different meanings, depending on how they grouped the words.

### 12. Slots, Constructions, and Meaning

Once we recognize that we actually read chunks, we might then ask:

         How do we recognize chunks? What do they look like?

And that leads to two other questions:

Where in a sentence do these chunks normally fall, and

What meaning can we attach to a particular chunks—that is, to particular grammatical construction occurring in a particular position in a sentence?

**The Noun Phrase looks** at the most common construction in English sentences. Other sections identify particular positions or slots within a sentence and the meaning attached to the various constructions appearing in those positions.

## (1) Some read the words as: *Woman, without her man, is nothing.* Others read the same words as: *Woman! Without her, man is nothing.* We find, to a great extent, what we want to find!

**Рекомендована література**

1. Developing Reading Skills. Deanne K. Milan
2. Analytical Reading. A.G.Ossovskaya. – Ленинград, 1978
3. Let’s Read Faster. M.G.Vavilova, 2012.
4. Advanced Learner’s Dictionary. Oxford University Press. 12011
5. B.Wegmann. Mosaic. A Reading Skill Book. Random House. New York. 2005.
6. Bill Bowler. Sue Parminter. Literature. Making Headway Advanced. Oxford University Press. 2014.
7. The Art Of Reading. Eric Gould, Oxford University Press. 1996
8. Connections. Effective Reading & Writing, William van Nest, 2013.

**9. Контрольні завдання до практичних занять.**

*Проведення поточного контролю*

Offer a comprehensive stylistic analysis of the following excerpt:

Variant 1

It was a marvelous day in late August, and Winsley’s soul purred within him as he pushed the car along. The road from Kirkcudbright to NewtonStuart is of a varied loveliness hard to surpass, and with the sky full of bright sun and rolling cloud-banks hedges filled with flowers, a well-made road, a lively engine and a prospect of a good corpse at the end of it. Lord Peter’s cup of happiness was full. He was a man who loved simple pleasures. He passed through Gatehouse, waving a cheerful hand to the proprietor of Antworth Hotel, climbed up beneath the grim blackness of Cardoness Castle, drank in for the thousandth time the strange Japanese beauty of Mossyard Farm, set like a red jewel under its tufted trees on the blue sea’s rim, and the Italian loveliness of Kirkdale with its fringe of thin and twisted trees and the blue coast gleaming across the way.

(D. Sayers)

**Тест.**

**Виберіть вірну відповідь**

1.Імпліцитність тексту виявляється у тому, що:

а) в одних чи кількох реченнях тексту пропущені певні члени речень, немає частин речень;

б) вживаються ненормативні мовні засоби;

в) вживаються властиві певному стилю лексичні, морфологічні мовні засоби.

2.Знайдіть неправильний варіант відповіді:

а) завершеність і цілісність тексту завжди визначаються автором тексту;

б) цілісність тексту – це відповідність змісту тексту його формі в обсязі, визначеному автором тексту та його адресатом, технічним укладачем для виконання визначених ними комунікативних завдань;

в) завершеність тексту – це вичерпне змістове і структурне вираження задуму автора.

3. Автономність текстових фрагментів виражається такими засобами:

а) графічними, лексичними, граматичними, композиційними;

б) лексичними, граматичними;

в) композиційними, модальними словами, віддієслівними іменниками.

4. У текстах наявна така інформація:

а) змістово-фактуальна;

б) змістово- концептуальна;

 в) змістово-підтекстова.

5. Провідну роль у створенні категорії континууму в текстах відіграють:

 а) видо-часові форми дієслів;

б) віддієслівні іменники;

в) темпоральні й просторові прислівники, прийменники і под.

**Offer a comprehensive stylistic analysis of the following excerpt:**

**Variant 2**

I am always drawn back to places where I have lived, the houses and their neighbourhoods. For instance, there is a brown-stone in the East Seventies where, during the early years of the war, I had my first New Yorkapartment. It was one room crowded with attic furniture, a sofa and fat chairs upholstered in that itchy, particular red velvet that one associates with hot days on a train. The walls were stucco, and a color rather like tobacco-spit. Everywhere, in the bathroom too, there were prints of Roman ruins freckled, brown with age. The single window looked out on the fire escape. Even so, my spirits heightened whenever I felt in my pocket the key to this apartment; with all its gloom, it was still a place of my own, the first, and my books were there, and jars of pencils to sharpen, everything I needed, so I felt, to become the writer I wanted to be. (T. Capote)

**Тест.**

**Виберіть вірну відповідь**

1.Імпліцитність тексту виявляється у тому, що:

а) в одних чи кількох реченнях тексту пропущені певні члени речень, немає частин речень;

б) вживаються ненормативні мовні засоби;

в) вживаються властиві певному стилю лексичні, морфологічні мовні засоби.

2.Знайдіть неправильний варіант відповіді:

а) завершеність і цілісність тексту завжди визначаються автором тексту;

б) цілісність тексту – це відповідність змісту тексту його формі в обсязі, визначеному автором тексту та його адресатом, технічним укладачем для виконання визначених ними комунікативних завдань;

в) завершеність тексту – це вичерпне змістове і структурне вираження задуму автора.

3. Автономність текстових фрагментів виражається такими засобами:

а) графічними, лексичними, граматичними, композиційними;

б) лексичними, граматичними;

в) композиційними, модальними словами, віддієслівними іменниками.

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б) змістово- концептуальна;

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5. Провідну роль у створенні категорії континууму в текстах відіграють:

 а) видо-часові форми дієслів;

б) віддієслівні іменники;

в) темпоральні й просторові прислівники, прийменники і под.

**Offer a comprehensive stylistic analysis of the following excerpt:**

**Variant 3**

Around noon the last shivering wedding guest arrived at the farmhouse: then for all the miles around nothing moved on the gale-haunted moors — neither carriage, wagon, nor human figure. The road wound emptily over the low hills. The gray day turned still colder, and invisible clouds of air began to stir slowly in great icy swaths, as if signalling some convulsive change beyond the sky. From across the downs came the boom of surf against the island cliffs. Within an hour the sea wind rose to a steady moan, and then within the next hour rose still more to become a screaming ocean of air. Ribbons of shouted laughter and music — wild waltzes and reels screamed thinly from the house, but all the wedding sounds were engulfed, drowned and then lost in the steady roar of the gale. Finally, at three o’clock, spits of snow became a steady swirl of white that obscured the landscape more thoroughly than any fog that had ever rolled in from the sea.

**Тест.**

**Виберіть вірну відповідь**

1.Імпліцитність тексту виявляється у тому, що:

а) в одних чи кількох реченнях тексту пропущені певні члени речень, немає частин речень;

б) вживаються ненормативні мовні засоби;

в) вживаються властиві певному стилю лексичні, морфологічні мовні засоби.

2.Знайдіть неправильний варіант відповіді:

а) завершеність і цілісність тексту завжди визначаються автором тексту;

б) цілісність тексту – це відповідність змісту тексту його формі в обсязі, визначеному автором тексту та його адресатом, технічним укладачем для виконання визначених ними комунікативних завдань;

в) завершеність тексту – це вичерпне змістове і структурне вираження задуму автора.

3. Автономність текстових фрагментів виражається такими засобами:

а) графічними, лексичними, граматичними, композиційними;

б) лексичними, граматичними;

в) композиційними, модальними словами, віддієслівними іменниками.

4. У текстах наявна така інформація:

а) змістово-фактуальна;

б) змістово- концептуальна;

 в) змістово-підтекстова.

5. Провідну роль у створенні категорії континууму в текстах відіграють:

 а) видо-часові форми дієслів;

б) віддієслівні іменники;

в) темпоральні й просторові прислівники, прийменники і под.

**Offer a comprehensive stylistic analysis of the following excerpt:**

**Variant 4**

Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgement and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one: but the general counsels, and the plots marshaling of affairs come best from those that are learned. To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgements wholly by their rules is ahumour of a scholar; they perfect nature and are perfected by experience; for natural abilities are like natural plants that needs pruning for study: and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men studies, simple men admire them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, not to believe and take for granted, not to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is some books are to be read only in parts; others to be read but not curiously; and some few to be read wholly, and with diligence and attention. Some books may be read by deputy, and extracts made of them others; but that would be only in the less important arguments and the meaner sort of books; else distilled books are, like common distilled waters, flashy things. Reading maketh a full man; conference a ready man and writing an exact man; and therefore, if a man write little, he had need have a great memory; if he confer little he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.

(Francis Bacon. Of Studies)

**Тест.**

**Виберіть вірну відповідь**

1.Імпліцитність тексту виявляється у тому, що:

а) в одних чи кількох реченнях тексту пропущені певні члени речень, немає частин речень;

б) вживаються ненормативні мовні засоби;

в) вживаються властиві певному стилю лексичні, морфологічні мовні засоби.

2.Знайдіть неправильний варіант відповіді:

а) завершеність і цілісність тексту завжди визначаються автором тексту;

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б) лексичними, граматичними;

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4. У текстах наявна така інформація:

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в) темпоральні й просторові прислівники, прийменники і под.

**Offer a comprehensive stylistic analysis of the following excerpt:**

**Variant 5**

Histories make man wise; poets, witty; the mathematics, subtle, natural philosophy, deep, moral, grave; logic and rhetoric, able to contend: “Abeunt studia in mores”; nay, there is no stand or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises; bowling is good for the stone and reins, shooting for the lungs and breast, gentle walking for the stomach, riding for the head and the like; so if a man’s wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again, if his wit not apt to distinguish or find difference, let him study the schoolmen; for they are “Cymini sectores”. If he be not apt to beat over matters, and to call up one thing to prove arid illustrate another, let him study the lawyers’ cases: so every defect of the mind may have a special receipt.

Francis Bacon. Of Studies)

**Тест.**

**Виберіть вірну відповідь**

1.Імпліцитність тексту виявляється у тому, що:

а) в одних чи кількох реченнях тексту пропущені певні члени речень, немає частин речень;

б) вживаються ненормативні мовні засоби;

в) вживаються властиві певному стилю лексичні, морфологічні мовні засоби.

2.Знайдіть неправильний варіант відповіді:

а) завершеність і цілісність тексту завжди визначаються автором тексту;

б) цілісність тексту – це відповідність змісту тексту його формі в обсязі, визначеному автором тексту та його адресатом, технічним укладачем для виконання визначених ними комунікативних завдань;

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б) лексичними, граматичними;

в) композиційними, модальними словами, віддієслівними іменниками.

4. У текстах наявна така інформація:

а) змістово-фактуальна;

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5. Провідну роль у створенні категорії континууму в текстах відіграють:

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б) віддієслівні іменники;

в) темпоральні й просторові прислівники, прийменники і под.

**Offer a comprehensive stylistic analysis of the following excerpt:**

**Variant 6**

ANNABEL LEE It was many and many a year ago, In a kingdom by the sea, That a maiden there lived whom you may know By the name of ANNABEL LEE And this maiden she lived with no other thought Than to love and to be loved by me. I was a child and she was a child, In this kingdom by the sea: But we loved with the love that was more than love – I and my ANNABEL LEE; With a love that the winged seraphs of heaven Coveted her and me. And this was the reason that, long ago, In this kingdom by the sea, A wind blew out of a cloud, chilling My beautiful ANNABEL LEE; So that her highborn kinsmen came And bore her away from me, To shut her up in a sepulchre In this kingdom by the sea. The angels, not half so happy in heaven, Went envying her and me – Yes! — that was the reason (as all men know, In this kingdom by the sea) That the wind came out of the cloud by night, Chilling and killing my ANNABEL LEE. And our love it was stronger by far than love Of those who were older than we – Of many far wiser than we — And neither the angels in heaven above, Nor the demons down under the sea, Can ever dissever my soul from the soul Of the beautiful ANNABEL LEE. For the moon never beams without bringing me dreams Of the beautiful ANNABEL LEE, And the stars never rise but I see the bright eyes Of the beautiful ANNABEL LEE And, so, all the night-tide, I lie down by the side Of my darling, my darling, my life and my bride, In her sepulchre there by the sea – In her tomb by the sounding sea.

(Edgar Poe)

**Тест.**

**Виберіть вірну відповідь**

1.Імпліцитність тексту виявляється у тому, що:

а) в одних чи кількох реченнях тексту пропущені певні члени речень, немає частин речень;

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б) віддієслівні іменники;

в) темпоральні й просторові прислівники, прийменники

**10. Питання до екзаменаційних білетів.**

1. Основні поняття інтерпретації тексту.
2. Теоретичні дослідження в галузі інтерпретації тексту.
3. Фонографічний та морфемний рівні актуалізації мовних одиниць.
4. Актуалізація мовних одиниць на лексичному і синтаксичному рівнях.
5. Визначення художнього тексту як комунікативної одиниці.
6. Основні категорії художнього тексту.
7. Сюжет та його структура.
8. Поняття текстового заголовку та його функції.
9. Використання власних імен в художньому творі.
10. Способи творення власних імен.
11. Художня деталь та її різновиди.
12. Сильна позиція у художньому тексті.
13. Композиційно-мовленнєві форми.
14. Види оповідачів.
15. Власний авторський виклад.
16. Образи, типологія образів.
17. Засоби характеризації образів.
18. Образ персонажа.
19. Персонажне мовлення.
20. Тема художнього твору.
21. Підтекст, його визначення та сутність.
22. Пейзаж як засіб вираження внутрішнього світу героя.
23. Інтертекстуальність як компонент художнього тексту.
24. Тональність як текстова категорія.
25. Комічна тональність.
26. Гумор та іронія як актуалізатори авторської модальності у тексті.
27. Концептуальна картина світу.
28. Іронія як вираження авторської модальності в поезії 20 століття.
29. Роль аутодіалога в художньому творі.
30. Підтекст у художньому творі та засоби його вираження.
31. Функціонування антропонімів у поетичних текстах.
32. Категорія часу та простору в американських поетичних текстах 20 століття.
33. Лінгвостилістичні особливості оповідань С. Моема.
34. Метафоричне переосмислення реальності в англомовних поетичних текстах.
35. Стилістичне використання зниженої лексики у творі Дж. Дж. Селінджера «Над прірвою в житі».
36. Засоби вираження інтертекстуальності у художній прозі 20 століття.

**11. Методичні рекомендації та розробки викладача.**

*Поради з планування та організації часу,*

*необхідного для вивчення навчальної дисципліни*

Самостійна робота студента є основним засобом оволодіння навчальним матеріалом у час, вільний від обов’язкових навчальних занять. Зміст самостійної роботи при вивченні дисципліни «Інтерпретація тексту художнього твору ( іноземними мовами)» визначається навчальною програмою дисципліни, завданнями та вказівками викладача, даними методичними вказівками.

Кількість годин для самостійного вивчення дисципліни складає 70% від загального навантаження, тому саме самостійна робота студентів є основним засобом оволодіння навчальним матеріалом дисципліни у час, вільний від аудиторних занять. Головною метою самостійної роботи є закріплення, розширення та поглиблення набутих у процесі аудиторної роботи знань, вмінь та навичок, а також самостійне вивчення і засвоєння нового матеріалу під керівництвом викладача, але без його безпосередньої участі.

 Забезпечується самостійна робота студента системою навчально- методичних засобів, передбачених для вивчення дисципліни: підручники, навчальні та методичні посібники, конспект лекцій викладача, методичні вказівки для виконання практичних занять тощо.

**Самостійна робота студентів під час вивчення навчальної дисципліни «Інтерпретація тексту художнього твору ( іноземними мовами)»** **включає такі форми:**

* + 1. Самостійне опрацювання лекційного матеріалу.
		2. Виконання індивідуальних творчо-дослідницьких завдань.
		3. Конспектування першоджерел з певною дидактичною настановою. (
		4. Укладання текстів за вказаними параметрами
		5. Розробка конспектів уроків для основної школи з лінгвістики тексту, формулювання визначень, опорних схем.
		6. Виконання завдань, спрямованих на встановлення міжпредметних зв’язків
		7. Робота з інтернет-ресурсами (Чи погоджуєтеся ви з визначенням тексту, поданим у «Вікіпедії» (http://www.wikipedia.org.)? ω Чи погоджуєтеся ви з визначенням дискурсу, яке подане в інтернет-енциклопедії:<http://www.wikipedia.org.)>?;
		8. Пошукова робота.
		9. Мовні спостереження.
		10. Самостійна робота зі словниками, конструювання понять, доповнення класифікацій.
		11. Здійснення цілісного лінгвістичного аналізу тексту за поданою схемою. Ідея СРС з лінгвістичного аналізу тексту полягає у тому, щоб навчити студента вчитися самостійно. Викладач у цьому разі виконує роль консультанта. Індивідуальні навчально-дослідні завдання (ІНДЗ) – це різновид позааудиторної індивідуальної роботи студента з лінгвістичного аналізу тексту дослідницького характеру, який використовується під час опанування студентом курсу і входить до складників модульного контролю. На першому занятті студентам пропонуються на вибір ІНДЗ, які виконуються упродовж семестру і подаються викладачеві на перевірку у письмовій формі за два тижні до заліково-екзаменаційної сесії. Передбачений також усний захист ІНДЗ. Орієнтовна тематика ІНДЗ може бути такою: 1) Своєрідність часткового етнолінгвістичного аналізу тексту; 2) Види адресатів у публіцистичних текстах; 3) Функціональні вияви заголовків у рекламних текстах;
		4) Фактуальна, підтекстова й концептуальна інформація в художньому тексті; 5) Специфіка часткового психолінгвістичного аналізу тексту; 6) Текст, підтекст, контекст: порівняльна характеристика; 7) Лінгвовізуальні (креолізовані) тексти та їх специфіка; 8) Мовна реалізація категорії часу у публіцистичному тексті; 9) Мовне вираження категорії інтертекстуальності у тексті тощо.
		12. **Підготовка рефератів, доповідей презентацій за програмою дисципліни.**

**Теми рефератів**

**Оцінювання результатів проводиться за такими критеріями:**

**“відмінно” (5 – А)** відповідає виявленню всебічного системного і глибокого знання програмного матеріалу; засвоєння основної та додаткової літератури; чітке володіння понятійним апаратом, методами, методиками та інструментами, передбаченими програмою дисципліни; вміння використовувати їх для вирішення як типових, так і нетипових практичних ситуацій; виявлення творчих здібностей в розумінні, викладі і використанні навчально-програмного матеріалу;

 **“добре” (4 – В, С)** відповідає виявленню знань основного програмного матеріалу; засвоєння інформації в основному з лекційного курсу; володіння необхідними методами, методиками та інструментами, передбаченими програмою; вміння використовувати їх для вирішення типових ситуацій, допускаючи незначні помилки;

 **“задовільно” (3 – D, E)** відповідає виявленню значних прогалин в знаннях основного програмного матеріалу; володіння окремими поняттями, методиками та інструментами, допускаючи при їх використанні принципові помилки;

 **“незадовільно” (2 – F, FX)** відповідає відсутності знань програмного матеріалу навіть в лекційному обсязі, не володіння методами, методиками та інструментами, передбаченими програмою.

Практичні та індивідуальні завдання з дисципліни виконуються студентами протягом семестру згідно програми курсу з метою закріплення теоретичних знань. Викладачем, який веде практичні заняття, здійснюється поточний контроль виконання практичних та індивідуальних завдань шляхом перевірки наявності виконаних завдань та індивідуальної співбесіди із студентом по кожному завданню. Кожне завдання оцінюється окремо у відповідності із встановленими критеріями оцінки.

Одним з видів самостійної роботи для студентів під час вивчення дисципліни є виконання індивідуальних завдань. Завдання оформлюються в окремому зошиті або на стандартних аркушах паперу, скріплених у папку. Вимоги до оформлення – аналогічні вимогам до оформлення реферату. Кожне завдання повинно мати назву, відповідні пояснення. Завдання подаються в систематизованому, охайному вигляді. Самостійна робота студента над засвоєнням навчального матеріалу може виконуватися у бібліотеці вищого навчального закладу або в домашніх умовах.

***Опис послідовності дій студента під час***

***засвоєння змісту навчальної дисципліни***

З самого початку вивчення дисципліни «Інтерпретація тексту художнього твору (іноземними мовами)» студент повинен бути ознайомлений як з програмою дисципліни і формами організації навчання, так і зі структурою, змістом та обсягом кожного з її навчальних модулів, а також з усіма видами контролю та оцінювання навчальної роботи.

Вивчення студентом навчальної дисципліни відбувається шляхом послідовного і ґрунтовного опрацювання навчальних модулів. Змістовий модуль – це відносно окремий самостійний блок, який логічно об’єднує кілька навчальних елементів дисципліни за змістом та взаємозв’язками. Тематичний план дисципліни складається з двох змістових модулів.

***Рекомендації щодо використання матеріалів НМК***

Зміст вивчення дисципліни «Інтерпретація тексту художнього твору ( іноземними мовами)» визначено її робочою програмою. Інформативну частину навчання складають навчальні посібники, розроблені викладачами кафедри, конспекти лекцій у паперовій та електронній формі, план, зміст та методичні вказівки до проведення практичних занять, методичні вказівки до виконання контрольних робіт, перелік рекомендованої до вивчення літератури.

У методичних вказівках для проведення практичних занять з дисципліни міститься план занять та перелік питань, які підлягають розгляду за кожною темою, з посиланнями на додаткові навчально-методичні матеріали, які дозволяють вивчити їх глибше. Окрім цього у даних методичних вказівках можна ознайомитися з питаннями, що виносяться на обговорення, та списком літератури, необхідної для цілеспрямованої роботи студента при підготовці до заняття, умовами завдань, які розглядаються на практичних заняттях.

***Рекомендації щодо роботи з літературою***

При опрацюванні матеріалу потрібно дотримуватись таких правил:

- зосередитися на тому, що читаєш;

- виділити головну думку автора;

- виділити основні питання тексту від другорядних;

- зрозуміти думку автора чітко і ясно, що допоможе виробити власну думку;

- уявити ясно те, що читаєш.

У процесі роботи над темою тлумачення незнайомих слів і спеціальних термінів слід знаходити у фаховій літературі, словниках.

Після прочитання тексту необхідно:

- усвідомити зв’язок між теоретичними положеннями і практикою.

- закріпити прочитане у свідомості.

- пов’язати нові знання з попередніми у даній галузі.

- перейти до заключного етапу засвоєння і опрацювання – записам.

Записи необхідно починати з назви теми та посібника, прізвища автора, року видання та назви видавництва. Якщо це журнал, то рік і номер видання, заголовок статті. Після чого скласти план, тобто короткий перелік основних питань тексту в логічній послідовності теми.

Складання плану, або тез логічно закінченого за змістом уривка тексту, сприяє кращому його розумінню. План може бути простий або розгорнутий, тобто більш поглиблений, особливо при опрацюванні додаткової літератури за даною темою. Записи необхідно вести розбірливо і чітко. Вони можуть бути короткі або розгорнуті залежно від рівня знань студента, багатства його літературної і професійної лексики, навичок самостійної роботи з книгою.

Для зручності користування записами необхідно залишати поля для заміток і вільні рядки для доповнень. Записи не повинні бути одноманітними. В них необхідно виділяти важливі місця, головні слова, які акцентуються різним шрифтом або різним кольором шрифтів, підкреслюванням, замітками на полях, рамками, стовпчиками тощо. Записи можуть бути у вигляді конспекту, простих або розгорнутих тез, цитат, виписок, систематизованих таблиць, графіків, діаграм, схем.

Після вивчення літературних джерел доцільно детально ознайомитися з нормативними документами, які регламентують певне питання методики та організації аудиту або аудиторської діяльності.

***Поради з підготовки до поточного та підсумкового контролю***

Контрольні заходи включають поточний і підсумковий контроль знань студентів. Поточний контроль є органічною частиною навчального процесу і проводиться під час лекцій та практичних занять.

Форми поточного контролю:

- усна співбесіда за матеріалами розглянутої теми на початку практичного заняття з оцінкою відповідей студентів;

- письмове фронтальне опитування студентів на початку чи в кінці практичного заняття.

- перевірка домашніх завдань;

- тестова перевірка знань студентів;

- модульний контроль;

- інші форми.

Теми самостійної роботи входять у модуль, який контролюються після закінчення логічно завершеної частини лекцій та інших видів занять з дисципліни та їх результати враховуються при виставленні підсумкової оцінки.

***Список рекомендованої літератури***

**Рекомендована література**

**Базова**

1. Арнольд І.В., Д'яконова Н.Я. Аналітичне читання (англійська проза 18-19 століть): Навчальний посібник. - Л.: Просвещение, 1967. - 363с.
2. Гарская Л.В. Текст як об'єкт інтерпретації: Навчальний посібник. - Воронеж: ВДПУ, 1996. - 65с.
Список додаткової літератури
1. Кухаренко В.А. Практикум з інтерпретації тексту: Навчальний посібник. - М.: Просвещение, 1987. - 176с.
2. Кухаренко В.А. Інтерпретація тексту: Навчальний посібник. - М.: Просвещение, 1988. - 192с.

**Допоміжна**3. Пелевіна Н.Ф. Стилістичний аналіз художнього тексту. - Л.: Просвещение, 1980. - 269с.

4. Шарова Н.А. Лінгвістичний аналіз художнього тексту: Навчальний посібник. - Воронеж: ВДУ, 1983. - 116с.

5. Zintz, Miles V., and Maggart, Zelda R. The Reading Process: The Teacher and the Learner. - 5th ed. - Dubuque, Iowa: Wm.C.Brown Publishers, 1989. - P.53-63, 169-405.

**12. Інформаційні ресурси**

1. <http://moodle.mnu.mk.ua/course/category.php?id=167>
2. Advanced Book Search – Google Books [Electronic resource]. – Mode of access: books.google.com/advanced\_book\_search
3. The Online Book Page [Electronic resource]. – Mode of access: onlinebooks.library.upenn.edu
4. Teachers TV [Electronic resource]. – Mode of access: www.teachers.tv

**12. Методичні матеріали, що забезпечують самостійну роботу студентів.**

*Методичні рекомендації щодо організації самостійної роботи студентів*

1) Підготовка до практичних занять вимагає самостійного поглибленого вивчення теоретичних питань, аналізу і синтезу навчально-методичних матеріалів з підготовкою виступу (презентації) на практичних заняттях підготовлених матеріалів з викладом теоретичних положень та ілюстрацією прикладів;

2) Поглиблене вивчення теми передбачає індивідуальне дослідження актуальних проблем методики навчання іноземної мови з вивченням наукових джерел і викладом в формі доповіді / реферату (рекомендується в якості альтернативної форми підсумкового контролю);

3) Практичні завдання вимагають попередньої самостійної підготовки студентів, аналізу фрагментів уроків на різних ступенях навчання з подальшим обговоренням на практичних заняттях;

4) Самостійна підготовка фрагментів уроків або плану-конспекту урока передбачає творчий пошук, аналіз теоретичної літератури і шкільних підручників.

**Самостійна робота 1**

1.Самостійне опрацювання лекційного матеріалу:Типи текстів за їх стильовою належністю.

2.Виконання індивідуальних творчо-дослідницьких завдань: Як співвідносяться поняття «цілісність тексту» і «завершеність тексту»?

3. Робота з інтернет-ресурсами: Чи погоджуєтеся ви з визначенням тексту, поданим у «Вікіпедії» (http://www.wikipedia.org.)?

**Самостійна робота 2**

1.Самостійне опрацювання лекційного матеріалу: Членування тексту на абзаци.

2.Виконання індивідуальних творчо-дослідницьких завдань: Чи є специфіка зв’язності у так званих гіпертекстах (енциклопедіях, мережі інтернет)?

3. Робота з інтернет-ресурсами: Чи погоджуєтеся ви з визначенням дискурсу, яке подане в інтернет-енциклопедії:<http://www.wikipedia.org.)>?;

**Самостійна робота 3**

1.Самостійне опрацювання лекційного матеріалу: Складне синтаксичне ціле (ССЦ) як одиниця тексту.

2.Виконання індивідуальних творчо-дослідницьких завдань: Як співвідносяться поняття «зміст» і «тема» тексту.

3.Пошукова робота: Доберіть з газет і журналів, художньої літератури текст-опис. Випишіть назву описуваного предмета (явища природи, людини і под.), і прикметники, які характеризують цей предмет.

**Самостійна робота 4**

1.Самостійне опрацювання лекційного матеріалу: Групи текстів за формою репрезентації).

2.Виконання індивідуальних творчо-дослідницьких завдань: Як піввідносяться поняття «текст у тексті» і цитата?).

3.Пошукова робота: Доберіть з газет і журналів текст-розповідь. Визначте тему тексту. Випишіть слова, які є символами тексту.

**Самостійна робота 5**

1.Конспектування першоджерел з установою: Випишіть основні положення (тези) наукової статті «Проблеми тексту в лінгвістиці, філології та інших гуманітарних науках» відомого російського дослідника Михайла Бахтіна (Бахтін М. Проблема тексту в лінгвістиці, філології та інших гуманітарних науках // Слово. Знак. Дискурс. Антологія світової літературно-критичної думки ХХ ст. – Львів:
ЛітОпис, 1996. – С. 318-324).

2.Укладання текстів за вказаними параметрами: Складіть опис квітки спочатку у науковому, потім у художньому стилях.

3.Мовні спостереження: Чи завжди збігається джерело інформації й автор тексту?

**Самостійна робота 6**

1.Конспектування першоджерел з установою: Чи погоджуєтеся ви з автором? Складіть порівняльну таблицю основних відмінностей між текстом і твором, спираючись на наукову статтю французького дослідника Ролана Барта (Барт Р. Від твору до тексту // Слово. Знак. Дискурс. Антологія світової літературно-критичної думки ХХ ст. – Львів: ЛітОпис, 1996. – С. 378 — 385). Спробуйте доповнити цей перелік відмінностей).

2.Укладання текстів за вказаними параметрами: Напишіть про одну і ту ж подію у формі розповіді й у формі повідомлення.

3.Мовні спостереження: може вважатися текстом одне висловлення? Чому?

**Самостійна робота 7**

1.Укладання текстів за вказаними параметрами: Напишіть текст-міркування на будь-яку тему спочатку в науковому, а потім у публіцистичному стилі.

2. Розробка конспектів уроків для основної школи з лінгвістики тексту, формулювання визначень, опорних схем: Використовуючи книгу Мельничайка В.Я. (Уроки рідної мови. Лінгвістика тексту. 9 клас. – Тернопіль: Навчальна книга – Богдан, 2002. – 23 с.), а також інтернет-ресурси: <http://www.ostriv.in.ua>., http://www.ukrlit.vn.ua, http://www.ukr-in-school.edu-ua.net, запропонуйте власну программу (перелік тем) вивчення основ лінгвістики тексту у загальноосвітній середній школі.

3.Мовні спостереження: Чи може текст бути змодельованим однією текстовою категорією?).

**Самостійна робота 8**

* + - 1. Розробка конспектів уроків для основної школи з лінгвістики тексту, формулювання визначень, опорних схем: Запропонуйте кілька завдань для школярів на використання методу лінгвістичного експерименту з текстом.

2.Виконання завдань, спрямованих на встановлення міжпредметних зв’язків: У якому аспекті вивчається текст іншими філологічними науками: семіотикою, лінгвістикою тексту, літературознавством, текстологією, герменевтикою, феноменологією, когнітивною лінгвістикою, лінгвістичною прагматикою, соціолінгвістикою? Що у цих підходах спільного, а що відмінного? Як розрізнити поняття «текст» і «твір»? Чи є тотожними поняття «художній текст» і «художній твір»?).

3.Самостійна робота зі словниками, конструювання понять, доповнення класифікацій: Випишіть з тлумачного англійського словника значення слів «аналіз», «лінгвістичний» і «текст». Самостійно сформулюйте поняття лінгвістичного аналізу тексту.

**Самостійна робота 9**

* + - * 1. Розробка конспектів уроків для основної школи з лінгвістики тексту, формулювання визначень, опорних схем: Запропонуйте власне визначення тексту, адаптоване для дітей загальноосвітньої середньої школи. Додайте до нього опорну схему).

2.Виконання завдань, спрямованих на встановлення міжпредметних зв’язків: Як розрізнити поняття «текст» і «твір»? Чи є тотожними поняття «художній текст» і «художній твір»?).

3.Самостійна робота зі словниками, конструювання понять, доповнення класифікацій: ω Уявіть собі, що вам необхідно метафорично окреслити поняття «текст», який образ ви б запропонували? Чи погоджуєтеся ви з визначенням тексту як «лінгвістичного всесвіту» (В. Звегінцев)? Обґрунтуйте свою відповідь. Доповніть класифікацію заголовків, подану у підрозділі).

**Самостійна робота 10**

1.Здійснення цілісного лінгвістичного аналізу тексту за поданою схемою: 1) визначте тип тексту; 2) вкажіть на мовні засоби вираження цілісності тексту; 3) як виражається у тексті категорія членованості? 4) дайте характеристику інтегрування тексту графічними засобами; 5) вкажіть на мовну своєрідністьінтегрування тексту фонетичними засобами; 6) визначте специфіку інтегрування тексту на лексичному рівні; 7) охарактеризуйте текст на морфологічному рівні; 8) проаналізуйте текст з на синтаксичному рівні; 9) охарактеризуйте категорію зв’язності у тексті; 10) у чому полягає мовна своєрідність категорії інформативності тексту? 11) як виражаються у тексті категорії адресантності й адресатності? 12) у чому полягає специфіка текстового континууму? 13) яку роль відіграє інтертекстуальність аналізованого вами тексту? 14) визначте логічну і мовну домінанти тексту; 15) зробіть висновок про доцільність мовних засобів, які несуть
основне смислове і виразове навантаження, сприяють точній і дійовій передачі теми та концепції тексту.

**Самостійна робота 11**

**Підготуйте реферат, доповідь або презентацію на тему:**

1. Іронія як вираження авторської модальності в поезії 20 століття.

2. Роль аутодіалога в художньому творі.

3. Підтекст у художньому творі та засоби його вираження.

4. Функціонування антропонімів у поетичних текстах.

**Самостійна робота 12**

**Підготуйте реферат, доповідь або презентацію на тему:**

5. Категорія часу та простору в американських поетичних текстах 20 століття.

6. Лінгвостилістичні особливості оповідань С. Моема.

7. Метафоричне переосмислення реальності в англомовних поетичних текстах.

8. Стилістичне використання зниженої лексики у творі Дж. Дж. Селінджера «Над прірвою в житі».

9. Засоби вираження інтертекстуальності у художній прозі 20 століття.

**13. Глосарій основних термінів і понять**

**-A-**

***allegory***

"In literature, an extended metaphor in which characters, objects, incidents, and descriptions carry one or more sets of fully developed meanings in addition to the apparent and literal ones. John Bunyan's *Pilgrim's Progress* , for example, is apparently about a man named Christian who leaves his home and journeys to the Heavenly City. However, it is clear that Christian stands for any Christian man and that the incidents of his journey represent the temptations and trials that beset any Christian man throughout his life on earth».

***alternative history***

alternate term: *alternate history*

“A species of fiction – also called allohistory – in which much depends on some major reversal of known geography or history”.

Examples: novels in which Germany won World War II.

***anticlimax***

"An arrangement of details such that the lesser appears at the point where something greater is expected". The term may also refer to a resolution that does not deserve all the build-up it has received.

***antihero***

"A protagonist who lacks traditional heroic virtues and noble qualities and is sometimes inept, cowardly, stupid, or dishonest, yet sensitive".

"A protagonist of a modern play or novel who has the converse of most of the traditional attributes of the hero. This hero is graceless, inept, sometimes stupid, sometimes dishonest".

***archetype***

"Generally, a prototype or original pattern or a paradigm or abstract idea of a class of things that represents the typical and essential elements shared by all varieties of that class. In literature, myth, folklore, and religion, the term can be applied to images, themes, symbols, ideas, characters, and situations that appeal to our unconscious racial memory. T.S. Eliot explains this memory as civilized man's 'pre-logical mentality'…Archetypes can be primitive and universal and consist of general themes like birth, death, coming of age, love, guilt, redemption, conflict between free will and destiny, rivalry between members of the family, fertility rites; of characters like the hero rebel, the wanderer, the devil, the buffoon; and of creatures like the lion, serpent, or eagle”.

**-B-**

***bathos***

"A figure of speech which descends from the sublime to the ridiculous in an attempt to create a grandiose or pathetic effect. The term describes an unintentional anticlimax".

***Bildungsroman***

“A type of novel, common in German literature, which treats the personal development of a single individual, usually in youth”.

***black humor***

alternate terms: *black comedy, dark humor, dark comedy*

"A substantial aspect of …much modern fiction. The term describes sardonically humorous effects derived from mordant wit and morbid or grotesque situations that deal with anxiety, suffering, or death”.

***“bookends”***

A [narrative structure](http://www.notesinthemargin.org/glossary.html#narration#narration) that sandwiches a large central section (which usually makes up the bulk of the work) between two smaller sections that introduce and conclude the work. The two smaller sections thus stand on both sides of the main narrative, like a set of bookends propping up a row of books on a shelf. Authors may choose this type of structure for two reasons:

1. to provide another perspective on the action. The narrator of the two bookend sections is often different from the narrator of the main section. This technique therefore offers another person’s perception of the events and their significance, or another character’s comments about the main narrator. Sometimes the narrator of the bookend sections offers information that the main narrator does not or could not know but that the reader needs to understand the full significance of the story.
2. to indicate the passage of time. Many authors use this narrative structure to present a main narrative that occurred in the past; the bookend sections then provide a current comment on the main story, for example a person describing a diary written by an ancestor found in an old trunk.

Sometimes the bookend structure serves both of these purposes. For example, an adult may provide a current commentary on a main narrative written from his point of view as a child.

**-C-**

***caper***

"The subgenre in which the narrative interest is centered on a person or a group of people attempting to steal something, break in somewhere, or otherwise interfere with a seemingly impregnable stronghold has become known as a caper. There are comic capers and serious capers.

***characterization***
alternate term: *character development*

"The creation of imaginary persons so that they seem lifelike.

"There are three fundamental methods of *characterization* : (1) the explicit presentation by the author of the character through direct exposition, either in an introductory block or more often piecemeal throughout the work, illustrated by action; (2) the presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader can deduce the attributes of the actor from the actions; and (3) the representation from within a character, without comment by the author, of the impact of actions and emotions on the character's inner self.

"Regardless of the method by which a character is presented, the author may concentrate on a dominant trait to the exclusion of other aspects of personality, or the author may attempt to present a fully rounded creation. If the presentation of a single dominant trait is carried to an extreme, not a believable character but a caricature will result…On the other hand, the author may present so convincing a congeries of personality traits that a complex rather than a simple character emerges; such a character is three-dimensional or, in E.M. Forster's term, 'round'…

"Furthermore, a character may be either static or dynamic. A static character is one who changes little if at all. Things happen *to* such a character without things happening *within* …A dynamic character, on the other hand, is one who is modified by actions and experiences, and one objective of the work in which the character appears is to reveal the consequences of these actions".

***climax***

"A rhetorical term for a rising order of importance in the ideas expressed…In large compositions—the essay, the short story, the drama, or the novel—the *climax* is the point of highest interest, whereat the reader makes the greatest emotional response. In dramatic structure *climax* designates the turning point in the action, the crisis at which the rising action reverses and becomes the falling action".

Also see: [*anticlimax*](http://www.notesinthemargin.org/glossary.html#anticlimax#anticlimax).

***coherence***

"A principle demanding that the parts of any composition be so arranged that the meaning of the whole may be immediately clear and intelligible. Words, phrases, clauses within the sentence; and sentences, paragraphs, and chapters in larger pieces of writing are the units that, by their progressive and logical arrangement, make for coherence or, contrariwise, by illogical arrangement, result in incoherence. Literature has no need, however, of unilateral coherence in all its particulars. Occasional incoherence—or even unsuitable coherence—may perfectly register uncertainty, anxiety, terror, confusion, illness, or other common states".

***conflict***

"The struggle that grows out of the interplay of two opposing forces. *Conflict* provides interest, suspense, and tension. At least one of the opposing forces is customarily a person. This person, usually the protagonist, may be involved in *conflicts* of four different kinds: (1) a struggle against nature…(2) a struggle against another person, usually the antagonist…(3) a struggle against society…or (4) a struggle for mastery by two elements within the person…Seldom do we find a simple, single *conflict*, but rather a complex one partaking of two or even all of the preceding elements… *Conflict* implies not only the struggle of a protagonist against someone or something, but also the existence of some motivation for the *conflict* or some goal to be achieved thereby. *Conflict* is the raw material out of which plot is constructed".

Also see: [*plot*](http://www.notesinthemargin.org/glossary.html#plot#plot).

***cozy***
alternate term: *English drawing-room mystery*

This type of mystery characteristically involves a group of people brought together, usually in a large house, for a specific purpose. When one member of the group turns up dead, all the others immediately are suspects and become suspicious of each other. The detective, frequently an amateur sleuth, deduces the murderer's identity through shrewd observation of the participants. The story often ends with all participants gathered in the drawing room; the sleuth examines in turn each one's motives for the murder, saving the guilty party for last.

In a cozy, the unpleasant business of the murder usually occurs "off stage." Someone discovers a corpse, but readers are spared the details of how the killing and death occur.

"This term describes the underlying attitude behind a certain type of mystery story. Although it is frequently treated as the opposite of hard-boiled, that impression is inaccurate. The proper antonym of cozy is [noir](http://www.notesinthemargin.org/glossary.html#noir#noir) . A cozy supposes a benign universe: These murders we have before us are unsettling, but once we figure out who the killer is, we can get back to living our decent and pleasant live.

**-D-**

***dénouement***

"Literally, 'unknotting.' The final unraveling of a plot; the solution of a mystery; an explanation or outcome. *Dénouement* implies an ingenious untying of the knot of an intrigue, involving not only a satisfactory outcome of the main situation but an explanation of all the secrets and misunderstandings connected with the plot complication".

**-E-**

***Edgar Awards***

"…the Edgar Allan Poe Awards, named for the inventor of the detective story, are given by the Mystery Writers of America (MWA) to honor outstanding achievements in mystery writing".

***epistolary novel***

“A novel told as a series of letters written by one or more of the characters. [. . .] One of the earliest types of the novel, it offered readers an immediate entry into the world of the characters through the inherently social medium of correspondence. [. . .] Contemporary use is rare, perhaps related to the waning of letter-writing as a social phenomenon”.

***existentialism***

"A 20th-century movement in philosophy…All existentialists are concerned with ontology, the study of being. The point of departure is human consciousness and mental processes. In contrast to most previous philosophical systems, which maintain that an a priori essence precedes or transcends the individual existence of people or of objects, the existentialists conclude that existence precedes essence. The significance of this for human beings is that the concept that one has an essential self is shown to be an illusion. A man's self is nothing except what he has become; at any given moment, it is the sum of the life he has shaped until then. The 'nothing' he begins with is thus the source of man's freedom, for at each moment it is man's will that can choose how to act or not to act. However, each such decision affects the future doubly: a man is or should be responsible for the consequences of his actions; and each action necessarily excludes the other potential actions for that moment, and their consequences, and thus at least partially limits the potentialities for future actions.

"By what standards, then, should a person make decisions? The mind cannot discern any meaning for this existence in the universe; when a person abandons his illusions, he finds himself horrified by the absurdity of the human condition…a person must create a human morality in the absence of any known predetermined absolute values".

***exposition***

"…the introductory material that creates the tone, gives the setting, introduces the characters, and supplies other facts necessary to understanding" a work of literature.

**-F-**

***flashback***

"A device by which a work presents material that occurred prior to the opening scene of the work. Various methods may be used, among them recollections of characters, narration by the characters, dream sequences, and reveries"

***foreshadowing***

“The presentation of material in a work in such a way that later events are prepared for. [. . .] the purpose of foreshadowing is to prepare the reader or viewer for action to come”.

**-G-**

***genre***

“Used to designate the types or categories into which literary works are grouped according to form, technique, or, sometimes, subject matter. The French term means “kind,” “genus,” or “type.” The traditional *genres* include tragedy, comedy, epic, lyric, and pastoral. Today a division of literature into genres would also include novel, short story, essay, television play, and motion picture scenario. [. . .] Critics today frequently regard genre distinctions as useful descriptive devices but rather arbitrary ones. *Genre* boundaries have been much subject to flux and blur in recent times, and it is almost the rule that a successful work will combine genres in some original way”.

The related term *genre fiction* refers to several types of popular fiction such as thrillers, westerns, mysteries, romance novels, and science fiction. Each type has its own set of standard characteristics that most novels of the type exhibit. *Genre fiction* is often used pejoratively to mean something like “mere genre fiction,” which refers to a formulaic novel that rigidly follows the conventions of its type and exhibits little creativity.

***gothic***
alternate terms: *gothic novel*, *gothic narrative*

A type of fiction that arose in the 18th century. “It was characterized by horror, violence, supernatural effects, and medieval elements, usually set against a background of gothic architecture, especially a gloomy and isolated castle” ( [Source](http://www.notesinthemargin.org/glossary.html#sources#sources) : Benet’s, 417). In addition to the gloomy, isolated castle, other common gothic trappings include insanity (often in the form of a mad relative kept locked in a room in the castle), ghosts and spirits, and dramatic thunder-and-lightning storms.

**-H-**

***Hammett Prize***

This prize is awarded annually by the North American Branch of the International Association of Crime Writers for the best work, either fiction or nonfiction, of literary excellence in crime writing.

***hard-boiled***

"A type of 20th-century American crime story, which combined the style of realism with a subject of increasing interest: urban crime. Hard-boiled fiction gained a reputation for laconic, witty, and sometimes realistically crude dialogue; the graphic and objective depiction of violence; and the introduction of seedy, corrupt, and sordid settings».

***hero* or *heroine***

"The central character (masculine or feminine) in a work. The character who is the focus of interest".

A hero traditionally has positive qualities such as high ethical standards, commitment to duty, perseverance, and courage. An antihero possesses negative qualities such as cowardice and dishonesty. *Protagonist* is a neutral term denoting simply the main character of a work.

**-I-**

***irony***

"In rhetoric, a deliberate dissembling for effect or to intensify meaning. In the most general sense, two categories of irony can be identified: verbal irony, in which it is plain that the speaker means the opposite of what he says, and circumstantial, or situational, irony, in which there is a discrepancy between what might reasonably be expected and what actually occurs—between the appearance of a situation and its reality. One of the most common forms of verbal irony is the use of praise when a slur is intended…Tragic irony results from a perception of the intensity of human striving and the indifference of the universe…In dramatic irony, a speaker may utter words that have a hidden meaning intelligible to the audience but of which he himself is unaware…"

**-M-**

***magical realism***

alternate term: *magic realism*

"A worldwide twentieth-century tendency in the graphic and literary arts, especially painting and prose fiction. The frame or surface of the work may be conventionally realistic, but contrasting elements—such as the supernatural, myth, dream, fantasy—invade the realism and change the whole basis of the art".

A term introduced by the Cuban novelist Alejo Carpentier, who "saw in magic realism the capacity to enrich our idea of what is 'real' by incorporating all dimensions of the imagination, particularly as expressed in magic, myth, and religion".

***melodrama***

"A work, usually a play, based on a romantic plot and developed sensationally, with little regard for motivation and with an excessive appeal to the emotions of the audience. The object is to keep the audience thrilled by the arousal anyhow of strong feelings of pity, horror, or joy. Poetic justice is superficially secured, the characters (either very good or very bad) being rewarded or punished according to their deeds. Though typically a *melodrama* has a happy ending, tragedies that use much of the same technique are sometimes referred to as melodramatic".

***motif (motive)***

"In literature, recurrent images, words, objects, phrases, or actions that tend to unify the work are called *motives*".

**-N-**

***narration***

"…its purpose is to recount events…There are two forms: *simple narrative* , which recites events chronologically, as in a newspaper account; and narrative with plot, which is less often chronological and more often arranged according to a principle determined by the nature of the plot and the type of story intended".

Also see: [*plot*](http://www.notesinthemargin.org/glossary.html#plot#plot).

***narrative structure***

See [*narration*](http://www.notesinthemargin.org/glossary.html#narration#narration).

***narrator***

"Anyone who recounts a narrative. In fiction the term is used for the ostensible author or teller of a story. In fiction presented in the first person, the 'I' who tells the story is the *narrator*; the *narrator* may be in any of various relations to the events described, ranging from being their center (the protagonist) through various degrees of importance (minor characters) to being merely a witness. In fiction told from an omniscient point of view, the author acts self-consciously as *narrator*, recounting the story and freely commenting on it. A *narrator* is always present, at least by implication, in any work, even a story in which a self-effacing author relates events with apparent objectivity. A *narrator* may be reliable or unreliable. If the *narrator* is reliable, the reader accepts without serious question the statements of fact and judgment. If the *narrator* is unreliable, the reader questions or seeks to qualify the statements of fact and judgment".

Also see: [*point of view*](http://www.notesinthemargin.org/glossary.html#pov#pov).

***New Criticism***

“A movement in 20th-century American literary criticism […]. The New Critics were united in their emphasis on dealing with the text directly; they insisted that a work of art be considered as an autonomous whole, without regard to biographical, cultural, or social speculations”.

New Criticism arose from the writings of T.S. Eliot and Ezra Pound. Chief among the New Critics were John Crowe Ransom, whose 1941 book *The New Criticism* gave the movement its name; Allen Tate, R.P. Blackmur; Cleanth Brooks; Robert Penn Warren; Kenneth Burke; and Yvor Winter.

***noir***

"The term was coined by postwar French film critics as *film noir* (black film) to describe the sort of movie characterized by dark photography and a despairing, doom-laden sense of life. Scholars of the mystery story found it convenient to use the term for work that shared the same attitude…Typical themes in noir work include obsessive love (or hate, or both), amnesia, illness, betrayal, and man-as-the-plaything of fate".

***novel of manners***

A novel dominated by social customs, manners, conventions, and habits of a definite social class. In the true *novel of manners* the mores of a specific group, described in detail and with great accuracy, become powerful controls over characters. The *novel of manners* is often, although by no means always, satiric”

**-P-**

***parody***

"In literature, a comic or satirical imitation of a piece of writing, exaggerating its style and content, and playing especially on any weakness in structure or meaning of the original".

***pathetic fallacy***

“. . . the tendency to credit nature with human emotions. In a larger sense the pathetic fallacy is  any false emotionalism resulting in a too impassioned description of nature. It is the carrying over to inanimate objects of the moods and passions of a human being”.

***pathos***

"The quality in art or literature that evokes sympathy, tenderness, or sorrow in the viewer or reader".

"…in common usage it describes an acquiescent or relatively helpless suffering or the sorrow occasioned by unmerited grief, as opposed to the stoic grandeur and awful justice of the tragic hero".

***plot***

"The minimal definition of plot is 'pattern.' Only slightly less simple is 'pattern of events.' *Plot* is an intellectual formulation about the relations among the incidents and is, therefore, a guiding principle for the author and an ordering control for the reader.

"Because the *plot* consists of characters performing actions in incidents that comprise a 'single, whole, and complete' action, this relation involves conflict between opposing forces…Without conflict, *plot* hardly exists…These forces may be physical (or external), or they may be spiritual (or internal); but they must in any case afford an opposition. The struggle between the forces, moreover, comes to a head in one incident—the crisis—that forms the turning point and usually marks the moment of greatest suspense".

***point of view***

"The vantage point from which an author presents a story. If the author serves as a seemingly all-knowing maker, the *point of view* is called omniscient. At the other extreme, a character in the story—major, minor, or marginal—may tell the story as he or she experienced it. Such a character is usually called a first-person narrator; if the character does not comprehend the implications of what is told, the character is called a naïve narrator. The author may tell the story in the third person and yet present it as it is seen and understood by a single character, restricting information to what that character sees, hears, feels, and thinks; such a *point of view* is said to be limited…If the author never speaks in his or her own person and does not obviously intrude, the author is said to be self-effacing. In extended works, authors frequently employ several methods".

***“pomo”***

[**Postmodernism**](http://www.notesinthemargin.org/glossary.html#postmod#postmod)

*postmodernism*

“Despite persistent disagreement regarding its definition, the term ‘postmodernism’ was accepted by the mid-1970s as a comprehensive sociocultural paradigm…Reacting against the traditional master narratives that projected an orderly and coherent universe, the postmodern writers have chosen narrative openness over closure, fiction over truth, and fragmentation over unity and coherence”.

Cultural and literary postmodernism, which began in the 1960s, is “a tentative grouping of ideas, stylistic traits, and thematic preoccupations that set the last four decades apart from earlier eras” (x). “In postmodern fiction, World War II, the Holocaust, Hiroshima, and the atom bomb appear often as metaphors for …[a] failure of reason, as historical markers to explore how we manage to live with… absolute contradiction, or simply as spectral presences that remind us that nuclear arsenals still exist, and that our lives remain charged and threatened by visions of apocalypse”.

Characteristics of postmodern fiction:

* “an assault upon traditional definitions of narrative…particularly those that created coherence or closure”
* the theme of the suburbanization of America, the decline of the city, and apocalyptic visions of the devastated city
* “fascination about how the public life of the nation intersects with the private lives of its citizens”
* “questioning of any belief system that claims universality or transcendence”
* the rise of the nonfiction novel, which “extends the experiments of the New Journalism and further undermines the distinctions between journalism and literature, fact and fiction”
* the creation of “ruptures, gaps, and ironies that continually remind the reader that an author is present” (1); this characteristic is particularly evident in the postmodern tendency to blend memoir and fiction to show “how individuals use fictional constructions to make order of real-life events”

***prequel***

"A sequel that is set at an earlier time than the work it follows".

***propaganda novel***

alternate term: *program novel*

"A novel dealing with a special social, political, economic, or moral issue or problem and possibly advocating a doctrinaire solution. If the propagandistic purpose dominates the work so as to dwarf or eclipse all other elements, such as plot and character, then the novel belongs to the realm of the didactic and probably cannot be understood or appreciated for its own sake as a work of art. It may be good propaganda and bad literature at the same time".

***protagonist***

"Originating in early Greek drama, the term was applied to the first actor and leader of the chorus. The antagonist was the second most important character and the other contender in the agon, the dispute or debate that formed part of a Greek tragedy. Protagonist is now used generally to denote the main character of a play or story and is sometimes used interchangeably with hero".

***"purple patch"***

"A piece of notably fine writing. Now and then authors in a strongly emotional passage will give free play to most of the stylistic tricks in their bag. They will write prose intensely colorful and more than usually rhythmic. When there is an unusual piling up of these devices in such a way as to suggest a self-conscious literary effort, the section is spoken of as a *purple patch*—a colorful passage standing out from the writing around it…Although sometimes used in a nonevaluative, descriptive sense, the term is more often employed derogatorily".

**-R-**

***reader-response criticism***

“This kind of criticism suggests that a piece of writing scarcely exists except as a text designed to be read; indeed, scarcely exists until somebody reads it. The reader-response approach does not so much analyze a reader’s responding apparatus as scrutinize those features of the text that shape and guide a reader’s reading.” This form of criticism postulates the “concept of a hypothetical reader different from any real reader—a hypothetical construct of norms and expectations that can be derived or projected or extrapolated from the work and that may even be said to inhere in the work. This hypothetical reader becomes, in effect, a part of the fiction itself.”.

***realism***

"…literature that attempts to depict life in an entirely objective manner. In English, realism may be said to have…become a definite literary trend in the 19th century. In America, realism became an important movement in the 1880s…" .

***red herring***

“An action, theme, or piece of information meant to lead a character or the reader astray. Mysteries often employ red herrings to complicate the plot and draw the reader’s attention away from the real solution, thus prolonging the pleasure of reading. The term derives from hunters’ use of the smoked fish to distract their dogs”.

***roman à clef***

“Literally, a novel with a key, or secret meaning. Such a work of fiction contains one or more characters and situations based upon actual persons and their lives”.

***romance***

“The term *romance* has had special meanings as a kind of fiction since the early years of the novel … In common usage, it refers to works with extravagant characters, remote and exotic places, highly exciting and heroic events, passionate love, or mysterious or supernatural experiences. In another and more sophisticated sense, *romance* refers to works relatively free of the more restrictive aspects of realistic verisimilitude … In America particularly, the romance has proved to be a serious, flexible, and successful medium for the exploration of philosophical ideas and attitudes, ranging through such differeing works as Hawthorne’s *The Scarlet Letter*, Melville’s *Moby-Dick* , Fitzgerald’s *The Great Gatsby*, Faulkner’s *Absalom, Absalom!* , and Warren’s *World Enough and Time* ”.

**-S-**

***satire***

A work of literature that aims to "expose human or institutional vices and in which a corrective is either implied or directly proposed".

"A work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity. Satirists attempt through laughter not so much to tear down as to inspire a remodeling".

***sentimentality***

"The effort to induce an emotional response disproportionate to the situation, and thus to substitute heightened and generally unthinking feeling for normal ethical and intellectual judgment".

***setting***

"The background against which action takes place. The elements making up a *setting* are: (1) the geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room; (2) the occupations and daily manner of living of the characters; (3) the time or period in which the action takes place, for example, epoch in history or season of the year; (4) the general environment of the characters, for example, religious, mental, moral, social, and emotional conditions".

***Southern gothic***

“A lurid or macabre writing style native to the American South. Since the middle of the 20th century, Southern writers have interpreted and illuminated the history and culture of the region through the conventions of the Gothic narrative (or Gothic novel), which at its best provides insight into the horrors institutionalized in societies and social conventions. Foremost among these authors are William Faulkner, Flannery O’Connor, Tennessee Williams, and Carson McCullers”

***speculative fiction***

A general term for types of fiction that deal with alternate realities (for example, science fiction, fantasy, and occult or horror fiction).

***stream of consciousness***

"A narrative technique developed toward the end of the 19th century, employed to evoke the psychic life of a character and depict subjective as well as objective reality…As a literary term, "stream of consciousness" generally refers to the presentation of a character's thoughts, feelings, reactions, etc., on an approximated preverbal level and with little or no direct comment or explanation by the author…In general, the term "stream of consciousness" is used as the description of mental life at the borderline of conscious thought and is characterized by the devices of association, reiteration of word- or symbol-motifs, apparent incoherence, and the reduction or elimination of normal syntax and punctuation to simulate the free flow of the character's mental processes…aspects of stream-of-consciousness techniques are evident in the work of most of the important writers to appear since the 1930s".

***symbol***

"A *symbol* is something that is itself and also stands for something else…In a literary sense a *symbol* combines a literal and sensuous quality with an abstract or suggestive aspect…Literary *symbols* are of two broad types: One includes those embodying universal suggestions of meaning, as flowing water suggests time and eternity, a voyage suggests life. Such *symbols* are used widely (and sometimes unconsciously) in literature. The other type of *symbol* acquires its suggestiveness not from qualities inherent in itself but from the way in which it is used in a given work. Thus, in *Moby-Dick* the voyage, the land the ocean are objects pregnant with meanings that seem almost independent of Melville's use of them in his story; on the other hand, the white whale is invested with meaning—and differing meanings for different crew members—through the handling of materials in the novel"

**-T-**

*tone*

"…the attitudes toward the subject and toward the audience implied in a literary work. Tone may be formal, informal, intimate, solemn, sombre, playful, serious, ironic, condescending, or many another possible attitude"

**-U-**

*unity*

"The concept that a work shall have in it some organizing principle to which all its parts are related so that the work is an organic whole. A work with *unity* is cohesive in its parts, complete, self-contained, and integrated…A work may…be unified by form, intent, theme, symbolism—in fact, by any means that can so integrate and organize its elements that they have a necessary relation to one another and an essential relation to the whole of which they are parts"