

АНГЛИЙСКИЙ ЯЗЫК

Ключи

Задание 1.

The Birthday of the Infanta (by Oscar Wilde)

It was the birthday of the Infanta. She was just twelve years of age, and the sun was shining brightly in the gardens of the palace.

Although she was a real Princess and the Infanta of Spain, she had only one birthday every year, just like the children of quite poor people, so it was naturally a matter of great importance to the whole country that she should have a really fine day for the occasion. And a really fine day it certainly was. The tall striped tulips stood straight up upon their stalks, like long rows of soldiers, and looked defiantly across the grass at the roses, and said: “We are quite as splendid as you are now.” The purple butterflies fluttered about with gold dust on their wings, visiting each flower in turn; the little lizards crept out of the crevices of the wall, and lay basking in the white glare; and the pomegranates split and cracked with the heat, and showed their bleeding red hearts. Even the pale-yellow lemons, that hung in such profusion from the mouldering trellis and along the dim arcades, seemed to have caught a richer colour from the wonderful sunlight, and the magnolia trees opened their great globe-like blossoms of folded ivory, and filled the air with a sweet heavy perfume.

The little Princess herself walked up and down the terrace with her companions and played at hide and seek round the stone vases and the old moss-grown statues. On ordinary days she was only allowed to play with children of her own rank, so she had always to play alone, but her birthday was an exception, and the King had given orders that she was to invite any of her young friends whom she liked to come and amuse themselves with her. There was a stately grace about these slim Spanish children as they glided about, the boys with their large-plumed hats and short fluttering cloaks, the girls holding up the trains of their long-brocaded gowns and shielding the sun from their eyes with huge fans of black and silver. But the Infanta was the most graceful of all, and the most tastefully attired, after the somewhat cumbrous fashion of the day. Her robe was of grey satin, the skirt and the wide puffed sleeves heavily embroidered with silver, and the stiff corset studded with rows of fine pearls. Two tiny slippers with big pink rosettes peeped out beneath her dress as she walked. Pink and pearl was her great gauze fan, and in her hair, which like an aureole of faded gold stood out stiffly round her pale little face, she had a beautiful white rose.

Пример анализа:

The analysis of the extract from Oscar Wilde’s “The Birthday of the Infanta” is aimed at characterizing its categorial aspects of informativeness, cohesion, coherence, modality, pragmatics and communicativeness.

First of all, we shall focus on the **informativeness** of the text and identify its style, type, and genre. The text under analysis is a piece of fiction – a literary work invented by the imagination. The genre of the text can be identified as a literary fairy tale because the details of the place, time and characters are generalized. The text is a piece of description with the elements of narration: the author portrays the day of the Infanta’s birthday, providing description of the King’s garden, and Infanta’s looks, focusing mostly on her attire. Narrative is presented fragmentarily when the author shows the way in which Infanta’s day is going, the events unfold slowly. The text is presented in the form of a monologue.

Being an introduction to a short story, it naturally describes the setting and the central character, establishing the tone and the main themes of the whole text. The first two sentences of the text immediately give us the gist of the story: *It was the birthday of the Infanta. She was just twelve years of age, and the sun was shining brightly in the gardens of the palace.* We know what day of the year it was; we know how old the Infanta was; we know that the day was appropriate to the occasion – sunny and warm.

The story takes place in Spain in the palace of the King of Spain on a hot sunny summer day (“the *sun* was shining brightly in the gardens of the *palace*”, “the pomegranates split and cracked with the *heat*”). In the very first lines of the text it is stated that the author describes the birthday of the Infanta (princess) of Spain. We gather some basic information about the character of the Infanta: she is twelve years old and is an important figure in the country. On the day of her birthday she is allowed to play with children lower in rank than she is, and on all other days she has to play alone; readers also learn that she is “graceful” and wears a “tasteful” attire.

The author describes the elements of the Infanta’s attire with great detail, noting every colour and every little piece of the outfit. However, Infanta’s inner qualities are not presented explicitly in the extract. The prevailing of colours as epithets in describing her looks (“grey satin”, “pink rosettes”, “pale little face”, “white rose”) creates a vivid picture of the Infanta. By focusing on material aspects of the image, Wilde ignores Infanta’s personality.

The next point of our analysis is the textual category of **cohesion**. The text is divided into three paragraphs, each dedicated to its own minor topic. The first paragraph briefly introduces the time and place of the story and the central character. In the following two paragraphs the author reveals other important details. The second paragraph describes the sunny day, the garden surrounding the palace, while the third one tells the reader about the way the birthday was celebrated, the activities of the Infanta and her attire. This allows the reader to form the mental picture of the warm sunny day with the children of all social classes playing with the Infanta in the beautiful garden. The linking devices used by the author include adverbs (*although, naturally, even*) and conjunctions (*and, but*); the noun “Infanta” is replaced by the noun “princess” or a personal pronoun “she” to connect the sentences to each other and avoid repetition.

The **coherence** of the text is presented in the common subject matter of the whole extract. As it has been already stated, the extract introduces the setting, the character and the main topics of the text. The author pays great attention to the appearances (“the Infanta was the most graceful of all, and the most tastefully attired”), thus introducing the idea of the external beauty, which is a widely known topic of Wilde’s works. Another striking point is the loneliness of the Infanta (“On ordinary days she was only allowed to play with children of her own rank, so she had always to play alone”) and her high position in the society (“the King had given orders that she was to invite any of her young friends whom she liked to come and *amuse themselves with her*”). Throughout the extract the image of the Infanta is based on her surpassing everything around her – as Wilde ironically states, even the nature looks exceptionally beautiful because of her birthday (“it was naturally a matter of great importance to the whole country that she should have a really fine day for the occasion”). This way, Wilde gently mocks the obsession of the upper class with the appearances and superiority.

The next stage of our analysis is concerned with the **modality** of the text. The text is a third-person narration. Nevertheless, it is not objective – by skillfully using artistic tropes the author manages to state his views. With the help of juxtaposition, he illustrates the unlively nature of the Infanta, comparing the shiny cheerful garden with colours of red, purple, and yellow with pale, white, grey and silver looks of the princess. Although the attitude of the author towards the events and characters in the text is realised mostly through epithets used to describe the day, the garden, the children that had been invited to play with the Infanta, and the Infanta herself, the author also employs such tropes as metaphors (“*the pomegranates* split and cracked with the heat, and *showed their bleeding red hearts*”, “The purple butterflies fluttered about with *gold dust* on their wings”), similes (“The tall striped tulips stood straight up upon their stalks, *like long rows*

of soldiers”) and personification (“The tall striped *tulips* <...> said: “We are quite as splendid as you are now”), creating a vivid image of the fictional world.

The **pragmatics** of the text and its **communicativeness** cannot be fully unveiled without the rest of the story. However, we can clearly state that, being a piece of fiction, the text primarily performs the aesthetic and expressive functions. Being a fairy tale, it also has a didactic function reflected in the image of the materialistic and superficial Infanta. However, the author does not impose his views on the readers, enabling them to be absorbed in the atmosphere of the fictional world.

The title of the text emphasizes that the author treats the topic in a subtle way: “The Birthday of the Infanta” states the time in which the story takes place and introduces the central character. It does not fully express the ideas of the text, but it provides readers with understanding of what is going to happen in the story.

We have analysed the beginning of the story by Oscar Wilde “The Birthday of the Infanta” to characterize its main textual categories. We can conclude that this analysis helped us not only to describe formal textual characteristics, but also made us reveal the aim the writer pursued when creating the story.

Задание 2.

1. Not only is he a fine tennis player but also a good footballer.
2. Up will break this crowd as soon the cops appear.
3. Only by the end of the meeting did Marta remember the striking argument she had prepared to convince the boss.
4. In the middle of the main square, poorly lit, stood a depressing tall grey statue of a knight on a horse.
5. Never again will I speak to a fortuneteller in the street.
6. Not only should you give us excuse for what you have done, but you will also give explanations on your behaviour at the head office.
7. Had Steven not missed the class last Tuesday, he would have known the deadline for submitting the essay.
8. Never in my entire life have I read anything as difficult as this textbook!
9. Little did she know that her boss would fire her without explaining anything.
10. Only after I have a good night’s sleep will I start working on this project.

Задание 3.

1. C – on
2. D – a complete use
3. C – others
4. A – looking
5. B – would
6. B – unless
7. C – to do
8. B – rather
9. C – irresponsible
10. C – made

Задание 4.

The project of your new lodging

If you have decided to your new lodging yourself, the total cost of the object might be one and a half times as big as you initially intended to spend. If your house is near the sea, it should be at least five feet higher than the sea level. If you like spacious premises, your living room should be thrice as big as any of your bedrooms. As your family grows you will probably need twice as many rooms. If you have children, don't forget to decorate their room according to their needs: each piece of furniture should be at least twenty inches lower than your own. Your bathroom should be four times the size of your toilet. If your house is for many people, many bathrooms will increase the resale value twice as much. In addition, plan twice as many sockets in every room as you intend to use. Keep safety in mind: for families with small children the position of sockets should be at least several inches higher than your children's height. This advice will help you spend half as much in the end since you will not have to redesign your house.

Задание 5.

Edward Hall's cultural dimensions:

1. Polychronic culture (Colombia) vs. Monochronic culture (the United States)

When they finally came into the new office to discuss business, Jenny and Bob discovered that that there were twenty people there impatiently waiting to discuss their own problems... all at once. Business which could have been finished in an hour took two days.

2. Proxemics (physical distance): social (the US) vs. intimate (Colombia)

Both Jenny and Bob were physically uncomfortable with how closely the hosts were sitting to them, and especially the closeness of their faces when they talked. They could feel and smell their breath.

Geert Hofstede's cultural dimensions:

3. Individualism (the US) vs. Collectivism (Colombia)

Can also be interpreted as Long- Term Orientation (Colombia) vs. Short-Term Orientation (the US)

For the Colombian hosts, building personal relations and trust at initial stages of negotiations was more important than discussing the actual deal.

They had hoped to get the business matters taken care of first thing in the morning so they could go sightseeing in the afternoon. Yet, the morning meeting was very leisurely, and the hosts seemed more interested in talking about personal matters rather than discussing the staff problems.

4. High/Large Power Distance (Colombia) vs. Low/Small Power Distance (the US)

Bob became self-conscious when he saw that his hosts were very formally dressed in dark suits and ties; he and Jenny had dressed more casually because of the presumably extreme heat. (status symbols)

5. Masculinity vs. Femininity

Both nations are masculine, where being assertive and success-driven are the most valuable characteristics. However, in the United States such traits are welcome not only in men but sometimes in women, whereas in Colombia there is a larger gap between the status of men and women therefore these are considered strictly male characteristics.

She was an MBA-graduate, a woman in a custom-tailored Italian suit losing sleep on spreadsheets and racing through airports racking up frequent flyer miles while rising through the ranks of CBAD consulting firm. Jenny boasted a hefty pay packet and a meager personal life, enjoyed on the fly in-between mega-deals.

Jenny felt uncomfortable because the hosts seemed to be ignoring her, businesswise, and speaking only to Bob about business though she was his boss. She did show impeccable manners, displaying a mixture of enthusiasm, professionalism and great personal warmth, but while being overly flirtatious to her, they never took her seriously.

Fons Trompenaars' types of corporate culture

6. Family (Colombia) vs. Guided Missile (the US)

Jenny and Bob found out that the local branch had been a sort of transformed into a family business, and that the host group (all men) were all brothers and cousins. That was one of the issues to be discussed, because nepotism was strongly discouraged by the US headquarters. But here, in Bogota, the head of the local branch seemed to have a strong sense of pride in the fact that he had offered the position of the Vice-President to his own brother.

Задание 6.

1. every
2. every
3. another
4. herself
5. Either
6. Each
7. other
8. other
9. Neither
10. Neither