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«Иностранные языки и межкультурная коммуникация»

КОД - 300

АНГЛИЙСКИЙ ЯЗЫК

Время выполнения заданий – 240 мин., язык – английский.

Задание 1.

Проанализируйте представленный текст с точки зрения основных текстовых категорий: информативности, модальности, целостности, связности, коммуникативно-прагматической направленности. Результаты анализа текста в объеме 600-800 слов занесите в бланк ответов на английском языке.

To the North (by Bill Bryson)

In winter, Hammerfest is a thirty-hour ride by bus from Oslo, though why anyone would want to go there in winter is a question worth considering. It is on the edge of the world, the northernmost town in Europe, as far from London as London is from Tunis, a place of dark and brutal winters, where the sun sinks into the Arctic Ocean in November and does not rise again for ten weeks.

I wanted to see the Northern Lights. Also, I had long harbored a half-formed urge to experience what life was like in such a remote and forbidding place. Sitting at home in England with a glass of whiskey and a book of maps, this had seemed a capital idea. But now as I picked my way through the gray late December slush of Oslo, I was beginning to have my doubts. Things had not started well. I had overslept at the hotel, missing breakfast, and had to leap into my clothes. I couldn't find a cab and had to drag my ludicrously overweight bag eight blocks through slush to the central bus station. I had had huge difficulty persuading the staff at the Kreditkassen Bank on Karl Johansgate to cash sufficient travelers' checks to pay the extortionate 1,200-kroner bus fare — they simply could not be made to grasp that the William McGuire Bryson on my passport and the Bill Bryson on my travelers' checks were both me — and now here I was arriving at the station two minutes before departure, breathless and steaming from the endless uphill exertion that is my life, and the girl at the ticket counter was telling me that she had no record of my reservation.

"This isn't happening," I said. "I'm still at home in England enjoying Christmas. Pass me a drop more port, will you, darling?" Actually, I said: "There must be some mistake. Please look again." The girl studied the passenger manifest. "No, Mr. Bryson, your name is not here." But I could see it, even upside down. "There it is, second from the bottom."

"No," the girl decided, "that says Bernt Bjørnson. That's a Norwegian name."

"It doesn't say Bernt Bjørnson. It says Bill Bryson. Look at the loop of the y, the two l's. Miss, please.

"But she wouldn't have it.

"If I miss this bus when does the next one go?"

"Next week at the same time."

Oh, splendid.

"Miss, believe me, it says Bill Bryson."

"No, it doesn't."

"Miss, look, I've come from England. I'm carrying some medicine that could save a child's life." She didn't buy this. "I want to see the manager."

"He's in Stavanger."

"Listen, I made a reservation by telephone. If I don't get on this bus I am going to write a letter to your manager that will cast a shadow over your career prospects for the rest of this century."

This clearly did not alarm her. Then it occurred to me. "If this Bernt Bjørnson doesn't show up, can I have his seat?"

"Sure."

Why don't I think of these things in the first place and save myself the anguish? "Thank you," I said and lugged my bag outside.

The bus was a large double-decker, like an American Greyhound, but only the front half of the upstairs had seats and windows. The rest was solid aluminum covered with a worryingly psychedelic painting of an intergalactic landscape, like the cover of a pulp science fiction novel, with the words "Express 2000" emblazoned across the tail of a comet. For one giddy moment I thought the windowless back end might contain a kind of dormitory and that at bedtime we would be escorted back there by a stewardess who would invite us to choose a couchette. I was prepared to pay any amount of money for this option. But I was mistaken. The back end, and all the space below us, was for freight. "Express 2000" was really just a long-distance truck with passengers.

We left at exactly noon. I quickly realized that everything about the bus was designed for discomfort. I was sitting beside the heater, so that while chill drafts teased by upper extremities, my left leg grew so hot that I could hear the hairs on it crackle. The seats were designed by a dwarf seeking revenge on full-sized people; there was no other explanation. The young man in front of me had put his seat so far back that his head was all but in my lap. He had the sort of face that makes you realize God does have a sense of humor and he was reading a comic book called Tommy og Tigern. My own seat was raked at a peculiar angle that induced immediate and lasting neckache. It had a lever on its side, which I supposed might bring it back to a more comfortable position, but I knew from long experience that if I touched it even tentatively the seat would fly back and crush both the kneecaps of the sweet little old lady sitting behind me, so I left it alone. The woman beside me, who was obviously a veteran of these polar campaigns, unloaded quantities of magazines, tissues, throat lozenges, ointments, unguents, and fruit pastilles into the seat pocket in front of her, then settled beneath a blanket and slept more or less continuously through the whole trip.

We bounced through a snowy half-light, out through the sprawling suburbs of Oslo and into the countryside. The scattered villages and farmhouses looked trim and prosperous in the endless dusk. Every house had Christmas lights burning cheerily in the windows. I quickly settled into that not unpleasant state of mindlessness that tends to overcome me on long journeys, my head lolling on my shoulders in the manner of someone who has lost all control of his neck muscles...

Пример

анализа:

The analysis of the extract "To the North" by Bill Bryson is aimed at characterizing its categorical aspects: informativeness, cohesion, coherence, modality, pragmatics and communicativeness.

First of all, we shall focus on the **informativeness** of the text. By genre this is a piece of fiction stylized as biographical prose. It is a first-person narration (e.g.: *I wanted to see the Northern Lights*) and doesn't change his name describing what happened to the main character (e.g.: *the William McGuire on my passport and Bill Bryson on my traveller's cheques were both me*), which intensifies the impression that this is an extract from the author's memories about his own experiences.

This story can be identified as an ironical travelogue with some elements of description and a dialogue in which the author tells us about some difficulties he struggles with while going to Hammerfest, a remote place in Oslo. The character is presented explicitly (an English citizen speculating about his journey).

This extract contains a lot of declarative sentences, a dialogue, an inner monologue, a rhetorical question. Judging from this structure it can be concluded that the text is highly information-dense.

Before getting the information on the hero – who he is, what he does and why he's travelling to the north – we get information on the destination (*Hammerfest...ride from Oslo*), if it is a long way from the author's place (*on the edge of the world, as far from London as London is from Tunis*) and when this journey is taking place (*...why would anyone go there in winter...; now, as I picked my way through the grey, late-December slush*). Then we learn that the main character comes from England (*sitting at home in England*), is interested in travelling and is no stranger to cosy pleasures (*with a glass of whisky and a book of maps; enjoying Christmas; pass me a drop more port, will you, darling?*). We also learn that he's going to the town named Hammerfest to see the Northern Lights. The last paragraph gives the reader a lot of information indirectly: the rhetorical question *Why don't I think of these things in the first place...?* and the last phrase *and lugged my bag outside* – allows the reader to reconstruct all the omitted episode: the passenger named Bernt Bjornson didn't appear, the girl, having completed all the necessary formalities let Bill Bryson occupy that seat, the bag had already been lugged as the hero had been sure of such an end of the episode – and the *thirty-hour ride by bus* began.

The informativeness of the text can be seen through the use of geographical names (Hammerfest, Oslo, London, Tunis, The Arctic Ocean, Karl Johans gate (a street in Oslo)). This makes the reader understand that the scene is set in a real place. The writer also reveals the time of the scene – late December – and the atmosphere (gloominess of winter time). The writer also introduces some cultural background information that William and Bill are the same names.

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 text is well-structured and clearly straightforward. The narrative part is divided into three paragraphs followed by a dialogue. The first paragraph outlines the writer's perspective on the place he wants to visit (in his view no one would ever have any desire to visit such a place). In the next paragraph he reveals some personal reasons for visiting Hammerfest (to see the Northern Lights and the life of the city's inhabitants). The third paragraph introduces some trouble he deals with in the foreign country and the major problem that he cannot solve (the counter officer does not accept his reservation). The second part of the text is a dialogue between the writer and the officer in which he finally finds the way out of his problem.

The **coherence** of the text is presented in the common subject matter of the whole extract, travelling. All the events are presented chronologically. The exposition sets the tone for the whole story. The author keeps the reader in suspense throughout the whole text. The tension is gradually growing reaching the climax by the end. The ending brings the reader a relief.

The use of tenses: Present Simple (like “here's the future background”: *the sun sinks...and does not rise again*), Past Simple and Past Perfect (*sitting at home this has seemed a capital idea; I had overslept at the hotel; I had had huge difficulty persuading*), Present Simple again (*Why don't I think...*) connects all the information into a consistent text making a coherent story about the start of a large journey to the north. It looks like just by chance we learn the main character's name (William McGuire Bryson – Bill Bryson), which is actually important because next episode – a humorously represented dialogue – will be to large extent centred round his name and ways of pronouncing it (*Bill Bryson – Bernt Bjornson*).

In the fragment describing the dialogue with the girl at the ticket counter, cohesion is seen in the contrasting use of exaggerations (...*breathless and steaming from uphill exertion that my life is, some medicine that could save a child's life, cast a shadow over your career prospects for the rest of this century*) and the structures depicting the girl's calmness: *That's a Norwegian name, Next week at the same time, She didn't by this, This clearly did not alarm her*. Ironic expressions (*studied the passenger manifest* – instead of *list*, *Oh, splendid* – instead of *That's awful*), opposition *I said...Actually, I said*, rhyming lines *I want to see the manager – He's in Stavenger* also make the text coherent, allowing us to see the whole dialogue from the point of view of the author, that is like something slightly absurd like in a dream (that is also why the author imagines saying “This isn't happening”).

The **modality** of the text is mostly humorous and self-ironic. The author uses the following means: evident exaggerations (*endless uphill exertion that is my life*), degrades (*I was starting to have my doubts*) and lies (*a medicine that could save a child's life*), ironic expressions (*ludicrously overweighted bag; Oh, splendid!*), rhetorical questions (indirect – *why anyone would go there in winter...is a question worth considering*, and direct – *Why don't I ... save the anguish?*). The choice of words is very noteworthy. The author employs a wide range of epithets in the extract (half-formed urge, remote and forbidding place, ludicrously overweighted bag, extortionate bus fare, endless uphill exertion). Personification (the sun sinks, brutal winters) makes the description vivid. The simile “as far from London as London is from Tunis” clearly illustrates the distance. All these devices keep the reader's attention and communicate the writer's ideas very clearly.

It is also worth mentioning such means as ironical description, used by the author to talk about the place he is going to: *place of dark and brutal winters, remote and forbidding place*. It can be considered ironical because the author is actually going there despite all these negative characteristics and because in general Norway is rather popular with tourists and is not usually described in guide books as, for example, a place of *brutal* winters. The author skillfully intensifies the impression of darkness and cold (in contrast to the romantic image of north as something severe but solemnly beautiful): *The sun sinks into the Arctic Ocean ... for ten weeks* (not only does the sun set for ten weeks, but it sinks into a coldest mass of water).

In the dialogue at the ticket office the imperative sentences in Bill Bryson's lines containing appeals and modal phrases, are contrasted to the declarative sentences in the lines of the girl at the ticket counter containing just one official appeal: *Look at the loop... Miss, please... Miss, believe me...Listen etc.— No, Mr Bryson, your name is not here...Next week... He's in Stavenger...Sure*. Earlier the intensity and imperativeness of Bill Bryson's lines is conveyed indirectly through the use of modal verbs: *I had had difficulty persuading, they simply could not be made to grasp*.

Represented speech discloses the characters' attitude. The ticket counter girl's sentences are short. They are mostly elliptical or unextended. This shows her indifference towards the writer. The writer's sentences, on the contrary, reveal a lot of courtesy. He constantly addresses to the woman as Miss and uses such expressions of politeness as “please” and “thank you”.

On the whole, the tone is a mixture of seriousness, sympathy and hope. The author strongly imposes his view on the reader. All stylistic devices used by the author are in harmonious unity and achieve the positive impact on the reader.

The **pragmatics** of the text is realized in the use of informative-dense structures instead of long descriptive and narrative sentences. One of the brightest examples here is the last paragraph we have already analyzed – the reader can reconstruct all the episode and circle the composition due to a declarative clause *lugged my bag outside* (which is typical when travelling by intercity

buses) and the preceding modal phrase *Thank you*. It partly sounds as *Thank God that the situation has been solved*, though explicitly the thanks are referred to the girl that just agreed on Mr Bryson's taking the sit *if* that Bernt Bjornson didn't *show up* on time. The same means is used in the episode with the "absent" name on the passenger list: instead of long narration that the author guessed that they had written down his name with a mistake probably because no Englishman would go to the north of Norway on Christmas so they didn't expect to hear an English name, the author tells us: *But I could see it, even upside down*. Thus, he also ridicules the inflexibility of the staff lacking imagination to see (even looking directly and not *upside down*) that the name on the list resembles the name in the passport and that it's evident that no other passenger will arrive to take that seat on the bus (the conversation is happening *two minutes before departure*).

The same informative denseness serves the pragmatics when the author tells us about his reason to travel to Hammerfest. There are two reasons: seeing the Northern Lights and, in fact, curiosity. *I had long harboured a half-formed urge to experience what life was like in such a remote and forbidding place*. But not by chance the author uses the phrase *half-formed urge* – that conveys the idea that the plan was not formed very well and that the reason why to experience such life was not analysed by the author, he rather followed his emotions and curiosity (*urge*, not *necessity* or even *desire*). Then again instead of telling the reader why the journey appeared to be rather uncomfortable from or even before the very start the author contrasts two atmospheres: *sitting at home in England with a glass of whisky – picked my way through the grey, late-December slush* and two moods: *a capital idea – beginning to have my doubts*.

The rhetorical question in the last paragraph suggests that such an episode of misunderstanding, difficult search of solutions, absurd dialogues is not infrequent.

The category of **communicativeness** is realized through all the categories analysed above. The author conveys the reader his vision of travelling, from learning something about a place to go to, to forming a desire to go there to see something special, then how the journey can start, what difficulties can appear and how they can be solved. All that is given in a humorous ironical manner – contrasting certain things, omitting long descriptions and inviting the reader to reconstruct all the unexpressed information. Communicativeness is also realized through using expressive adjectives or structures (*leap into clothes, grasp, splendid, extortionate bus fare, forbidding place, capital idea, anguish* etc.), using exaggerations and jokes. The author warns the reader against possible negative aspects of a winter travel to the north, but at the same time invites the reader to laugh at some of these aspects and to see how a successful exit from a difficult situation can be found.

Задание 2.

1. So strong was his wish to see her that he cast off the restrictions of his class and ordered a coach to take him to Rosemary's
2. Under no circumstances are such reports to be made public without the prior clearance by the Committee
3. In the far corner of the park, under a magnificent oak, sat a young girl with a book in her lap.
4. Only later did Michael realize the true meaning of his father's words
5. Hidden by the overgrown lilacs was the small shed where his grandfather had kept all his tools.)
6. Not only was he physically exhausted after the long journey, but he also felt the overwhelming desire to close off all the troubles of the last year
7. No sooner had the teacher entered the classroom than the students stood up

8. Only by hiring a helicopter could they get to the island.)
9. Well did she remember that last time they met

Only after switching on the light did they see the extent of the damage

Задание 3.

В каждом из семи представленных ниже предложений подчеркнуто четыре слова или словосочетания (A, B, C, или D), одно из которых содержит орфографическую, лексическую или грамматическую ошибку. Определите, какая часть предложения содержит ошибку и исправьте её. В графу ответа внесите соответствующую букву и Ваш вариант исправления ошибки.

1. D - for
2. C – lady’s
3. B – is
4. A – which
5. D – through
6. A – wasted
7. C – than
8. D – it is
9. C – judge them
10. D – a complete use
11. **Задание 4.**

Переведите текст на английский язык, используя сравнительные конструкции, включающие сложение/вычитание или умножение/деление. Перевод занесите в бланк ответов.

Business optimization

NxN Ltd. decided to spend three times as little time on the production of the water pumps this year. For this purpose, it was decided to hire five times as many staff and invest five million dollars more into new equipment. The work-space area was made one hundred square metres wider and the ceiling one metre higher. The lunch-breaks, however, became forty minutes longer because there were half as many tables as there were staff, and the queues became three metres longer. At the end of the year it turned out that the company had completed half as many projects as the previous year, and the income had only increased by a factor of one and a half / increased by one and a half times.

Задание 5.

Ознакомьтесь с предложенной ситуацией взаимодействия культур в деловой среде, проанализируйте её и ответьте на вопросы после текста. Результаты анализа ситуации занесите в бланк ответов на английском языке.

There were like 18 students sitting in my class and 70 per cent of us were international. This mixture of cultures created a fascinating environment, but that was also very, very challenging for all of us. When I just arrived I was full of enthusiasm...it was so big and fast and so different from what I was accustomed to. But soon it turned out to be all wrong. I had never been abroad before and there were certain things I had a kind of taken for granted... I was from Indonesia... from a town unscathed by the turmoil that typifies megapolises. New York seemed huge and bustling and too busy. Too often I found myself in the wrong station and sometimes even in the wrong place (like I needed Brooklyn but they showed me Bronx). I felt like there was a sort of American conspiracy to make a fun out of me. I couldn't find grocery shops with the food that I liked and when I found one, the food tasted really nasty, and I was constantly running all the

way to reach the bus stop just in time to see the bus disappearing up the street. And I started hating Americans I couldn't deal with them. I couldn't understand why all of them were so happy all the time... even if they had no reason to be. When they asked me "How are you" I used to give them long answers. I was open and sincere and it took me a long time to understand that this was not a question. Eventually it led me to the conclusion that they are all idiots... or fake. I was constantly wrestling with my assignments and nobody helped me. On the contrary, they did what I would think was a heartless betrayal in my hour of need, – they tended to rat me out if I was trying to cheat. Americans didn't respect their professors, because they tried to challenge their teachers and to question the wisdom of their authority all the time, and they called this discussion. Nor did they respect their classmates. Because whenever someone tried to move – quite naturally, I believe – into the abstract realms of philosophy and sociology, Americans would interrupt him and provide examples, making the problem sound too formal. In the US many told me "Well let's have a lunch sometime" and I would never hear from them again... Never... Not that I wanted sympathy. Which is just as well, since I didn't get any. In fact, the only thing I really wanted was to go home. I called my Mom and Dad every day telling them how much I missed them. Then I met Amira. She was from Malaysia and she could understand me. I was no longer alone... we started hanging out together.

Analyze the situation. What went wrong? Who should take responsibility? Where do the problems lie? Identify the values and patterns of American culture that created disappointment for the author? Which intercultural communication concepts do you see as relevant to this case study? What homework and preparations might the author have made ahead of time? What was the best way to cope with the situation? How could it have been handled differently? Analyze the situation in terms of the theory of cultural adjustment offered by Kalvero Oberg. How do cultural values affect the classroom in this case? To what extent do the structural elements of your own educational system differ from those in the United States? Consider the models of cultural patterns (e.g. Hofstede's Value Dimensions) and different patterns of nonverbal communication, including differing cultural perceptions of time: which of these variables do you see as relevant to this case study?

Answer:

The case study illustrates the problems with cultural adjustment, in general as well as in particular context. The following intercultural communication concepts are relevant to this case study:

1. Culture shock
2. Different dimensions of culture (PDI, Mas.)

The person in the case study is getting through the process of cultural adjustment to unfamiliar environment. When the person arrived in the US she experienced the excitement and curiosity of a tourist (e.g. **I just arrived I was full of enthusiasm...it was so big and fast and so different from what I was accustomed to**) but her basic identity was rooted in the back-home settings. That was a honeymoon stage. Later she felt a kind of disintegration of the old familiar cues and got overwhelmed by the new culture's requirements and her inability to meet them (**But soon it turned out to be all wrong...**). That was a rejection phase. If she had found some local people to rely on during this phase (e.g. she could have taken up a new hobby with local people being involved), she would have successfully moved on to the conformist and assimilation phases. But she made the wrong decision to strengthen her ties with the home culture and form a kind of transnational Diaspora (e.g. calling Mom and Dad, friendship with Amira leading to further psychological separation).

In terms of G. Hofstede theory of cultural dimensions, the following parameters are relevant to the situation: High/Low Power Distance and Collectivism/Individualism. The differences are clearly visible here in classroom behavior. American schools and universities teach such values as individualism (USA Ind. - 91) and competitiveness, with the purpose of learning being less to know how to do than to know how to learn. So, complaints about cheating are not uncommon and regarded as the right thing to do. The USA is a low power-distance society (PDI - 40), which means that challenging professors is a natural way to learn. By contrast, in Indonesia students do not speak up, since in the collectivistic high-power distance societies (Indonesian PDI – 78, Ind. – 14) the virtues of harmony (collectivism) and maintaining face (the teacher's face in the case) reign supreme. Besides, for the Indonesian student, who conceives of her as a part of a group, it is illogical to speak up without permission of the group to do so.

Finally, in terms of Brown-Levinson theory of politeness, the US model is negative (aimed at showing distance and leaving personal bubble untouched), while Indonesian model is positive (aimed at maintaining close personal ties, community and solidarity). In this classroom interaction the Indonesian girl has chosen the approximation strategies (such as personal disclosure which decreases the social distance and creates the feeling of affiliation to the same group), while her American classmates can exemplify distancing strategies of formal phatic communication.

Задание 6.

В каждом задании нужно вставить в пропуск одно подходящее по смыслу слово. Все пропущенные слова относятся к разряду местоимений или детерминативов. Запишите ответы (1-10) в бланк ответов.

1. each
2. every
3. wherever
4. all
5. much
6. others
7. themselves
8. else's
9. either
10. neither