ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ УЧРЕЖДЕНИЕ НАУКИ
КАЛМЫЦКИЙ НАУЧНЫЙ ЦЕНТР РОССИЙСКОЙ АКАДЕМИИ НАУК

УТВЕРЖДАЮ

Директор
Вхуканова В.В. Куканова
« 18 » _мая_ 20__ г.

РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ
Б1.Б.2 ИНОСТРАННЫЙ ЯЗЫК

Направление подготовки:
45.06.01 «Языкознание и литературоведение»

Профиль: «Литература народов Российской Федерации (калмыцкая литература)»

Квалификация (степень) выпускника:
Исследователь. Преподаватель-исследователь

Курс обучения: 1
Форма обучения: очная

Элиста
2020

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Рабочая программа дисциплины «Иностранный язык» основной профессиональной образовательной программы высшего образования, реализуемой в КНЦ РАН по направлению подготовки 45.06.01 «Языкознание и литературоведение», направленность (профиль) – «Литература народов Российской Федерации (калмыцкая литература)» разработана в соответствии с Федеральным государственным образовательным стандартом высшего образования по направлению подготовки 45.06.01 «Языкознание и литературоведение», утвержденным Приказом Министерства образования и науки Российской Федерации от «30» июля 2014 г. № 903 (с изменениями и дополнениями от 30 апреля 2015 г.).

Рабочая программа утверждена на заседании отдела фольклора и литературы «14» мая 2020 г. Протокол № 1, и соответствует учебному плану.

Аннотация к рабочей программе по дисциплине
«Иностранный язык»

Дисциплина «Иностранный язык» относится к дисциплинам учебного плана программы аспирантуры по направлению подготовки 45.06.01 «Языкознание и литературоведение», профиль – «Литература народов Российской Федерации (калмыцкая литература)» и является базовой согласно учебному плану ОПОП ВО (Б1.Б.2).

Цель освоения дисциплины «Иностранный язык (английский)» – сформировать практическое владение иностранным языком как вторичным средством общения в сфере профессиональной научной деятельности, подготовить к успешной сдаче кандидатского экзамена.

Квалификация выпускника, освоившего программу аспирантуры – Исследователь. Преподаватель-исследователь.

1. Компетенции, формируемые в результате освоения дисциплины «Иностранный язык»:

УК-3 – готовность участвовать в работе российских и международных исследовательских коллективов по решению научных и научно-образовательных задач;

УК-4 – готовность использовать современные методы и технологии научной коммуникации на государственном и иностранном языках.

2. Содержание дисциплины.
Тема 1. Ученый в современном обществе.
Тема 2. Особенности общения на международных научных мероприятиях: установление контактов в процессе межкультурной коммуникации.
Тема 3. Тайм-менеджмент. Планирование встреч.
Тема 4. Послевузовское образование в Европе, США и в России.
Тема 5. Passive Voice.
Тема 6. Indirect speech.
Тема 7. Sequence of Tenses. Complex Sentences.
Тема 8. Subjunctive mood. Conditionals.
Тема 9. Subjunctive Mood.
Тема 10. The Gerund. Gerundial constructions.
Тема 11. The Infinitive. The Complex Object.
Тема 12. The Complex Subject.
Тема 13. The Participle.
Тема 14. The Absolute Participle Construction.
Тема 15. Придаточные предложения.
Тема 16. Основные виды придаточных предложений.
Тема 17. Аннотация.
Тема 18. Тезисы/Статья.
Тема 19. Мотивационное представление.
Тема 20. Реферат.
Тема 21. Речевые стратегии оформления устного научного высказывания.
Тема 22. Представление докладчика, формулировка названия доклада, план выступления. Инициальный и постинициальный слайды.
Тема 23. Структурные элементы основной части доклада. Стратегии связного построения текста и переходов от одного элемента к другому. Содержательные слайды.
Тема 24. Апелляция к слушателям. Стратегии предвосхищения критики /сомнения. Содержательные слайды.
Тема 25. Обобщение и выводы по докладу. Предфинальный и финальный слайды.
Тема 26. Презентация научного исследования в режиме слайд-шоу.

3. Общая трудоемкость дисциплины составляет 4 зачетные единицы, 144 часа. Из них общий объем аудиторных часов 54, в том числе лекций – 0, практических (семинарских, лабораторных занятий) – 54. Самостоятельная работа – 63 часа.

4. Формы текущего контроля и промежуточной аттестации
Формы текущего контроля – устный опрос, контрольные тестирования.
Формы промежуточной аттестации – зачет, экзамен.

1. Цели и задачи дисциплины

1.1. Цель освоения дисциплины «Иностранный язык (английский)» – сформировать практическое владение иностранным языком как вторичным средством общения в сфере профессиональной научной деятельности, подготовить к успешной сдаче кандидатского экзамена.

1.2. Виды и задачи профессиональной деятельности по дисциплине

- свободно читать оригинальную литературу на иностранном языке в соответствующей отрасли знаний;
- оформлять извлеченную из иноязычных источников информацию в виде перевода или резюме;
- вести беседу по специальности.

2. Место дисциплины в структуре ОПОП ВО

Дисциплина «Иностранный язык» является базовой (Б1.Б.2) согласно учебному плану ОПОП ВО по направлению подготовки 45.06.01 «Языкознание и литературоведение», профиль – «Литература народов Российской Федерации (калмыцкая литература)».

Дисциплина «Иностранный язык» изучается в 1 и 2-м семестрах 1-го года обучения.

Аспиранты очной формы обучения осваивают программу по иностранному языку в объеме 144 часов, из которых 54 часа выделено для занятий в аудитории, 63 часа – для самостоятельной работы. В соответствии с Положением о текущем контроле и промежуточной аттестации обучающихся по программам высшего образования – программам подготовки научно-педагогических кадров в аспирантуре КНЦ РАН в последнюю неделю февраля предусмотрен промежуточный зачет. С первого марта начинаются занятия второго семестра и продолжаются до последней недели июня. Завершается программа экзаменом промежуточной аттестации, который проводится в конце июня – начале июля.

Большую роль в изучении курса играет самостоятельная работа, в рамках которой под руководством преподавателя иностранного языка и с учетом рекомендаций научного руководителя аспиранты занимаются переводом текстов по специальности, готовят доклад о себе, своих научно-исследовательских планах и работе, составляют глоссарий (англо-русский словарь терминов) по теме исследования. Дополнительно аспиранты могут познакомиться с разными стилями написания научных работ, принятых в университетах США и Европы.

Для изучения иностранного языка в аспирантуре необходимы знания, умения и компетенции, полученные при изучении дисциплины «иностранный язык» на предшествующем этапе обучения. Аспиранты должны хорошо освоить необходимый объем грамматики, лексики, владеть базовыми умениями говорения, аудирования, перевода и письма.

Помимо аудиторной и самостоятельной работы в дисциплине предусмотрены индивидуальные консультации. Они предполагают как личную встречу с преподавателем, так и онлайн консультирование по электронной почте.

3. Процесс изучения дисциплины «Иностранный язык» направлен на формирование следующих универсальных компетенций:

УК-3 – готовность участвовать в работе российских и международных исследовательских коллективов по решению научных и научно-образовательных задач;

УК-4 – готовность использовать современные методы и технологии научной коммуникации на государственном и иностранном языках.

В результате освоения дисциплины аспирант осваивает следующие компетенции:

Компетенция	Код по ФГОС ВО	Структура компетенции
готовность участвовать в работе российских и международных исследовательских коллективов по решению научных и научно-образовательных задач	УК-3	Знать: особенности представления результатов научной деятельности в устной и письменной форме при работе в российских и международных исследовательских коллективах. Уметь: следовать нормам, принятым в научном общении при работе в российских и международных исследовательских коллективах с целью решения научных и научно-образовательных задач; осуществлять личностный выбор в процессе работы в российских и международных исследовательских коллективах, оценивать последствия принятого решения и нести за него ответственность перед собой, коллегами и обществом. Владеть: навыками анализа основных мировоззренческих и методологических проблем, в том числе междисциплинарного характера, возникающих при работе по решению научных и научно-образовательных задач в российских или международных исследовательских коллективах; технологиями планирования деятельности в рамках работы в российских и международных коллективах по решению научных и научно-образовательных задач; различными типами коммуникаций при осуществлении работы в российских и международных коллективах по решению научных и научно-образовательных задач.
готовность использовать современные методы и технологии научной коммуникации на государственном и иностранном языках	УК-4	Знать: методы и технологии научной коммуникации на государственном и иностранном языках; стилистические особенности представления результатов научной деятельности в устной и письменной форме на государственном и иностранном языках. Уметь: следовать основным нормам, принятым в научном общении на государственном и иностранном языках. Владеть: навыками анализа научных текстов на государственном и иностранном языках; навыками критической оценки эффективности различных методов и технологий научной коммуникации на государственном и иностранном языках; различными методами, технологиями и типами коммуникаций при осуществлении профессиональной деятельности на государственном и иностранном

	языках.				

4. Объем дисциплины и виды учебной работы

4.1. График изучения дисциплины

Общая трудоемкость дисциплины составляет 4 зачетные единицы, 144 часа. Из них общий объем аудиторных часов – 54, в том числе лекций – 0, практических занятий – 54; самостоятельная работа – 63, экзамен – 27.

Вид учебной работы	Часы						
	Всего часов/з.е.	Год / семестр					
		1 год		2 год		3 год	
		1	2	3	4	5	6
Общая трудоемкость дисциплины	144 / 4	72/2	72/2				
Аудиторные занятия	54	28	26				
Лекции							
Практические занятия	54	28	26				
Самостоятельная работа	63	44	19				
Зачет							
Экзамен	27		27				

4.2. Теоретические занятия (лекции) не предусмотрены учебным планом

4.3. Содержание практических занятий

№ темы	Название раздела/темы	Технология проведения	Формируемые компетенции (код)	Форма оценочных средств	Трудоем. (час.)
1	Ученый в современном обществе	Практическое занятие	УК-3 УК-4	дискуссия	2
2	Особенности общения на международных научных мероприятиях: установление контактов в процессе межкультурной коммуникации	Практическое занятие	УК-3 УК-4	дискуссия	2
3	Тайм-менеджмент. Планирование встреч	Практическое занятие	УК-3 УК-4	дискуссия	2
4	Послевузовское образование в Европе, США и России	Практическое занятие	УК-3 УК-4	дискуссия	2
5	Passive Voice	Практическое занятие	УК-3 УК-4	дискуссия	2
6	Indirect speech	Практическое занятие	УК-3 УК-4	дискуссия	2
7	Sequence of Tenses. Complex Sentences	Практическое занятие	УК-3 УК-4	дискуссия	2
8	Subjunctive mood. Conditionals	Практическое занятие	УК-3 УК-4	дискуссия	2
9	Subjunctive Mood	Практическое занятие	УК-3 УК-4	дискуссия	2
10	The Gerund. Gerundial constructions	Практическое занятие	УК-3 УК-4	дискуссия	2
11	The Infinitive. The Complex	Практическое	УК-3	дискуссия	2

	Object	занятие	УК-4		
12	The Complex Subject	Практическое занятие	УК-3 УК-4	дискуссия	2
13	The Participle	Практическое занятие	УК-3 УК-4	дискуссия	2
14	The Absolute Participle Construction	Практическое занятие	УК-3 УК-4	дискуссия	2
15	Придаточные предложения	Практическое занятие	УК-3 УК-4	дискуссия	2
16	Основные виды придаточных предложений	Практическое занятие	УК-3 УК-4	дискуссия	2
17	Аннотация	Практическое занятие	УК-3 УК-4	дискуссия	2
18	Тезисы/Статья	Практическое занятие	УК-3 УК-4	дискуссия	2
19	Мотивационное представление	Практическое занятие	УК-3 УК-4	дискуссия	2
20	Реферат	Практическое занятие	УК-3 УК-4	дискуссия	2
21	Речевые стратегии оформления устного научного высказывания	Практическое занятие	УК-3 УК-4	дискуссия	2
22	Представление докладчика, формулировка названия доклада, план выступления. Инициальный и постинициальный слайды	Практическое занятие	УК-3 УК-4	дискуссия	2
23	Структурные элементы основной части доклада. Стратегии связного построения текста и переходов от одного элемента к другому. Содержательные слайды	Практическое занятие	УК-3 УК-4	дискуссия	2
24	Апелляция к слушателям. Стратегии предвосхищения критики /сомнения. Содержательные слайды	Практическое занятие	УК-3 УК-4	дискуссия	2
25	Обобщение и выводы по докладу. Предфинальный и финальный слайды	Практическое занятие	УК-3 УК-4	дискуссия	2
26	Презентация научного исследования в режиме слайд-шоу	Практическое занятие	УК-3 УК-4	дискуссия	4

Тема 1. Ученый в современном обществе

Практическое занятие. Разговорная практика по теме: Я – молодой ученый. Краткие вехи биографии, представление названий вуза, института, кафедры, специальности. Обозначение темы своего научного исследования. Первоначальное формирование словаря специальной лексики по теме, общенаучной лексики и терминов. *Детальное чтение. Грамматика*: артикли, существительное, местоимения, порядок слов

простого повествовательного, вопросительного предложений. Словообразование в английском языке. Работа над произносительной стороной английской речи.

Аспиранты знакомятся с базовой лексикой по теме. Им предлагается для ознакомительного чтения текст о проблемах выбора тематики, предмета и объекта исследования. На базе текста аспиранты должны составить вопросы по теме и в формате общей дискуссии обсудить тему в аудитории.

В аудитории аспиранты записывают диалог по теме «Знакомство на конференции», который они должны выучить наизусть самостоятельно и рассказать на следующем занятии.

На дом аспирантам предложены тексты по данной специальности, которые они должны перевести со словарем, составить к ним глоссарий и рассказать о своей специальности. Приветствуется использование дополнительного материала при подготовке рассказа.

Тема 2. Особенности общения на международных научных мероприятиях: установление контактов в процессе межкультурной коммуникации

Практическое занятие. Особенности межкультурной коммуникации в процессе международных научных мероприятий. Умение правильно установить контакт с зарубежным участником конференции (конгресса, выставки и т.д.). Разрешенные и запрещенные темы. *Ролевая игра* «На международной конференции». *Селективное чтение. Грамматика*: to be, to have, there is/are, прилагательное, степени сравнения прилагательных/наречий, some, any, no и их производные.

Тема 3. Тайм-менеджмент. Планирование встреч

Практическое занятие. Планирование рабочей недели. Умение договориться о встрече/о дальнейших контактах с иноязычным партнером. *Деловая игра* «Телефонный разговор: договоренность о встрече». *Просмотровое чтение. Грамматика*: numerals, Present/ Past/ future simple Active, Modals, Prepositions of place.

В рамках данной темы аспиранты изучают лексику данного блока, переводят со словарем текст по теме «Time management», выполняют послетекстовые лексико-грамматические упражнения. Каждый аспирант должен на английском языке представить оптимальный план исследовательской работы в формате Power Point на год и обосновать его.

На последнем занятии аспиранты участвуют в общей дискуссии, обосновывая свой подход к организации исследовательской деятельности. В дискуссии они должны использовать как модальные глаголы, так и их заменители.

Тема 4. Послевузовское образование в Европе, США и России

Практическое занятие. Понятия магистратура, аспирантура в сравнении. Кредиты. *Работа с сайтами зарубежных вузов и научно-образовательных организаций.* Фундаментальная сущность понятия университет, дуальная высшая школа, профессионально-техническая высшая школа. *Грамматика:* Present/Past/Future Continuous Active, Compound sentences, Prepositions of direction.

Аспирантам предложен текст об организации учебы в аспирантуре/магистратуре/докторантуре в странах Европы и Северной Америки. Текст изучается со словарем и помощью преподавателя в аудитории и дома. Аспиранты должны выписать слова по теме и уметь составить вопросы к тексту.

На базе изученного материала аспиранты составляют диалоги об особенностях обучения в аспирантуре/магистратуре/докторантуре в одной из стран. Помимо предложенного текста, аспиранты должны найти на английском языке и подготовить рассказ об условиях приема и обучения в одной из стран Европы или Северной Америки. На последнем занятии в рамках круглого стола аспиранты с помощью преподавателя-

модератора должны дать полную информацию об условиях учебы в аспирантуре/магистратуре/докторантуре в одной из стран Запада по выбору.

Тема 5. Passive Voice
Практическое занятие. Основы научно-технического перевода по теме «Пассивные конструкции в грамматической синонимии»: работа с профессиональными и узкоспециальными текстами, эквивалентный и дословный перевод указанных конструкций, проработка возможностей замещения и дополнения. *Грамматика.* Passive Voice.

Тема 6. Indirect speech
Практическое занятие. Indirect speech.

Тема 7. Sequence of Tenses. Complex Sentences
Практическое занятие. Основы научно-технического перевода: работа с профессиональной лексикой. Многозначность слов; словарное и контекстное значение слова. *Грамматика.* Sequence of tenses. Complex sentences.

Тема 8. Subjunctive mood. Conditionals
Практическое занятие. Основы научно-технического перевода: переводческие трансформации на уровне слова. Работа с профессиональной лексикой на основе узкоспециальных текстов. *Грамматика.* Subjunctive mood. Conditionals.

Тема 9. Subjunctive Mood
Практическое занятие. Основы научно-технического перевода: контекстуальные замены. Работа с профессиональными и узкоспециальными текстами. *Групповая работа*: творческое задание на лучший групповой перевод научно-технического текста. *Грамматика.* I wish.

Тема 10. The Gerund. Gerundial constructions
Практическое занятие. Основы научно-технического перевода: компенсация потерь при переводе. Работа с профессиональными и узкоспециальными текстами. *Граматика.* The Gerund. Gerundial construction.

Тема 11. The Infinitive. The Complex Object
Практическое занятие. Основы научно-технического перевода: работа с профессиональной лексикой. Словарное и контекстное значение слова. Работа с электронными ресурсами. *Грамматика.* The Infinitive. The complex Object.

Тема 12. The Complex Subject
Практическое занятие. Основы научно-технического перевода: работа с профессиональной лексикой. Совпадение и расхождение значений интернациональных слов («ложные друзья» переводчика). *Грамматика.* The Complex Subject. The For-to-Infinitive Construction.

Тема 13. The Participle
Практическое занятие Основы научно-технического перевода: переводческие трансформации на уровне предложений в профессиональных и узкоспециальных текстах. *Грамматика.* The Participle. Have something done.

Тема 14. The Absolute Participle Construction

Практическое занятие. Основы научно-технического перевода. *Групповая работа* по переводу сложных отрывков в профессиональных и узкоспециальных текстах. *Грамматика.* The Absolute Participle Construction.

Тема 15. Придаточные предложения
Практическое занятие. Основы научно-технического перевода. *Грамматика.* Придаточные предложения.

Тема 16. Основные виды придаточных предложений
Практическое занятие. Основы научно-технического перевода. *Грамматика.* Основные виды придаточных предложений, характерных для научных текстов на английском языке. *Конкурс* на лучший перевод. *Презентации* подготовленных переводов текстов, содержащих пройденные грамматические явления немецких научных текстов по итогам раздела.

Тема 17. Аннотация
Практическое занятие. Особенности написания научной статьи/тезисов на английском языке. Общие сведения. Основные вехи и примерный план статьи/тезисов. *Написание тезисов*/статьи по своей научной проблематике.

Тема 18. Тезисы/Статья
Практическое занятие. Особенности написания аннотации к научной статье на английском языке. Общие сведения. *Написание аннотации* на английском языке.

Тема 19. Мотивационное представление
Практическое занятие. Особенности написания мотивационного представления и заявок на грант на английском языке. *Работа с электронным информационным ресурсом, сайтами.*

Тема 20. Реферат
Практическое занятие. Правила подготовки реферата на основе использования иноязычных источников. *Реферирование профессиональных и узкоспециальных текстов.*

Тема 21. Речевые стратегии оформления устного научного высказывания
Практическое занятие. Речевые стратегии оформления устного научного высказывания. Общие сведения.

Тема 22. Представление докладчика, формулировка названия доклада, план выступления. Инициальный и постинициальный слайды
Практическое занятие. Стратегии представления докладчика на международном научном мероприятии. Формулировка названия доклада. Представление плана выступления. *Презентация* инициального и постинициального слайдов по теме своего научного исследования. *Деловая игра* «Научный диспут».

Тема 23. Структурные элементы основной части доклада. Стратегии связного построения текста и переходов от одного элемента к другому. Содержательные слайды
Практическое занятие. Структурные элементы основной части доклада. Стратегии связного построения текста и переходов от одного элемента к другому. *Презентация*: содержательные слайды.

Тема 24. Апелляция к слушателям. Стратегии предвосхищения критики / сомнения. Содержательные слайды

Практическое занятие. Апелляция к слушателям. Стратегии предвосхищения критики /сомнения. *Презентация*: Содержательные слайды. *Дискуссия* по темам докладов.

Тема 25. Обобщение и выводы по докладу. Предфинальный и финальный слайды

Практическое занятие. Обобщение и выводы по докладу. Предфинальный и финальный слайды.

Тема 26. Презентация научного исследования в режиме слайд-шоу

Практическое занятие. Презентация научного исследования в режиме слайд-шоу. *Ролево-деловая игра* «Конференция молодых ученых».

5. Учебно-методическое обеспечение самостоятельной работы аспирантов.

5.1. Формы проведения самостоятельной работы

Тема дисциплины	Форма самостоятельной работы	Трудо-емкость в часах
Работа над грамматикой	- выполнение домашней работы. 1.Следует помнить, что без прочного усвоения определенного минимума грамматических сведений невозможно ни правильно понимать и переводить литературу, ни правильно говорить на иностранном языке. 2.Грамматический материал необходимо усваивать постепенно. Каждое из правил необходимо внимательно прочитать и постараться пересказать своими словами. 3.Усвоив грамматический материал, следует закрепить его упражнениями. 4. Необходимо усвоить систему словообразования английского языка, научиться разбираться в морфологическом составе слова. Знание системы словообразования помогает, во-первых, определить значение неизвестного слова по его морфологическому составу, во-вторых, образовать от известного слова производные.	30
Работа над текстом	- выполнение домашней работы; 1.Прежде чем приступить к чтению и переводу текстов по предложениям, необходимо, предварительно ознакомившись с пояснениями к тексту, прочитать весь текст или его законченную часть, чтобы уяснить себе его общее содержание. 2. Для того, чтобы правильно перевести предложение, надо определить значения незнакомых слов. Прежде чем искать незнакомое слово в словаре, необходимо уяснить себе, какой частью речи оно является. 3. Прежде чем пользоваться словарем, следует ознакомиться с его структурой. 4. Буквальный, дословный перевод нередко ведет к неточности в передаче мысли и даже к смысловым искажениям. Поэтому при переводе допускаются отступления грамматического и лексического характера с целью как можно лучше передать смысл оригинала.	33

	5.При анализе и переводе предложений рекомендуется особое внимание обращать на новые, только что изученные грамматические формы и обороты. 6.После того, как текст прочитан и переведен по предложениям, рекомендуется снова прочитать его от начала до конца и перевести или попытаться понять без перевода, добиваясь, чтобы в нем не осталось ничего, вызывающего сомнения.	
	Итого:	63

6. Контроль знаний аспирантов.

6.1. Формы текущего контроля работы аспирантов.

Текущий контроль осуществляется в ходе учебного процесса на практических занятиях, где оцениваются устные выступления и ответы аспирантов по теме практического занятия, качество выполнения домашних работ, индивидуальных заданий. Он реализуется в форме фронтального опроса беседы, проверки качества выполнения домашнего задания, письменной работы, тестирования, презентаций и т.д.

6.2. Промежуточная аттестация по дисциплине

В соответствии с учебным планом по завершении 1-го семестра предусмотрен промежуточный зачет. Во 2-м семестре занятия продолжаются. Завершается программа экзаменом промежуточной аттестации, который включает в себя письменный перевод научного текста по специальности на иностранном языке и задания, выполняемые на экзамене.

Промежуточный зачет предполагает:

- предварительную систематическую подготовку письменных работ в форме рефератов, проблемных докладов и сообщений

- активную работу на практических занятиях

- сдачу внеаудиторного чтения оригинальных специальных текстов (не менее пятидесяти процентов от общего объема прочитанной литературы за первый год обучения). Общий объем прочитанной научной литературы по специальности – 250.000 печатных знаков (200-250 стр.)

- ведение постраничного терминологического словаря по специальности на основе прочитанной на иностранном языке научной литературы (не менее 150 терминов, пятьдесят процентов от общего объема научных терминов к концу первого года обучения).

- владение аспирантом изученной общенаучной лексикой и грамматикой первых двух разделов курса

- умение сделать сообщение и побеседовать по изученным общенаучным темам

6.3. Задания на экзамене по дисциплине «Иностранный язык».

1. Изучающее чтение оригинального текста по специальности в объеме 2500-3000 печатных знаков. Время выполнения работы – 45-60 минут. Форма проверки: передача извлеченной информации осуществляется на иностранном языке (гуманитарные специальности) или на языке обучения (естественнонаучные специальности).

2. Беглое (просмотровое) чтение оригинального текста по специальности. Объем – 1000 – 1500 печатных знаков. Время выполнения – 2-3 минуты. Форма проверки – передача извлеченной информации на иностранном языке (гуманитарные специальности) и на языке обучения (естественнонаучные специальности).

3. Беседа с экзаменаторами на иностранном языке по вопросам, связанным со специальностью и научной работой аспиранта.

6.4. Письменный перевод научного текста по специальности к экзамену.

Данный перевод является необходимым условием допуска к экзамену, готовится и предоставляется для проверки за 15 дней до начала промежуточной аттестации. Проверка перевода осуществляется преподавателем. После проверки перевода выставляется оценка по системе «зачтено-незачтено». При наличии оценки «зачтено» аспирант допускается к сдаче экзамена.

Требования к письменному переводу научного текста по научной специальности:

1. Для подготовки письменного перевода используется аутентичное специальное научное издание (сборник научных статей, материалы конференции, монография, диссертационное исследование, автореферат и т.д.), связанное по тематике со сферой научных интересов и выполняемой научно-исследовательской работой аспиранта.

2. Письменный перевод должен включать в себя не менее 15000 знаков и представлять собой законченный в смысловом плане отрывок текста (отдельный раздел, глава, параграф и т.д.).

3. Письменный перевод должен содержать титульный лист, оформленный в соответствии с прилагаемым образцом (см. Приложение 2), копию всех переводимых страниц аутентичного текста (обязательно наличие копии обложки, содержащей информацию о названии, авторе, месте и годе издания) и сам текст перевода (в печатном варианте, параметры страницы 3:2:2:2, шрифт Times New Roman, размер шрифта 14, интервал 1,5).

	критерии оценки перевода
«зачтено»	Перевод научного текста по специальности на иностранном языке выполнен в соответствии с общими критериями адекватности и нормой и узусом языка перевода, включая употребление терминов. Допускается некоторое искажение смысла в отдельных частях текста, не влияющее на адекватность передачи общего основного смысла всего текста, а также незначительные отдельные отклонения от норм языка перевода.
«незачтено»	Перевод научного текста по специальности на иностранном языке выполнен с наличием значительных смысловых искажений, с ярко выраженными отклонениями от нормы и узуса языка перевода.

6.5. Критерии оценки промежуточной аттестации аспирантов по дисциплине «Иностранный язык»

оценка	Критерии оценки экзамена
отлично	Аспирант продемонстрировал очень хорошее умение пользоваться иностранным языком как средством профессионального общения в научной сфере: очень хорошее владение орфографической, орфоэпической, лексической и грамматической нормами изучаемого языка и правильное использование их во всех видах речевой коммуникации, в научной сфере в форме устного и письменного сообщения; очень хорошее владение подготовленной монологической

	речью, а также неподготовленной монологической и диалогической речью в ситуации официального общения в пределах программных требований; высокую содержательность, адекватную реализацию коммуникативного намерения, логичность, связность, смысловую и структурную завершенность, нормативность высказывания; отсутствие затруднений при чтении оригинальной литературы по специальности, опираясь на изученный языковой материал, фоновые страноведческие и профессиональные знания, навыки языковой и контекстуальной догадки; очень хорошие навыки изучающего, а также поискового и просмотрового чтения; умение максимально точно и адекватно извлекать основную информацию, содержащуюся в тексте, проводить обобщение и анализ основных положений предъявленного научного текста для последующего перевода на язык обучения, а также составления резюме на иностранном языке: выполнение письменного перевода научного текста по специальности на оценку «зачтено».
хорошо	Аспирант продемонстрировал в целом хорошее умение пользоваться иностранным языком как средством профессионального общения в научной сфере: хорошее владение орфографической, орфоэпической, лексической и грамматической нормами изучаемого языка и в целом правильное использование их во всех видах речевой коммуникации, в научной сфере в форме устного и письменного общения; хорошее владение подготовленной монологической речью, а также неподготовленной монологической и диалогической речью в ситуации официального общения в пределах программных требований; достаточную содержательность, адекватную реализацию коммуникативного намерения, логичность, связность, смысловую и структурную завершенность, нормативность высказывания; незначительные затруднения при чтении оригинальной литературы по специальности, опираясь на изученный языковой материал, фоновые страноведческие и профессиональные знания, навыки языковой и контекстуальной догадки; хорошие навыки изучающего, а также поискового и просмотрового чтения; умение достаточно точно и адекватно извлекать основную информацию, содержащуюся в тексте, проводить обобщение и анализ отдельных положений предъявленного научного текста для последующего перевода на язык обучения, а также составления резюме на иностранном языке; выполнение письменного перевода научного текста по специальности на оценку «зачтено».

удовлетворительно	Аспирант продемонстрировал посредственное умение пользоваться иностранным языком как средством профессионального общения в научной сфере; посредственное владение орфографической, орфоэпической, лексической и грамматической нормами изучаемого языка и отсутствие умения их использования в речевой коммуникации, в научной сфере в форме устного и письменного общения; посредственное владение подготовленной монологической речью, а также неподготовленной монологической речью в ситуации официального общения в пределах программных требований; недостаточную содержательность, неполную реализацию коммуникативного намерения, недостаточную логичность, связность, смысловую и структурную завершенность, нормативность высказывания. очевидные затруднения при чтении оригинальной литературы по специальности, опираясь на изученный языковой материал, отсутствие основных фоновых страноведческих и профессиональных знаний, навыков языковой и контекстуальной догадки; посредственные навыки изучающего, а также поискового и просмотрового чтения; недостаточное умение извлекать основную информацию, содержащуюся в тексте, проводить обобщение и анализ основных положений предъявленного научного текста для последующего перевода на язык обучения, а также составления резюме на иностранном языке; выполнение письменного перевода научного текста по специальности на оценку «зачтено».
неудовлетворительно	Аспирант продемонстрировал неумение пользоваться иностранным языком как средством профессионального общения в научной сфере: отсутствие владения орфографической, орфоэпической, лексической и грамматической нормами изучаемого языка и полное неумение их использования в речевой коммуникации; отсутствие владения монологической и диалогической речью в ситуации официального общения в пределах программных требований; неумение строить логичное, связное, содержательно и структурно завершенное, нормативное высказывание, отвечающее требованиям содержательности в соответствии с коммуникативным намерением; полное отсутствие умений и навыков чтения оригинальной литературы по специальности, опираясь на изученный языковой материал, полное отсутствие фоновых страноведческих и профессиональных знаний, навыков языковой и контекстуальной догадки; полное отсутствие навыков изучающего, а также поискового и просмотрового чтения; неумение извлекать основную информацию, содержащуюся в тексте, проводить обобщение и анализ основных положений предъявленного научного текста для последующего перевода на

язык обучения, а также составления резюме на иностранном языке; невыполнение или выполнение письменного перевода научного текста по специальности на оценку «незачтено».	

6.6. Фонд оценочных средств

Содержание фонда оценочных средств см. Приложение 1.

7. Учебно-методическое и информационное обеспечение дисциплины

Основная литература:

Автор	Название	Место издания	Издательство	Год издания	Кол-во экз. в НБ / доступ
Минакова Т.В.	Английский язык для аспирантов и соискателей : учеб. пособие	[б. и.]		2005	http://rucont.ru БМ
Бабушкин А.П.	Учебное пособие по английскому языку для аспирантов и соискателей гуманитарных факультетов университета. Часть 1. Подготовка к чтению и переводу научного текста.	Воронеж	Издательско-полиграфичес кий центр Воронежского государственн ого университета,	2012	http://rucont.ru
Бабушкин А.П.	Учебное пособие по английскому языку для аспирантов и соискателей гуманитарных факультетов университета. Часть 2.	Воронеж	Издательско-полиграфичес кий центр Воронежского государственн ого университета,	2012	http://rucont.ru

Дополнительная литература

Курс английского языка для аспирантов. Learn to Read Science : учебное пособие для аспирантов и научных сотрудников / [Н. И. Шахова и др. ; отв. ред. Е. Э. Бреховских]. 8-е изд. М.: Флинта; Наука, 2007. 356 с.	http://rutracke r.org/forum/vi ewtopic.php?t =1357977 (в откр. доступе)
Слепович В. С. Пособие по английскому академическому письму и говорению - Academic Writing and Speaking Course Pack. Минск: ТетраСистемс, 2012. 176 с.	http://ibooks.r u
Сафроненко О. И. Английский язык для магистров и аспирантов естественных факультетов университетов : учебное пособие для студ. вузов, обуч. по естественно-науч. специальностям / О. И. Сафроненко, Ж. И. Макарова, М. В. Малащенко; [ред. англ. текста М. Стронг]. М.:	

Высшая школа, 2005. 175 с.	
Аннотирование и реферирование [Текст] : пособие по английскому языку для неязыковых пед.вузов. / Г.Н. Славина Г.Н. [и др.]. М.: Высшая школа, 1991. 156 с.	
Вейхман, Г. А. Английский без грамматических ошибок: учебное пособие [для студентов вузов, преподавателей, переводчиков и др.] / Г. А. Вейхман. Изд. 3-е, испр. М.: Высшая школа, 2005. 191 с.	
Миньяр-Белоручева А. П. Учимся писать по-английски. Письменная научная речь: учебное пособие / А. П. Миньяр-Белоручева. М.: Флинта; Наука, 2011. 128 р.: табл.	
Миньяр-Белоручева А. П. Распространенные англо-русские фразеологические обороты общенаучной тематики. М.: МГУ, 1991.	
Рябцева Н. К. Научная речь на английском языке. Руководство по научному изложению. Словарь оборотов и сочетаемости общенаучной лексики = English for Scientific Purposes. Guide to Academic Writing. Combinatory Dictionary of Scientific Usage : новый словарь-справочник активного типа (на английском языке) / Н. К. Рябцева; Институт языкознания РАН. 4-е изд. М.: Флинта; Наука, 2006. 598 с.	
Серикова А.С. Основы композиции и реферирования текстов на английском языке. М.: Высшая школа, 1980.	
Михельсон, Т.Н., Успенская Н.В. Сборник упражнений по основным разделам грамматики английского языка. Л.: Наука, Ленинградское отделение, 1989.	
Харченко, К. В. Путеводитель по научному стилю английского языка: учебное пособие для студентов гуманитарных факультетов вузов / К. В. Харченко. Белгород: Белгородский государственный университет, 2004. 155 с.	
How to analize a text: методические указания для студентов старших курсов, аспирантов, преподавателей-филологов направления "Филология" / сост. Т. М. Кекеева. Элиста: Калмыцкий государственный университет, 2014.	Электр. ресурс
Практика устного перевода [Электронный ресурс]: методические указания для студентов специальности "Зарубежная филология" / Федеральное агентство по образованию; сост. Босчаева Н.Ц. Электрон. текстовые дан. Элиста: Калмыцкий государственный университет, 2008.	Электр. ресурс
Сиполс О. В., Широкова Г.А. Англо-русский словарь начинающего переводчика. М.: Флинта; Наука, 2008.	http://padabum.com/d.php?id=190936 (в откр. доступе)
Шевелёва С. А. Деловой английский : учеб. пособие / С.А. Шевелёва. 2-е изд., перераб. и доп. М.: ЮНИТИ-ДАНА, 2012.	http://rucont.ru

8. Особенности организации образовательного процесса для инвалидов и лиц с ограниченными возможностями здоровья

Обучение инвалидов и лиц с ограниченными возможностями здоровья осуществляется в соответствии со ст. 79, 273-ФЗ «Об образовании в Российской Федерации», Приказом Минобрнауки России от 19.11.2013 № 1259 «Об утверждении Порядка организации и осуществления образовательной деятельности по

образовательным программам высшего образования – программам подготовки научно-педагогических кадров в аспирантуре (адъюнктуре)» (Раздел IV, п.п. 46–51).

9. Средства обеспечения освоения дисциплины. Материально-техническое обеспечение

Фонды, электронный каталог научной библиотеки КНЦ РАН; музейные экспонаты (фотоматериалы, ксилографы, рукописи, их списки и копии); мультимедийное оборудование для демонстрации видео-, аудио-продукции, компьютерных презентаций; Интернет-ресурсы, в том числе сайты, где находится информация по содержанию дисциплины и необходимая литература (виртуальные библиотеки):

Интернет-ресурсы:

Базы данных, информационно-справочные и поисковые системы

1. http://ebooks.wordscinet.com
2. http://findarticles.com
3. http://journals.cambridge.org
4. www.thefreelibrary.com
5. www.eajournals.org
6. www.thefreelibrary.com
7. www.wikipedia.com
8. http://www.translationdirectory.com/articles.htm
9. http://www.translatum.gr/etexts/translation-theory.htm
10. http://iopscience.iop.org/journals
11. http://scitation.aip.org/rss/apl1.xml
12. http://ec.europa.eu/translation/reading/articles/theory_and_practice_en.htm
13. www.ege-english.ru/online_test www.english.language.ru
14. http://studyspace.ru/uchebniki-po-anglijskomu-yazyiku/
15. http://www.uchiyaziki.ru/index.php/angliyskiy-yazik
16. www.testu.mobi

Онлайн словари:

1. http://dict.rbc.ru/
2. http://lingvo.abbyyonline.com/en
3. http://www.multitran.ru/
4. http://bab.la/

Аудитория с интерактивным мультимедийным демонстрационным комплексом, оснащенная наглядными пособиями и оборудованием. Помещения научной библиотеки, научного архива КНЦ РАН.

Работа в аудитории осуществляется в соответствии с семестровыми рабочими учебными планами, графиками учебного процесса, расписанием аудиторных занятий.

Общие сведения об аудитории: кабинет №137, общая площадь – 89 м^2, высота помещения – 3,25 м, площадь, отведенная обучающимся – 89 м^2, количество учебных мест – 4.

Содержание фонда оценочных средств

Устное выступление по темам

«Наука в глобальном мире»
1. Основные направления развития современной лингвистики.
2. Актуальные проблемы отечественной истории (в области специализации аспиранта).
3. Международное сотрудничество в области научной специализации аспиранта.
4. Развитие междисциплинарных исследований в современной науке на примере дисциплины научной специализации аспиранта.

«Основы научно-технического перевода»
1. Работа с научным текстом по специальности (чтение вслух, изложение содержания прочитанного на русском языке)
2. Неподготовленная беседа с преподавателем по тематике, связанной с содержанием прочитанного текста.

«Основы письменной научной речи на английском языке»
1. Типологические признаки научного текста.
2. Языковые средства оформления научного текста в иностранном дискурсе.

«Основы устного научного доклада на английском языке»
1. Устное реферирование научного текста и беседа по его содержанию на иностранном языке.
2. Достижения выдающихся ученых в области научной специализации аспиранта.
3. Теоретическая база собственного исследования аспиранта.
4. Обоснование выбора темы исследования аспиранта.
5. Участие аспиранта в научно-исследовательских и инновационных проектах

Тестовые задания для промежуточного зачета

I. Наука в глобальном мире
1. True or false?
Bachelor's degree is a first university degree.
Answer:
True
2. Master's degree programs typically take three to four years to complete and further prepare graduates for a career in their chosen field.
Answer:
False: one to two years
3. Explain the abbreviation for the following:
B.Sc./ B.S. -
A.B./B.A. -
B.F.A. -
B.B.A. -
Answers:
B.Sc./ B.S. – Bachelor of Science
A.B./B.A. – Bachelor of Arts
B.F.A. – Bachelor of Fine Arts

B.B.A. – Bachelor of Business Administration

4. Match the study of knowledge with the corresponding university degrees

естественные науки	Bachelor of Arts
гуманитарные науки	Bachelor of Business Administration
искусство	Bachelor of Science
управление	Bachelor of Fine Arts

Answers:

естественные науки – Bachelor of Science

гуманитарные науки – Bachelor of Arts

искусство – Bachelor of Fine Arts

управление – Bachelor of Business Administration

5. Sequence prediction (what is the next degree?)

Answer:

graduate/postgraduate/doctoral student, Doctor of Philosophy, senior doctorate, Masters's degree, Bachelor's degree.

6. Make up English-Russian pairs of nouns equivalent in meaning:

to publish	быть награжденным
to include	включать
to develop	опубликовать
to collaborate	разрабатывать
to be awarded	защищать диссертацию
to encounter	участвовать
to participate	сотрудничать
to take post-graduate courses	встречаться
to prove a thesis	обучаться в аспирантуре

Answers:

to publish опубликовать

to include включать

to develop разрабатывать

to collaborate сотрудничать

to be awarded быть награжденным

to encounter встречаться

to participate участвовать

to take post-graduate courses обучаться в аспирантуре

to prove a thesis защищать диссертацию

7. Make up English-Russian pairs of verbs equivalent in meaning:

sphere	предприятие
research	данные информация
importance	кафедра
enterprise	исследовательская группа
scientific adviser	ученая степень
scientific degree	отрасль
department	научное исследование

branch	научный руководитель
research team	область
data	важность

Answers:

      sphere область
      research научное исследование
      importance важность
      enterprise предприятие
      scientific adviser научный руководитель
      scientific degree ученая степень
      department кафедра
      branch отрасль
      research team исследовательская группа
      data данные информация

3. Form nouns by adding suffixes:

to research –
to invent –
to investigate –
to supervise –
science –
collaborate –

Answers:

      to research – researcher, to invent – inventor, to investigate – investigator, to supervise – supervisor, science – scientist, collaborate – collaborator

8. Find synonyms and arrange them in pairs:

research	group
branch	publications
importance	supervisor
collaborator	field
team	significance
scientific adviser	investigation
scientific papers	coworker

      Answers:
      research investigation
      branch field
      importance significance
      collaborator coworker
      team group
      scientific adviser supervisor
      scientific papers publications

9. Find synonyms and arrange them in pairs:

to enable	to defend a dissertation
to prove a thesis	to gather
to collect	to be busy with
to encounter	to come across
to be engaged in	to get

to be through with	to allow
to obtain	to finish

Answers:

to enable to allow

to prove a thesis to defend a dissertation

to collect to gather

to encounter to come across

to be engaged in to be busy with

to be through with to finish

to obtain to get

10. Find antonyms and arrange them in pairs:

experimentator	inexperienced
to increase	to decrease
to enable	simple
experienced	to disable
complicated	theoretician
unknown	narrow
wide	famous

Answers:

experimentator theoretician

to increase to decrease

to enable to disable

experienced inexperienced

complicated simple

unknown famous

wide narrow

11. Put the words in the correct word order

a) post-graduate courses, I, took, and, applied quantitative methods, in economics.

b) the candidate examination, I, take, in the special subject, am to.

c) in, delivering, lectures, in, economics, have, we, taken, part.

Answer:

I took post-graduate courses in economics and applied quantitative methods.

I am to take the candidate examination in the special subject.

We have taken part in delivering lectures in economics.

12. Choose the only answer which is correct

A research assistant is …

a) **a researcher employed, often on a temporary contract, by a university or a research institute, for the purpose of assisting in academic research. He/she is not independent and not directly responsible for the outcome of the research and is responsible to a supervisor or principal investigator. He/she is often educated to degree level and might be enrolled in a postgraduate degree program and simultaneously teach**.

b) A professional that usually has an advanced degree beyond a Master's degree. He/she is an employee of the University or a Research Institute, and may be eligible to receive University or Federal benefits. He/she has a graduate degree, such as a master's (e.g. Master of Science) or in some cases Master of Engineering or a doctoral degree (e.g. Doctor of Philosophy, Doctor of Medicine or Doctor of Pharmacy).

c) a member of a group of learned people who work together as peers in the pursuit of mutual knowledge or practice. They may include visiting professors, postdoctoral researchers

and doctoral researchers. It may also indicate an individual recipient of a graduate-level merit-based form of funding akin to a scholarship.

13. Choose the only answer which is correct
Research Associates are …

a) researchers employed, often on a temporary contract, by a university or a research institute, for the purpose of assisting in academic research. They are not independent and not directly responsible for the outcome of the research and are responsible to a supervisor or principal investigator. They are often educated to degree level and might be enrolled in a postgraduate degree program and simultaneously teach.

b) **scholars and professionals that usually have an advanced degree beyond a Master's degree. They are employees of the University or a Research Institute, and may be eligible to receive University / Federal benefits. Their position does not explicitly require mentoring and is a regular staff position with appointment letters processed by Human Resources. They often have a graduate degree, such as a master's (e.g. Master of Science) or in some cases Master of Engineering or a doctoral degree (e.g. Doctor of Philosophy, Doctor of Medicine or Doctor of Pharmacy).**

c) persons conducting research after the completion of their doctoral studies (typically a PhD) as part of a temporary appointment, usually in preparation for an academic faculty position. It is intended to further deepen expertise in a specialist subject, including integrating a team and acquiring novel skills and research methods. Their research is often considered essential while advancing the scholarly mission of the host institution; it is expected to produce relevant publications in peer-reviewed academic journals. In some countries, postdoctoral research may lead to further formal qualifications or certification, while in other countries it does not.

14. Choose the only answer which is correct
A **postdoctoral researcher**, **post-doctoral researcher** or **postdoctoral fellow** is …

a) **a person conducting research after the completion of their doctoral studies (typically a PhD) as part of a temporary appointment, usually in preparation for an academic faculty position. It is intended to further deepen expertise in a specialist subject, including integrating a team and acquiring novel skills and research methods. It is often considered essential while advancing the scholarly mission of the host institution; it is expected to produce relevant publications in peer-reviewed academic journals. In some countries, it may lead to further formal qualifications or certification, while in other countries it does not.**

b) a researcher employed, often on a temporary contract, by a university or a research institute, for the purpose of assisting in academic research. He/she is not independent and not directly responsible for the outcome of the research and is responsible to a supervisor or principal investigator. He/she is often educated to degree level and might be enrolled in a postgraduate degree program and simultaneously teach.

c) a scholar from an institution who visits a host university, where he or she is projected to teach, lecture, or perform research on a topic the visitor is valued for. In many cases the position is not salaried because the scholar typically is salaried by his or her home institution.

15. True or false?
Other terms for visiting scholars include visiting researcher, visiting fellow and visiting lecturer. Sometimes "guest" is used instead of "visiting," e.g., guest professor.

Answer:
True

16.　　　　Retired but retaining an honorary title corresponding to that held immediately before retirement is …
a) emeritus professor
b) assistant professor
c) visiting professor
d) associate professor

17. Choose the only answer which is correct
Assistant professor
a) The rank is generally held for a probationary period of three to seven years, after which the individual will either be promoted or will be terminated from employment.
b) Upon successfully receiving tenure, he/she usually is promoted to the rank. The rank is usually awarded after a substantial record of scholarly accomplishment (such as the publication of one or more books, numerous research articles, a successful program of external research grant support, successful teaching and/or service to the department).
c) A scholar from an institution who visits a host university, where he or she is projected to teach, lecture, or perform research on a topic the visitor is valued for. In many cases the position is not salaried because the scholar typically is salaried by his or her home institution, while some visiting positions are salaried.

18. Choose the only answer which is correct
Associate professor
a) The rank is generally held for a probationary period of three to seven years, after which the individual will either be promoted or will be terminated from employment.
b) Upon successfully receiving tenure, he/she usually is promoted to the rank. The rank is usually awarded after a substantial record of scholarly accomplishment (such as the publication of one or more books, numerous research articles, a successful program of external research grant support, successful teaching and/or service to the department).
c) A scholar from an institution who visits a host university, where he or she is projected to teach, lecture, or perform research on a topic the visitor is valued for. In many cases the position is not salaried because the scholar typically is salaried by his or her home institution, while some visiting positions are salaried.

19.　Напишите английский эквивалент слова «отдел», использующийся для обозначения поста заведующего отделом.
Answer:
chair

20.　Напишите английский эквивалент слова «отдел», использующийся для обозначения подразделения института
Answer:
department

21. Choose the only answer which is *not* correct
«Заместитель директора» по-английски – это
a) sub-dean
b) deputy director
c) associate dean
d) assistant dean

Answer:
deputy director

22. Напишите английский эквивалент должности «старший преподаватель»
Answer:
senior lecturer

23. Напишите английский эквивалент должности «доцент»
Answer:
associate professor

24. True or false?
A **provost** is the senior academic administrator at many institutions of higher education in the United States and Canada, the equivalent of a pro-vice-chancellor at some institutions in the United Kingdom and Ireland or a Deputy Vice-Chancellor (Academic) at most Australian universities.
Answer:
True

25. True or false?
Jobs for research associates are most often found through universities, although projects at private companies are not unusual.
Answer:
True

II. Основы научно-технического перевода
Choose the only answer which is correct
1. The paper … last year.
a) wrote
b) is being written
c) **was written**
d) has been written
2. The statistical theory … quite recently.
a) have been developed
b) **has been developed**
c) was developed
d) has developed
3. The result of the experiment … in Fig. 11.
a) **is shown**
b) shows
c) has shown
d) will show
4. The above problem … by one of the writers, and the results will be published separately.
a) will have been investigated
b) was investigated
c) have been investigated
d) **is being investigated**
5. Some pressing problems … at the symposium.
a) is being discussed
b) **will be discussed**
c) was discussed

d) have discussed

6. The results can be relied … .

a) **upon**

b) by

c) with

d) to

7. For further details the reader is referred … the end of the book.

a) upon

b) by

c) with

d) **to**

8. The problem of therminology has not been touched … here.

a) **upon**

b) by

c) with

d) to

9. Newton's laws of motion may be subjected … criticism.

a) upon

b) by

c) with

d) **to**

10. The presence of slight traces of hydrogen peroxide in the atmosphere is accounted … by the action of ultraviolet light upon the moist oxygen.

a) **for**

b) by

c) with

d) to

11. Great changes were brought … by historical factors.

a) **about**

b) by

c) with

d) to

12. Some plants are quickly affected … cold.

a) upon

b) **by**

c) with

d) to

13. The first discovery was succeeded … many others.

a) upon

b) **by**

c) with

d) to

14. He had been greatly influenced … Dutch painters.

a) upon

b) **by**

c) with

d) to

15. The integration is carried out along the actual temperature-time path which is followed … the system.

a) upon

b) **by**

c) with

d) to

16. Special … has been called to the research work.

a) **attention**

b) care

c) attempt

d) emphasis

17. … are taken to diminish friction.

a) attempts

b) notice

c) opportunity

d) **steps**

18. An … was made to measure samples by immediately raising the temperature.

a) care

b) **attempt**

c) notice

d) steps

19. The explosion must … long ago.

a) occur

b) **have occured**

20. Life may … on that planet.

a) **have existed**

b) exist

21. Water is … to meet our needs.

a) to purify

b) to be purified

22. You are … into consideration that apart from kinetic evidence there is little direct proof of the production of free oxygen atoms by photolysis of any oxide.

a) to take

b) **to have taken**

23. … this book the scholar found out many interesting things.

a) **reading**

b) being read

c) having been read

24. … to late Morrison could not go to the conference.

a) having invited

b) **being invited**

c) inviting

25. … from this point of view the question will be of great interest.

a) considering

b) **considered**

c) having considered

26. … the measurements the experimenter then processed the data.

a) being made

b) making

c) **having made**

27. … for several hours the substance began to melt.

a) heated

b) being heated

c) **having been heated**

28. It is worth while … this phenomenon.

a) having discussed

b) **discussing**

c) having been discussed
d) being discussed
29.   If I … this book, I …. it to you.
a) have, will give
b) have, shall
c) had had, should give
d) **had, should give**
30.   I he … time yesterday, he … the experiment.
a) has, will have
b) **had had, would have completed**
c) would have, had
d) would, had had
31.   If I … time, I … the experiment.
a) will, have completed
b) have, complete
c) **have, shall complete**
d) would have, will complete
32.   Make up English-Russian pairs of adjectives and nouns equivalent in meaning

accurate	вариант, возможность
alternative	соображение, причина
approach	метод
consideration	точный
evidence	методика, метод; процесс
procedure	данные
technique	методика, метод, аппаратура

Answers:
accurate точный
alternative вариант, возможность
approach метод
consideration соображение, причина
evidence данные
procedure методика, метод; процесс
technique методика, метод, аппаратура

33.   Make up English-Russian pairs of conjunctions equivalent in meaning

if	в случае, если
unless	предполагая, что
in case	при условии, если
in order to	для того, чтобы
provided (providing) that	даже, если
even though	если
suppose, supposing	если … не

Answers:
if если
unless если … не
in case в случае, если
in order to для того, чтобы
provided (providing) that при условии, если
even though даже, если
suppose, supposing предполагая, что

Критерии оценки устного выступления:

«зачтено»	Сообщение соответствует заявленной теме, логически построено, в достаточной мере раскрывает тему, демонстрирует умение использовать аутентичный языковой материал профессионально ориентированных текстов по специальности на иностранном языке, содержит обоснованные выводы, грамотно и уверенно изложенные с соблюдением произносительной, лексической, грамматической и стилистической норм иностранного языка, докладчик ответил на поставленные вопросы.
«незачтено»	Сообщение лишь частично соответствует заявленной теме, нарушена логика изложения материала, не соответствует стилистике научного текста, аспирант плохо ориентируется в теме, допускает ошибки в терминах, многочисленные грамматические и произносительные ошибки, затрудняющие коммуникацию, не понимает вопросов и/или не отвечает на вопросы.

Критерии оценки перевода текста по специальности:

«зачтено»	Содержание ответа: Проблематика текста достаточно понята для того, чтобы связно и логично передать его содержание на русском языке. Коммуникативные навыки: аспирант демонстрирует сформированность коммуникативных и языковых умений и навыков при ответе на проблемные вопросы. Лексический запас: аспирант демонстрирует достаточный словарный запас, соответствующий предложенной тематике, и умеет преодолевать лексические трудности при построении иноязычного высказывания. Грамматическая правильность речи: аспирант демонстрирует активное владение видовременными формами глагола и умение корректного построения простых и сложных предложений. Фонетическое оформление речи: аспирант демонстрирует владение основными произносительными и интонационными навыками устной речи.
«не зачтено»	Содержание ответа: Проблематика текста недостаточно понята для того, чтобы связно и логично передать его содержание на русском языке. Аспирант испытывает большие трудности при попытке связно и логично передать содержание текста. Испытывает большие затруднения языкового и коммуникативного характера при комментировании содержания текста и выражении собственного мнения при ответах на проблемные вопросы. Коммуникативные навыки: Аспирант не владеет навыками поддержания беседы, не способен к инициативной речи. Ответы на вопросы преподавателя не содержательны и не логичны. Лексический запас: активный словарный запас крайне ограничен, отсутствует вариативность языковых средств, используются упрощенные лексико-грамматические структуры. Грамматическая правильность речи: Аспирант допускает существенные ошибки в употреблении видовременных формам глагола и построении простых и сложных предложений. Допущенные ошибки препятствуют пониманию смысла речи. Фонетическое оформление речи: аспирант не владеет техникой чтения вслух в соответствии с артикуляционными и произносительными нормами, допускает значительные искажения при произнесении отдельных звуков и при интонационном оформлении высказывания.

Оформление титульных листов

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ УЧРЕЖДЕНИЕ НАУКИ КАЛМЫЦКИЙ НАУЧНЫЙ ЦЕНТР РОССИЙСКОЙ АКАДЕМИИ НАУК

ПЕРЕВОД
для сдачи кандидатского экзамена по иностранному языку
по книге: «_____»
(*указать на иностранном языке автора, название, выходные данные книги*)

стр. с ….. по …..

Выполнил:
Аспирант 1 курса_____
<div align="right">Ф.И.О.</div>

Проверил: кандидат
филологических наук _____
<div align="right">Ф.И.О.</div>

ЭЛИСТА 20_ г.

ТЕРМИНОЛОГИЧЕСКИЙ СЛОВАРЬ

I. Состав словаря

Англо-русский алфавитный терминологический словарь по своей специальности составляется на основе всей прочитанной литературы на иностранном языке по специальности объемом около 300 терминов. Включать в словарь следует слова и словосочетания, характерные для данной области знания, избегая лексики общего языка.

Слова в исходной словарной форме, т.е. глаголы в форме инфинитива, существительные в единственном числе, прилагательные в положительной степени, располагать в алфавитном порядке в отдельной тетради или блокноте.

II. Оформление словаря

На титульном листе словаря необходимо указать свою узкую специальность научной работы. Например: «Терминологический англо-русский словарь-минимум по истории» аспиранта КНЦ РАН (Ф.И.О.).

Указать год составления словаря.

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ УЧРЕЖДЕНИЕ НАУКИ
КАЛМЫЦКИЙ НАУЧНЫЙ ЦЕНТР РОССИЙСКОЙ АКАДЕМИИ НАУК

Терминологический англо-русский словарь-минимум
по теме "LITERATURE"
«ЛИТЕРАТУРА»

Выполнил:
Аспирант 1 курса_____
Ф.И.О.

Проверил: кандидат
филологических наук _____
Ф.И.О.

ЭЛИСТА 20___

A a

№	английский язык	русский язык
1		
2		
3		

B b

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C c

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The Plan for Rendering the Article and the Words to be used while Rendering

1. The title of the article

The article is headlined ...

The article is entitled ...

The title of the article is ...

The headline of the article is ...

2. The author of the article, the newspaper, where and when the article was published

The author of the article is ...

The article is written by ...

The article is (was) published in ...

3. The message / the main idea of the article

The (present) article is about ...

The article is devoted to ...

The article deals with ...

The article under considertion discusses ...

The article touches upon ...

The article addresses the problem of ...

The article raises / highlights / brings up the problem ...

The article describes the situation ...

The article assesses the situation

The aim of the article is to provide the reader with information about ...

We shall consider briefly / in detail the problem of ...

4. Introduction of an idea

There are/were two/three/four/several/many reasons/causes/results/consequences/ways of looking at/interpreting/deciding ...

Rhetorical Questions

Now, why should the Greeks have considered the city-state in this way?

How does the copper react when a catalyst is added to the solution?

5. Introductory statements

Let me first explain/describe/talk about the background ...

The topic/subject/idea/story/fact/formula which I intend to discuss/explain/talk about/describe/recount/define is important/valuable/significant/useful/interesting/necessary because ...

6. The contents of the article

The author starts by telling the reader that ...

6.1. At the beginning

The author goes on to say that ...

The first question we must ask is ... ; The next question is ... .

6.2. Development of an idea

The author writes/ states/stresses/underlines/emphasises/points out that ...

The author believes / supposes ...

In the first/second/third place ...

Firstly ... / Secondly ...

Another/ an additional reason/cause/explanation/development is/was ...

6.3. Contrast of several ideas

On the one hand ... ; On the other hand ...
But ...
However ...
Although ...
Though many aspects of this problem are debated, it is sure that ...

6.4. Results of ideas

Therefore ... consequently ...
As a result of/consequence
If/Since/Because this is/was/were so (then) ...

6.5. Transition of ideas

Now let us think about .../look at .../consider for a moment .../turn our attention to ...

If what I have said/this/these/these facts/these ideas is/are true/possible/what/happened/justified (then) ...

6.6. Chronology of ideas

First .../ In the beginning ... / Then ... / The next ... / Another .../Again ...

Following .../The former .../The latter .../ Prior to .../ Before ... / Hitherto ...

Theretofore .../ Subsequently .../ Finally .../ At last .../ Ultimately ...

6.7. Emphases of ideas

This is/was important because ...
The important/obvious/significant result(s) are/were/would be...
Let me repeat ...
I'll say this/that again ...

7. Summary of ideas

The author comes to the conclusion that ...
In coclusion, (the author draws the attention of the reader to ...)
As a conclusion ...
In summary ...
As a summary ...
To sum up ...
Briefly then ...
As we have seen ...
As I have shown ...
For all these reasons ...
Let me review quickly ...

*Тексты для чтения, перевода, аннотирования, реферирования
по специальностям*

10.01.02 – Литература народов Российской Федерации (калмыцкая литература)

https://www.britannica.com/art/literature

Text 1.

Literature

WRITTEN BY Kenneth Rexroth

Poet, writer, and painter. Special Lecturer, University of California, Santa Barbara. Author of *Classics Revisited* and others.

Literature, a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.

For historical treatment of various literatures within geographical regions, *see* such articles as African literature; African theatre; Oceanic literature; Western literature; Central Asian arts; South Asian arts; and Southeast Asian arts. Some literatures are treated separately by language, by nation, or by special subject (e.g., Arabic literature, Celtic literature, Latin literature, French literature, Japanese literature, and biblical literature).

Definitions of the word *literature* tend to be circular. The 11th edition of *Merriam-Webster's Collegiate Dictionary* considers literature to be "writings having excellence of form or expression and expressing ideas of permanent or universal interest." The 19th-century critic Walter Pater referred to "the matter of imaginative or artistic literature" as a "transcript, not of mere fact, but of fact in its infinitely varied forms." But such definitions assume that the reader already knows what literature is. And indeed its central meaning, at least, is clear enough. Deriving from the Latin *littera*, "a letter of the alphabet," literature is first and foremost humankind's entire body of writing; after that it is the body of writing belonging to a given language or people; then it is individual pieces of writing.

But already it is necessary to qualify these statements. To use the word *writing* when describing literature is itself misleading, for one may speak of "oral literature" or "the literature of preliterate peoples." The art of literature is not reducible to the words on the page; they are there solely because of the craft of writing. As an art, literature might be described as the organization of words to give pleasure. Yet through words literature elevates and transforms experience beyond "mere" pleasure. Literature also functions more broadly in society as a means of both criticizing and affirming cultural values.

The Scope Of Literature

Literature is a form of human expression. But not everything expressed in words—even when organized and written down—is counted as literature. Those writings that are primarily

informative—technical, scholarly, journalistic—would be excluded from the rank of literature by most, though not all, critics. Certain forms of writing, however, are universally regarded as belonging to literature as an art. Individual attempts within these forms are said to succeed if they possess something called artistic merit and to fail if they do not. The nature of artistic merit is less easy to define than to recognize. The writer need not even pursue it to attain it. On the contrary, a scientific exposition might be of great literary value and a pedestrian poem of none at all.

The purest (or, at least, the most intense) literary form is the lyric poem, and after it comes elegiac, epic, dramatic, narrative, and expository verse. Most theories of literary criticism base themselves on an analysis of poetry, because the aesthetic problems of literature are there presented in their simplest and purest form. Poetry that fails as literature is not called poetry at all but verse. Many novels—certainly all the world's great novels—are literature, but there are thousands that are not so considered. Most great dramas are considered literature (although the Chinese, possessors of one of the world's greatest dramatic traditions, consider their plays, with few exceptions, to possess no literary merit whatsoever).

The Greeks thought of history as one of the seven arts, inspired by a goddess, the muse Clio. All of the world's classic surveys of history can stand as noble examples of the art of literature, but most historical works and studies today are not written primarily with literary excellence in mind, though they may possess it, as it were, by accident.

The essay was once written deliberately as a piece of literature: its subject matter was of comparatively minor importance. Today most essays are written as expository, informative journalism, although there are still essayists in the great tradition who think of themselves as artists. Now, as in the past, some of the greatest essayists are critics of literature, drama, and the arts.

Some personal documents (autobiographies, diaries, memoirs, and letters) rank among the world's greatest literature. Some examples of this biographical literature were written with posterity in mind, others with no thought of their being read by anyone but the writer. Some are in a highly polished literary style; others, couched in a privately evolved language, win their standing as literature because of their cogency, insight, depth, and scope.

Many works of philosophy are classed as literature. The *Dialogues* of Plato (4th century BC) are written with great narrative skill and in the finest prose; the *Meditations* of the 2nd-century Roman emperor Marcus Aurelius are a collection of apparently random thoughts, and the Greek in which they are written is eccentric. Yet both are classed as literature, while the speculations of other philosophers, ancient and modern, are not. Certain scientific works endure as literature long after their scientific content has become outdated. This is particularly true of books of natural history, where the element of personal observation is of special importance. An excellent example is Gilbert White's *Natural History and Antiquities of Selbourne* (1789).

Oratory, the art of persuasion, was long considered a great literary art. The oratory of the American Indian, for instance, is famous, while in Classical Greece, Polymnia was the muse sacred to poetry and oratory. Rome's great orator Cicero was to have a decisive influence on the development of English prose style. Abraham Lincoln's Gettysburg Address is known to every American schoolchild. Today, however, oratory is more usually thought of as a craft than as an art. Most critics would not admit advertising copywriting, purely commercial fiction, or cinema and television scripts as accepted forms of literary expression, although others would hotly dispute their exclusion. The test in individual cases would seem to be one of enduring satisfaction and, of course, truth. Indeed, it becomes more and more difficult to categorize

literature, for in modern civilization words are everywhere. Man is subject to a continuous flood of communication. Most of it is fugitive, but here and there—in high-level journalism, in television, in the cinema, in commercial fiction, in westerns and detective stories, and in plain, expository prose—some writing, almost by accident, achieves an aesthetic satisfaction, a depth and relevance that entitle it to stand with other examples of the art of literature.

Literary composition

Critical theories

Western

If the early Egyptians or Sumerians had critical theories about the writing of literature, these have not survived. From the time of Classical Greece until the present day, however, Western criticism has been dominated by two opposing theories of the literary art, which might conveniently be called the expressive and constructive theories of composition.

The Greek philosopher and scholar Aristotle is the first great representative of the constructive school of thought. His *Poetics* (the surviving fragment of which is limited to an analysis of tragedy and epic poetry) has sometimes been dismissed as a recipe book for the writing of potboilers. Certainly, Aristotle is primarily interested in the theoretical construction of tragedy, much as an architect might analyze the construction of a temple, but he is not exclusively objective and matter of fact. He does, however, regard the expressive elements in literature as of secondary importance, and the terms he uses to describe them have been open to interpretation and a matter of controversy ever since.

The 1st-century Greek treatise *On the Sublime* (conventionally attributed to the 3rd-century Longinus) deals with the question left unanswered by Aristotle—what makes great literature "great"? Its standards are almost entirely expressive. Where Aristotle is analytical and states general principles, the pseudo-Longinus is more specific and gives many quotations: even so, his critical theories are confined largely to impressionistic generalities.

Thus, at the beginning of Western literary criticism, the controversy already exists. Is the artist or writer a technician, like a cook or an engineer, who designs and constructs a sort of machine that will elicit an aesthetic response from his audience? Or is he a virtuoso who above all else expresses himself and, because he gives voice to the deepest realities of his own personality, generates a response from his readers because they admit some profound identification with him? This antithesis endures throughout western European history—Scholasticism versus Humanism, Classicism versus Romanticism, Cubism versus Expressionism —and survives to this day in the common judgment of our contemporary artists and writers. It is surprising how few critics have declared that the antithesis is unreal, that a work of literary or plastic art is at once constructive and expressive, and that it must in fact be both.

Eastern

Critical theories of literature in Asian cultures, however, have been more varied. There is an immense amount of highly technical, critical literature in India. Some works are recipe books, vast collections of tropes and stylistic devices; others are philosophical and general. In the best period of Indian literature, the cultural climax of Sanskrit (c. 320–490), it is assumed by writers that expressive and constructive factors are twin aspects of one reality. The same could be said of the Chinese, whose literary manuals and books on prosody and rhetoric are, as with the West, relegated to the class of technical handbooks, while their literary criticism is concerned

rather with subjective, expressive factors—and so aligns itself with the pseudo-Longinus' "sublime." In Japan, technical, stylistic elements are certainly important (Japanese discrimination in these matters is perhaps the most refined in the world), but both writer and reader above all seek qualities of subtlety and poignancy and look for intimations of profundity often so evanescent as to escape entirely the uninitiated reader.

Broad and narrow conceptions of poetry

East Asian literary tradition has raised the question of the broad and narrow definitions of poetry (a question familiar in the West from Edgar Allan Poe's advocacy of the short poem in his "Poetic Principle" [1850]). There are no long epic poems in Chinese, no verse novels of the sort written in England by Robert Browning or Alfred Lord Tennyson in the 19th century. In Chinese drama, apart from a very few of the songs, the verse as such is considered doggerel. The versified treatises on astronomy, agriculture, or fishing, of the sort written in Greek and Roman times and during the 18th century in the West, are almost unknown in East Asia. Chinese poetry is almost exclusively lyric, meditative, and elegiac, and rarely does any poem exceed 100 lines—most are little longer than Western sonnets; many are only quatrains. In Japan this tendency to limit length was carried even further. The ballad survives in folk poetry, as it did in China, but the "long poem" of very moderate length disappeared early from literature. For the Japanese, the tanka is a "long poem": in its common form it has 31 syllables; the *sedōka* has 38; the *dodoitsu*, imitating folk song, has 26. From the 17th century and onward, the most popular poetic form was the haiku, which has only 17 syllables.

This development is relevant to the West because it spotlights the ever-increasing emphasis which has been laid on intensity of communication, a characteristic of Western poetry (and of literature generally) as it has evolved since the late 19th century. In East Asia all cultivated people were supposed to be able to write suitable occasional poetry, and so those qualities that distinguished a poem from the mass consequently came to be valued above all others. Similarly, as modern readers in the West struggle with a "communication avalanche" of words, they seek in literature those forms, ideas, values, vicarious experiences, and styles that transcend the verbiage to be had on every hand.

Literary language

In some literatures (notably classical Chinese, Old Norse, Old Irish), the language employed is quite different from that spoken or used in ordinary writing. This marks off the reading of literature as a special experience. In the Western tradition, it is only in comparatively modern times that literature has been written in the common speech of cultivated men. The Elizabethans did not talk like Shakespeare nor 18th-century people in the stately prose of Samuel Johnson or Edward Gibbon (the so-called Augustan plain style in literature became popular in the late 17th century and flourished throughout the 18th, but it was really a special form of rhetoric with antecedent models in Greek and Latin). The first person to write major works of literature in the ordinary English language of the educated man was Daniel Defoe (1660?–1731), and it is remarkable how little the language has changed since. *Robinson Crusoe* (1719) is much more contemporary in tone than the elaborate prose of 19th-century writers like Thomas De Quincey or Walter Pater. (Defoe's language is not, in fact, so very simple: simplicity is itself one form of artifice.)

Ambiguity

Other writers have sought to use language for its most subtle and complex effects and have deliberately cultivated the ambiguity inherent in the multiple or shaded meanings of words.

Between the two world wars, "ambiguity" became very fashionable in English and American poetry and the ferreting out of ambiguities—from even the simplest poem—was a favourite critical sport. T.S. Eliot in his literary essays is usually considered the founder of this movement. Actually, the platform of his critical attitudes is largely moral, but his two disciples, I.A. Richards in *Principles of Literary Criticism* (1924) and William Empson in *Seven Types of Ambiguity* (1930), carried his method to extreme lengths. The basic document of the movement is C.K. Ogden and I.A. Richards' *The Meaning of Meaning* (1923), a work of enormous importance in its time. Only a generation later, however, their ideas were somewhat at a discount. However, ambiguity remained a principal shaping tool for the writer and a primary focus in literary criticism.

Translation

Certainly, William Blake or Thomas Campion, when they were writing their simple lyrics, were unaware of the ambiguities and multiple meanings that future critics would find in them. Nevertheless, language is complex. Words do have overtones; they do stir up complicated reverberations in the mind that are ignored in their dictionary definitions. Great stylists, and most especially great poets, work with at least a half-conscious, or subliminal, awareness of the infinite potentialities of language. This is one reason why the essence of most poetry and great prose is so resistant to translation (quite apart from the radically different sound patterns that are created in other-language versions). The translator must project himself into the mind of the original author; he must transport himself into an entirely different world of relationships between sounds and meanings, and at the same time he must establish an equivalence between one infinitely complex system and another. Since no two languages are truly equivalent in anything except the simplest terms, this is a most difficult accomplishment. Certain writers are exceptionally difficult to translate. There are no satisfactory English versions, for example, of the Latin of Catullus, the French of Baudelaire, the Russian of Pushkin, or of the majority of Persian and Arabic poetry. The splendour of Sophocles' Greek, of Plato at his best, is barely suggested even in the finest English versions. On the other hand, the Germans insist that Shakespeare is better in German than he is in English, a humorous exaggeration perhaps. But again, Shakespeare is resistant to translation into French. His English seems to lack equivalents in that language.

The very greatest translations may become classics in their own right, of enduring literary excellence (the King James Version of the Bible, appearing in 1611, is an outstanding example), but on the whole the approximate equivalence of most translations to their originals seems to have a very short life. The original work remains the same, of lasting value to its own people, but the translation becomes out of date with each succeeding generation as the language and criteria of literary taste change. Nothing demonstrates the complexity of literary language more vividly. An analogous process takes place when a reader experiences a literary work in his own language; each generation gets a "new version" from its own classics.

Yet the values of great literature are more fundamental than complexity and subtleties of meaning arising from language alone. Works far removed from contemporary man in time and in cultural background, composed in a variety of languages utterly different from one another in structure, have nevertheless been translated successfully enough to be deeply moving. The 20th century witnessed an immense mass of the oral literature of preliterate peoples and of the writings of all the great civilizations translated into modern languages. Translations of these literatures often distorted the original stories and, at best, captured only their essence. However, without these translations, such stories would most likely be forever lost.

Craftsmanship

Prosody

Literature, like music, is an art of time, or "tempo": it takes time to read or listen to, and it usually presents events or the development of ideas or the succession of images or all these together in time. The craft of literature, indeed, can be said to be in part the manipulation of a structure in time, and so the simplest element of marking time, rhythm, is therefore of basic importance in both poetry and prose. Prosody, which is the science of versification, has for its subject the materials of poetry and is concerned almost entirely with the laws of metre, or rhythm in the narrowest sense. It deals with the patterning of sound in time; the number, length, accent, and pitch of syllables; and the modifications of rhythm by vowels and consonants. In most poetry, certain basic rhythms are repeated with modifications (that is to say, the poem rhymes or scans or both) but not in all. It most obviously does neither in the case of the "free forms" of modern poetry; but neither does it in the entire poetry of whole cultures. Since lyric poetry is either the actual text of song or else is immediately derived from song, it is regular in structure nearly everywhere in the world, although the elements of patterning that go into producing its rhythm may vary. The most important of these elements in English poetry, for example, have been accent, grouping of syllables (called feet), number of syllables in the line, and rhyme at the end of a line (and sometimes within it). Other elements such as pitch, resonance, repetition of vowels (assonance), repetition of consonants (alliteration), and breath pauses (cadence) have also been of great importance in distinguishing successful poetry from doggerel verse, but on the whole they are not as important as the former, and poets have not always been fully conscious of their use of them. Greek and Latin poetry was consciously patterned on the length of syllables (long or short) rather than on their accent; but all the considerations of "sound" (such as assonance and alliteration) entered into the aesthetically satisfactory structure of a poem. Similarly, both the French and Japanese were content simply to count the syllables in a line—but again, they also looked to all the "sound" elements.

The rhythms of prose are more complicated, though not necessarily more complex, than those of poetry. The rules of prose patterning are less fixed; patterns evolve and shift indefinitely and are seldom repeated except for special emphasis. So the analysis of prose rhythm is more difficult to make than, at least, the superficial analysis of poetry.

Structure

The craft of writing involves more than mere rules of prosody. The work's structure must be manipulated to attract the reader. First, the literary situation has to be established. The reader must be directly related to the work, placed in it—given enough information on who, what, when, or why—so that his attention is caught and held (or, on the other hand, he must be deliberately mystified, to the same end).

Aristotle gave a formula for dramatic structure that can be generalized to apply to most literature: presentation, development, complication, crisis, and resolution. Even lyric poems can possess plot in this sense, but by no means are all literary works so structured, nor does such structure ensure their merit—it can be safely said that westerns, detective stories, and cheap melodramas are more likely to follow strictly the rules of Aristotle's *Poetics* than are great novels. Nevertheless, the scheme does provide a norm from which there is infinite variation. Neoclassical dramatists and critics, especially in 17th-century France, derived from Aristotle what they called the unities of time, action, and place. This meant that the action of a play should not spread beyond the events of one day and, best of all, should be confined within the actual time of performance. Nor should the action move about too much

from place to place—best only to go from indoors to outdoors and back. There should be only one plot line, which might be relieved by a subplot, usually comic. These three unities—of time, place, and action—do not occur in Aristotle and are certainly not observed in Classical Greek tragedy. They are an invention of Renaissance critics, some of whom went even further, insisting also on what might be called a unity of mood. To this day there are those who, working on this principle, object to Shakespeare's use of comic relief within the tragic action of his plays—to the porter in *Macbeth*, for instance, or the gravediggers in *Hamlet*.

Assiduous critics have found elaborate architectural structures in quite diffuse works—including Miguel de Cervantes' *Don Quixote* (1605–15), Laurence Sterne's *Tristram Shandy* (1759–67), Giovanni Giacomo Casanova's *Icosameron* (1788; 1928). But their "discoveries" are too often put there after the event. Great early novels such as the Chinese *Dream of the Red Chamber* (1754; first published in English 1929) and the Japanese *Tale of Genji* (early 11th century) usually develop organically rather than according to geometrical formulas, one incident or image spinning off another. Probably the most tightly structured work, in the Neoclassicists' sense, is the Icelandic *Njáls saga*.

The 19th century was the golden age of the novel, and most of the more famous examples of the form were systematically plotted, even where the plot structure simply traced the growth in personality of an individual hero or heroine. This kind of novel, of which in their very diverse ways Stendhal's *The Red and the Black* (1830) and Charles Dickens' *David Copperfield* (1850) are great examples, is known as *Bildungsroman*. Gustave Flaubert's *Madame Bovary* (1857) is as rigorously classicist in form as the 17th-century plays of Racine and Corneille, which were the high point of the French classical theatre, although Flaubert obeys laws more complex than those of the Aristotelians. Novels such as Leo Tolstoy's *War and Peace* (1865–69), Fyodor Dostoyevsky's *Brothers Karamazov* (1880), and the works of Balzac owe much of their power to their ability to overwhelm the reader with a massive sense of reality. The latter 19th and early 20th centuries witnessed an attack on old forms, but what the new writers evolved was simply a new architecture. A novel such as James Joyce's *Ulysses* (1922), which takes place in a day and an evening, is one of the most highly structured (yet innovative) ever written. Novelists such as Joseph Conrad, Ford Madox Ford, Virginia Woolf, and, in his later period, Henry James developed a multiple-aspect narrative, sometimes by using time shifts and flashbacks and by writing from different points of view, sometimes by using the device (dating back to Classical Greek romances) of having one or more narrators as characters within the story. (This technique, which was first perfected in the verse novels of Robert Browning, in fact reached its most extreme development in the English language in poetry: in Ezra Pound's *Cantos*, T.S. Eliot's *The Waste Land*, William Carlos Williams' *Paterson*, and the many long poems influenced by them.)

Content of literature

The word as symbol

The content of literature is as limitless as the desire of human beings to communicate with one another. The thousands of years, perhaps hundreds of thousands, since the human species first developed speech have seen built up the almost infinite systems of relationships called languages. A language is not just a collection of words in an unabridged dictionary but the individual and social possession of living human beings, an inexhaustible system of equivalents, of sounds to objects and to one another. Its most primitive elements are those words that express direct experiences of objective reality, and its most sophisticated are concepts on a high level of abstraction. Words are not only equivalent to things, they have varying degrees of equivalence to one another. A symbol, says the dictionary, is something that stands for something else or a sign

used to represent something, "as the lion is the symbol of courage, the cross the symbol of Christianity." In this sense all words can be called symbols, but the examples given—the lion and the cross—are really metaphors: that is, symbols that represent a complex of other symbols, and which are generally negotiable in a given society (just as money is a symbol for goods or labour). Eventually a language comes to be, among other things, a huge sea of implicit metaphors, an endless web of interrelated symbols. As literature, especially poetry, grows more and more sophisticated, it begins to manipulate this field of suspended metaphors as a material in itself, often as an end in itself. Thus, there emerge forms of poetry (and prose, too) with endless ramifications of reference, as in Japanese waka and haiku, some ancient Irish and Norse verse, and much of the poetry written in western Europe since the time of Baudelaire that is called modernist. It might be supposed that, at its most extreme, this development would be objective, constructive—aligning it with the critical theories stemming from Aristotle's *Poetics*. On the contrary, it is romantic, subjective art, primarily because the writer handles such material instinctively and subjectively, approaches it as the "collective unconscious," to use the term of the psychologist Carl Jung, rather than with deliberate rationality.

Themes and their sources

By the time literature appears in the development of a culture, the society has already come to share a whole system of stereotypes and archetypes: major symbols standing for the fundamental realities of the human condition, including the kind of symbolic realities that are enshrined in religion and myth. Literature may use such symbols directly, but all great works of literary art are, as it were, original and unique myths. The world's great classics evoke and organize the archetypes of universal human experience. This does not mean, however, that all literature is an endless repetition of a few myths and motives, endlessly retelling the first stories of civilized man, repeating the Sumerian *Epic of Gilgamesh* or Sophocles' *Oedipus the King*. The subject matter of literature is as wide as human experience itself. Myths, legends, and folktales lie at the beginning of literature, and their plots, situations, and allegorical (metaphorical narrative) judgments of life represent a constant source of literary inspiration that never fails. This is so because mankind is constant—people share a common physiology. Even social structures, after the development of cities, remain much alike. Whole civilizations have a life pattern that repeats itself through history. Jung's term "collective unconscious" really means that mankind is one species, with a common fund of general experience. Egyptian scribes, Japanese bureaucrats, and junior executives in New York City live and respond to life in the same ways; the lives of farmers or miners or hunters vary only within narrow limits. Love is love and death is death, for a southern African hunter-gatherer and a French Surrealist alike. So the themes of literature have at once an infinite variety and an abiding constancy. They can be taken from myth, from history, or from contemporary occurrence, or they can be pure invention (but even if they are invented, they are nonetheless constructed from the constant materials of real experience, no matter how fantastic the invention).

The writer's personal involvement

As time goes on, literature tends to concern itself more and more with the interior meanings of its narrative, with problems of human personality and human relationships. Many novels are fictional, psychological biographies which tell of the slowly achieved integration of the hero's personality or of his disintegration, of the conflict between self-realization and the flow of events and the demands of other people. This can be presented explicitly, where the characters talk about what is going on in their heads, either ambiguously and with reserve, as in the novels of Henry James, or overtly, as in those of Dostoyevsky. Alternatively, it can be presented by a careful arrangement of objective facts, where psychological development is described purely in terms of behaviour and where the reader's subjective response is elicited by

the minute descriptions of physical reality, as in the novels of Stendhal and the greatest Chinese novels like the *Dream of the Red Chamber*, which convince the reader that through the novel he is seeing reality itself, rather than an artfully contrived semblance of reality.

Literature, however, is not solely concerned with the concrete, with objective reality, with individual psychology, or with subjective emotion. Some deal with abstract ideas or philosophical conceptions. Much purely abstract writing is considered literature only in the widest sense of the term, and the philosophical works that are ranked as great literature are usually presented with more or less of a sensuous garment. Thus, Plato's *Dialogues* rank as great literature because the philosophical material is presented in dramatic form, as the dialectical outcome of the interchange of ideas between clearly drawn, vital personalities, and because the descriptive passages are of great lyric beauty. Karl Marx's *Das Kapital* (1867–95) approaches great literature in certain passages in which he expresses the social passion he shares with the Hebrew prophets of the Old Testament. Euclid's *Elements* and St. Thomas Aquinas' *Summa theologica* give literary, aesthetic satisfaction to some people because of their purity of style and beauty of architectonic construction. In short, most philosophical works that rank as great literature do so because they are intensely human. The reader responds to Blaise Pascal's *Pensées*, to Michel de Montaigne's *Essays*, and to Marcus Aurelius' *Meditations* as he would to living men. Sometimes the pretense of purely abstract intellectual rigour is in fact a literary device. The writings of the 20th-century philosopher Ludwig Wittgenstein, for example, owe much of their impact to this approach, while the poetry of Paul Valéry borrows the language of philosophy and science for its rhetorical and evocative power.

Relation of form to content

Throughout literary history, many great critics have pointed out that it is artificial to make a distinction between form and content, except for purposes of analytical discussion. Form determines content. Content determines form. The issue is, indeed, usually only raised at all by those critics who are more interested in politics, religion, or ideology than in literature; thus, they object to writers who they feel sacrifice ideological orthodoxy for formal perfection, message for style.

Style

But style cannot really be said to exist on paper at all; it is the way the mind of the author expresses itself in words. Since words represent ideas, there cannot be abstract literature unless a collection of nonsense syllables can be admitted as literature. Even the most avant-garde writers associated with the Cubist or nonobjective painters used language, and language is meaning, though the meaning may be incomprehensible. Oscar Wilde and Walter Pater, the great 19th-century exponents of "art for art's sake," were in fact tireless propagandists for their views, which dominate their most flowery prose. It is true that great style depends on the perfect matching of content and form, so that the literary expression perfectly reflects the writer's intention; "poor style" reveals the inability of a writer to match the two—in other words, reveals his inability to express himself. This is why we say that "style expresses the man." The veiled style of Henry James, with its subtleties, equivocations, and qualifications, perfectly reflects his complicated and subtle mind and his abiding awareness of ambiguity in human motives. At the other extreme, the style of the early 20th-century American novelist Theodore Dreiser—bumbling, clumsy, dogged, troubled—perfectly embodies his own attitudes toward life and is, in fact, his constant judgment of his subject matter. Sometimes an author, under the impression that he is simply polishing his style, may completely alter his content. As Flaubert worked over the drafts of *Madame Bovary*, seeking always the apposite word that would precisely convey his meaning, he lifted his novel from a level of sentimental romance to make it

one of the great ironic tragedies of literature. Yet, to judge from his correspondence, he seems never to have been completely aware of what he had done, of the severity of his own irony.

Literature may be an art, but writing is a craft, and a craft must be learned. Talent, special ability in the arts, may appear at an early age; the special personality called genius may indeed be born, not made. But skill in matching intention and expression comes with practice. Naïve writers, "naturals" like the 17th-century English diarist Samuel Pepys, the late 18th-century French naïf Restif de la Bretonne, the 20th-century American novelist Henry Miller, are all deservedly called stylists, although their styles are far removed from the deliberate, painstaking practice of a Flaubert or a Turgenev. They wrote spontaneously whatever came into their heads; but they wrote constantly, voluminously, and were, by their own standards, skilled practitioners.

Objective-subjective expression

There are certain forms of literature that do not permit such highly personal behaviour—for instance, formal lyric poetry and classic drama. In these cases the word "form" is used to mean a predetermined structure within whose mold the content must be fitted. These structures are, however, quite simple and so cannot be said to determine the content. Jean Racine and Pierre Corneille were contemporaries; both were Neoclassic French dramatists; both abided by all the artificial rules—usually observing the "unities" and following the same strict rules of prosody. Yet their plays, and the poetry in which they are written, differ completely. Corneille is intellectually and emotionally a Neoclassicist—clear and hard, a true objectivist, sure of both his verse and the motivations of his characters. Racine was a great romantic long before the age of Romanticism. His characters are confused and tortured; his verse throbs like the heartbeats of his desperate heroines. He is a great sentimentalist in the best and deepest meaning of that word. His later influence on poets like Baudelaire and Paul Valéry is due to his mastery of sentimental expression, not, as they supposed, to his mastery of Neoclassic form.

Verse on any subject matter can of course be written purely according to formula. The 18th century in England saw all sorts of prose treatises cast in rhyme and metre, but this was simply applied patterning. (Works such as *The Botanic Garden* [2 vol., 1794–95] by Erasmus Darwin should be sharply distinguished from James Thomson's *The Seasons* [1726–30], which is true poetry, not versified natural history—just as Virgil's *Georgics* is not an agricultural handbook.) Neoclassicism, especially in its 18th-century developments, confused—for ordinary minds, at any rate—formula with form and so led to the revolt called Romanticism. The leading theorists of that revolt, the poets William Wordsworth and Samuel Taylor Coleridge, in the "Preface" (1800) to *Lyrical Ballads* urged the observance of a few simple rules basic to all great poetry and demanded a return to the integrity of expressive form. A similar revolution in taste was taking place all over Europe and also in China (where the narrow pursuit of formula had almost destroyed poetry). The Romantic taste could enjoy the "formlessness" of William Blake's prophetic books, or Walt Whitman's *Leaves of Grass*, or the loose imagination of Shelley—but careful study reveals that these writers were not formless at all. Each had his own personal form.

Time passes and the pendulum of taste swings. In the mid-20th century, Paul Valéry, T.S. Eliot, and Yvor Winters would attack what the latter called "the fallacy of expressive form," but this is itself a fallacy. All form in literature is expressive. All expression has its own form, even when the form is a deliberate quest of formlessness. (The automatic writing cultivated by the surrealists, for instance, suffers from the excessive formalism of the unconscious mind and is far more stereotyped than the poetry of the Neoclassicist Alexander Pope.) Form simply refers to organization, and critics who attack form do not seem always to remember that a writer organizes more than words. He organizes experience. Thus, his organization stretches far back in

his mental process. Form is the other face of content, the outward, visible sign of inner spiritual reality.

Literature and its audience

Folk and elite literatures

In preliterate societies oral literature was widely shared; it saturated the society and was as much a part of living as food, clothing, shelter, or religion. Many tribal societies remained primarily oral cultures until the 19th century. In early societies the minstrel might be a courtier of the king or chieftain, and the poet who composed liturgies might be a priest. But the oral performance itself was accessible to the whole community. As society evolved its various social layers, or classes, an "elite" literature began to be distinguishable from the "folk" literature of the people. With the invention of writing this separation was accelerated until finally literature was being experienced individually by the elite (reading a book), while folklore and folk song were experienced orally and more or less collectively by the illiterate common people.

Elite literature continuously refreshes itself with materials drawn from the popular. Almost all poetic revivals, for instance, include in their programs a new appreciation of folk song, together with a demand for greater objectivity. On the other hand folk literature borrows themes and, very rarely, patterns from elite literature. Many of the English and Scottish ballads that date from the end of the Middle Ages and have been preserved by oral tradition share plots and even turns of phrase with written literature. A very large percentage of these ballads contain elements that are common to folk ballads from all over western Europe; central themes of folklore, indeed, are found all over the world. Whether these common elements are the result of diffusion is a matter for dispute. They do, however, represent great psychological constants, archetypes of experience common to the human species, and so these constants are used again and again by elite literature as it discovers them in folklore.

Modern popular literature

There is a marked difference between true popular literature, that of folklore and folk song, and the popular literature of modern times. Popular literature today is produced either to be read by a literate audience or to be enacted on television or in the cinema; it is produced by writers who are members, however lowly, of an elite corps of professional literates. Thus, popular literature no longer springs from the people; it is handed to them. Their role is passive. At the best they are permitted a limited selectivity as consumers.

Certain theorists once believed that folk songs and even long, narrative ballads were produced collectively, as has been said in mockery "by the tribe sitting around the fire and grunting in unison." This idea is very much out of date. Folk songs and folk tales began somewhere in one human mind. They were developed and shaped into the forms in which they are now found by hundreds of other minds as they were passed down through the centuries. Only in this sense were they "collectively" produced. During the 20th century, folklore and folk speech had a great influence on elite literature—on writers as different as Franz Kafka and Carl Sandburg, Selma Lagerlöf and Kawabata Yasunari, Martin Buber and Isaac Bashevis Singer. Folk song has always been popular with bohemian intellectuals, especially political radicals (who certainly are an elite). Since World War II the influence of folk song upon popular song has not just been great; it has been determinative. Almost all "hit" songs since the mid-20th century have been imitation folk songs; and some authentic folk singers attract immense audiences.

Popular fiction and drama, westerns and detective stories, films and television serials, all deal with the same great archetypal themes as folktales and ballads, though this is seldom due to direct influence; these are simply the limits within which the human mind works. The number of people who have elevated the formulas of popular fiction to a higher literary level is surprisingly small. Examples are H.G. Wells's early science fiction, the western stories of Gordon Young and Ernest Haycox, the detective stories of Sir Arthur Conan Doyle, Georges Simenon, and Raymond Chandler.

The latter half of the 20th century witnessed an even greater change in popular literature. Writing is a static medium: that is to say, a book is read by one person at a time; it permits recollection and anticipation; the reader can go back to check a point or move ahead to find out how the story ends. In radio, television, and the cinema the medium is fluent; the audience is a collectivity and is at the mercy of time. It cannot pause to reflect or to understand more fully without missing another part of the action, nor can it go back or forward. Marshall McLuhan in his book *Understanding Media* (1964) became famous for erecting a whole structure of aesthetic, sociological, and philosophical theory upon this fact. But it remains to be seen whether the new, fluent materials of communication are going to make so very many changes in civilization, let alone in the human mind—mankind has, after all, been influenced for thousands of years by the popular, fluent arts of music and drama. Even the most transitory television serial was written down before it was performed, and the script can be consulted in the files. Before the invention of writing, all literature was fluent because it was contained in people's memory. In a sense it was more fluent than music, because it was harder to remember. Man in mass society becomes increasingly a creature of the moment, but the reasons for this are undoubtedly more fundamental than his forms of entertainment.

Literature and its environment

Social and economic conditions

Literature, like all other human activities, necessarily reflects current social and economic conditions. Class stratification was reflected in literature as soon as it had appeared in life. Among the American Indians, for instance, the chants of the shaman, or medicine man, differ from the secret, personal songs of the individual, and these likewise differ from the group songs of ritual or entertainment sung in community. In the Heroic Age, the epic tales of kings and chiefs that were sung or told in their barbaric courts differed from the folktales that were told in peasant cottages.

The more cohesive a society, the more the elements—and even attitudes—evolved in the different class strata are interchangeable at all levels. In the tight clan organization that existed in late medieval times at the Scottish border, for example, heroic ballads telling of the deeds of lords and ladies were preserved in the songs of the common people. But where class divisions are unbridgeable, elite literature is liable to be totally separated from popular culture. An extreme example is the Classical literature of the Roman Empire. Its forms and its sources were largely Greek—it even adopted its laws of verse patterning from Greek models, even though these were antagonistic to the natural patterns of the Latin language—and most of the sophisticated works of the major Latin authors were completely closed to the overwhelming majority of people of the Roman Empire.

Printing has made all the difference in the negotiability of ideas. The writings of the 18th-century French writers Voltaire, Rousseau, and Diderot were produced from and for almost as narrow a caste as the Roman elite, but they were printed. Within a generation they had penetrated the entire society and were of vital importance in revolutionizing it.

Class distinctions in the literature of modern times exist more in the works themselves than in their audience. Although Henry James wrote about the upper classes and Émile Zola about workingmen, both were, in fact, members of an elite and were read by members of an elite—moreover, in their day, those who read Zola certainly considered themselves more of an elite than did the readers of Henry James. The ordinary people, if they read at all, preferred sentimental romances and "penny dreadfuls." Popular literature had already become commercially produced entertainment literature, a type which today is also provided by television scripts.

The elite who read serious literature are not necessarily members of a social or economic upper class. It has been said of the most ethereal French poet, Stéphane Mallarmé, that in every French small town there was a youth who carried his poems in his heart. These poems are perhaps the most "elite" product of western European civilization, but the "youths" referred to were hardly the sons of dukes or millionaires. (It is a curious phenomenon that, since the middle of the 18th century in Europe and in the United States, the majority of readers of serious literature—as well as of entertainment literature—have been women. The extent of the influence that this audience has exerted on literature itself must be immense.)

National and group literature

Hippolyte Taine, the 19th-century French critic, evolved an ecological theory of literature. He looked first and foremost to the national characteristics of western European literatures, and he found the source of these characteristics in the climate and soil of each respective nation. His *History of English Literature* (5 vol., 1863–69) is an extensive elaboration of these ideas. It is doubtful that anyone today would agree with the simplistic terms in which Taine states his thesis. It is obvious that Russian literature differs from English or French from German. English books are written by Englishmen, their scenes are commonly laid in England, they are usually about Englishmen and they are designed to be read by Englishmen—at least in the first instance. But modern civilization becomes more and more a world civilization, wherein works of all peoples flow into a general fund of literature. It is not unusual to read a novel by a Japanese author one week and one by a black writer from West Africa the next. Writers are themselves affected by this cross-fertilization. Certainly, the work of the great 19th-century Russian novelists had more influence on 20th-century American writers than had the work of their own literary ancestors. Poetry does not circulate so readily, because catching its true significance in translation is so very difficult to accomplish. Nevertheless, through the mid-20th century, the influence of French poetry was not just important; it was preeminent. The tendentious elements of literature—propaganda for race, nation, or religion—have been more and more eroded in this process of wholesale cultural exchange.

Popular literature is habitually tendentious both deliberately and unconsciously. It reflects and stimulates the prejudices and parochialism of its audience. Most of the literary conflicts that seized the totalitarian countries during the 20th century stemmed directly from relentless efforts by the state to reduce elite literature to the level of the popular. The great proletarian novels of our time have been produced not by Russians but by African Americans, Japanese, Germans, and—most proletarian of all—a German-American living in Mexico, B. Traven. Government control and censorship can inhibit literary development, perhaps deform it a little, and can destroy authors outright; but, whether in the France of Louis XIV or in the Soviet Union of the 20th century, it cannot be said to have a fundamental effect upon the course of literature.

The writer's position in society

A distinguishing characteristic of modern literature is the peculiar elite which it has itself evolved. In earlier cultures the artist, though he may have felt himself alienated at times, thought of himself as part of his society and shared its values and attitudes. Usually the clerkly caste played a personal, important role in society. In the modern industrial civilization, however, "scribes" became simply a category of skilled hired hands. The writer shared few of the values of the merchant or the entrepreneur or manager. And so the literary and artistic world came to have a subculture of its own. The antagonism between the two resultant sets of values is the source of what we call alienation—among the intellectuals at least (the alienation of the common man in urban, industrial civilization from his work, from himself, and from his fellows is another matter, although its results are reflected and intensified in the alienation of the elite). For about 200 years now, the artistic environment of the writer has not usually been shared with the general populace. The subculture known as bohemia and the literary and artistic movements generated in its little special society have often been more important—at least in the minds of many writers—than the historical, social, and economic movements of the culture as a whole. Even massive historical change is translated into these terms—the Russian Revolution, for instance, into Communist-Futurism, Constructivism, Socialist Realism. Western European literature could be viewed as a parade of movements—Romanticism, Realism, Naturalism, Futurism, Structuralism, and so on indefinitely. Some of the more journalistic critics, indeed, have delighted to regard it in such a way. But after the manifestos have been swept away, the meetings adjourned, the literary cafés of the moment lost their popularity, the turmoil is seen not to have made so very much difference. The Romantic Théophile Gautier and the Naturalist Émile Zola have more in common than they have differences, and their differences are rather because of changes in society as a whole than because of conflicting literary principles.

At first, changes in literary values are appreciated only at the upper levels of the literary elite itself, but often, within a generation, works once thought esoteric are being taught as part of a school syllabus. Most cultivated people once thought James Joyce's *Ulysses* incomprehensible or, where it was not, obscene. Today his methods and subject matter are commonplace in the commercial fiction of the mass culture. A few writers remain confined to the elite. Mallarmé is a good example—but he would have been just as ethereal had he written in the simplest French of direct communication. His subtleties are ultimately grounded in his personality.

Literature and the other arts

Literature has an obvious kinship with the other arts. Presented, a play is drama; read, a play is literature. Most important films have been based upon written literature, usually novels, although all the great epics and most of the great plays have been filmed at some time and thus have stimulated the younger medium's growth. Conversely, the techniques required in writing for film have influenced many writers in structuring their novels and have affected their style. Most popular fiction is written with "movie rights" in mind, and these are certainly a consideration with most modern publishers. Literature provides the libretto for operas, the theme for tone poems—even so anomalous a form as Friedrich Nietzsche's *Thus Spake Zarathustra* was interpreted in music by Richard Strauss—and of course it provides the lyrics of songs. Many ballets and modern dances are based on stories or poems. Sometimes, music and dance are accompanied by a text read by a speaker or chanted by a chorus. The mid-19th century was the heyday of literary, historical, and anecdotal painting, though, aside from the Surrealists, this sort of thing died out in the 20th century. Cross-fertilization of literature and the arts now takes place more subtly, mostly in the use of parallel techniques—the rational dissociation of the Cubists or the spontaneous action painting of the Abstract Expressionists, for

example, which flourished at the same time as the free-flowing uncorrected narratives of some novelists in the 1950s and '60s.

Literature as a collection of genres

Critics have invented a variety of systems for treating literature as a collection of genres. Often these genres are artificial, invented after the fact with the aim of making literature less sprawling, more tidy. Theories of literature must be based upon direct experience of the living texts and so be flexible enough to contain their individuality and variety. Perhaps the best approach is historical, or genetic. What actually happened, and in what way did literature evolve up to the present day?

There is a surprising variety of oral literature among surviving preliterate peoples, and, as the written word emerges in history, the indications are that the important literary genres all existed at the beginning of civilized societies: heroic epic; songs in praise of priests and kings; stories of mystery and the supernatural; love lyrics; personal songs (the result of intense meditation); love stories; tales of adventure and heroism (of common peoples, as distinct from the heroic epics of the upper classes); satire (which was dreaded by barbaric chieftains); satirical combats (in which two poets or two personifications abused one another and praised themselves); ballads and folktales of tragedy and murder; folk stories, such as the tale of the clever boy who performs impossible tasks, outwits all his adversaries, and usually wins the hand of the king's daughter; animal fables like those attributed to Aesop (the special delight of Black Africa and Indian America); riddles, proverbs, and philosophical observations; hymns, incantations, and mysterious songs of priests; and finally actual mythology—stories of the origin of the world and the human race, of the great dead, and of the gods and demigods.

Epic

The true heroic epic never evolved far from its preliterate origins, and it arose only in the Heroic Age which preceded a settled civilization. The conditions reflected in, say, the *Iliad* and *Odyssey* are much the same as those of the Anglo-Saxon *Beowulf*, the German *Nibelungenlied*, or the Irish stories of Cú Chulainn. The literary epic is another matter altogether. Virgil's *Aeneid*, for instance, or John Milton's *Paradise Lost* are products of highly sophisticated literary cultures. Many long poems sometimes classified as epic literature are no such thing—Dante's *La divina commedia* (*The Divine Comedy*), for example, is a long theological, philosophical, political, moral, and mystical poem. Dante considered it to be a kind of drama which obeyed the rules of Aristotle's *Poetics*. Goethe's *Faust* is in dramatic form and is sometimes even staged—but it is really a philosophical poetic novel. Modern critics have described long poems such as T.S. Eliot's *Waste Land* and Ezra Pound's *Cantos* as "philosophical epics." There is nothing epic about them; they are reveries, more or less philosophical.

Lyric poetry

Lyric poetry never gets far from its origins, except that some of its finest examples—Medieval Latin, Provençal, Middle High German, Middle French, Renaissance—which today are only read, were actually written to be sung. In the 20th century, however, popular songs of great literary merit became increasingly common—for example, the songs of Bertolt Brecht and Kurt Weill in German, of Georges Brassens and Anne Sylvestre in French, and of Leonard Cohen, Bob Dylan, and Joni Mitchell. It is interesting to note that, in periods when the culture values artificiality, the lyric becomes stereotyped. Then, after a while, the poets revolt

and, usually turning to folk origins, restore to lyric poetry at least the appearance of naturalness and spontaneity.

Satire

The forms of satire are as manifold as those of literature itself—from those of the mock epic to the biting epigram. A great many social and political novels of today would have been regarded as satire by the ancients. Many of the great works of all time are satires, but in each case they have risen far above their immediate satirical objectives. The 16th-century medieval satire on civilization, the *Gargantua and Pantagruel* of François Rabelais, grew under the hand of its author into a great archetypal myth of the lust for life. Cervantes' *Don Quixote*, often called the greatest work of prose fiction in the West, is superficially a satire of the sentimental romance of knightly adventure. But, again, it is an archetypal myth, telling the adventures of the soul of man—of the individual—in the long struggle with what is called the human condition. *The Tale of Genji* by Murasaki Shikibu has sometimes been considered by obtuse critics as no more than a satire on the sexual promiscuity of the Heian court. In fact, it is a profoundly philosophical, religious, and mystical novel.

Prose fiction

Extended prose fiction is the latest of the literary forms to develop. We have romances from Classical Greek times that are as long as short novels; but they are really tales of adventure—vastly extended anecdotes. The first prose fiction of any psychological depth is the *Satyricon*, almost certainly attributed to Petronius Arbiter (died AD 65/66). Though it survives only in fragments, supposedly one-eleventh of the whole, even these would indicate that it is one of the greatest picaresque novels, composed of loosely connected episodes of robust and often erotic adventure. The other great surviving fiction of Classical times is the *Metamorphoses* (known as *The Golden Ass*) by Apuleius (2nd century AD). In addition to being a picaresque adventure story, it is a criticism of Roman society, a celebration of the religion of Isis, and an allegory of the progress of the soul. It contains the justly celebrated story of Cupid and Psyche, a myth retold with psychological subtlety. Style has much to do with the value and hence the survival of these two works. They are written in prose of extraordinary beauty, although it is by no means of "Classical" purity. The prose romances of the Middle Ages are closely related to earlier heroic literature. Some, like Sir Thomas Malory's 15th-century *Le Morte Darthur*, are retellings of heroic legend in terms of the romantic chivalry of the early Renaissance, a combination of barbaric, medieval, and Renaissance sensibility which, in the tales of Tristram and Iseult and Launcelot and Guinevere, produced something not unlike modern novels of tragic love.

The Western novel is a product of modern civilization, although in East Asia novels began a separate development as early as the 10th century. Extended prose works of complex interpersonal relations and motivations begin in 17th-century France with *The Princess of Cleves* (1678) by Madame de La Fayette. Eighteenth-century France produced an immense number of novels dealing with love analysis but none to compare with Madame de La Fayette's until Pierre Choderlos de Laclos wrote *Les Liaisons dangereuses* (1782). This was, in form, an exchange of letters between two corrupters of youth; but, in intent, it was a savage satire of the *ancien régime* and a heart-rending psychological study. The English novel of the 18th century was less subtle, more robust—vulgar in the best sense—and is exemplified by Henry Fielding's *Tom Jones* (1749) and Laurence Sterne's *Tristram Shandy*. The 19th century was the golden age of the novel. It became ever more profound, complex, and subtle (or, on the other hand, more popular, eventful, and sentimental). By the beginning of the 20th century it had

become the most common form of thoughtful reading matter and had replaced, for most educated people, religious, philosophical, and scientific works as a medium for the interpretation of life.

Drama

Like lyric poetry, drama has been an exceptionally stable literary form. Given a little leeway, most plays written by the beginning of the 20th century could be adjusted to the rules of Aristotle's *Poetics*. Before World War I, however, all traditional art forms, led by painting, began to disintegrate, and new forms evolved to take their place. In drama the most radical innovator was August Strindberg (1849–1912), and from that day to this, drama (forced to compete with the cinema) has become ever more experimental, constantly striving for new methods, materials, and, especially, ways to establish a close relationship with the audience. All this activity has profoundly modified drama as literature.

Future developments

In the 20th century the methods of poetry also changed drastically, although the "innovator" here might be said to have been Baudelaire. The disassociation and recombination of ideas of the Cubists, the free association of ideas of the Surrealists, dreams, trance states, the poetry of preliterate people—all have been absorbed into the practice of modern poetry. This proliferation of form is not likely to end. Effort that once was applied to perfecting a single pattern in a single form may in the future be more and more directed toward the elaboration of entirely new "multimedia" forms, employing the resources of all the established arts. At the same time, writers may prefer to simplify and polish the forms of the past with a rigorous, Neoclassicist discipline. In a worldwide urban civilization, which has taken to itself the styles and discoveries of all cultures past and present, the future of literature is quite impossible to determine.

Writings On Literature

Scholarly research

Research by scholars into the literary past began almost as soon as literature itself—as soon as the documents accumulated—and for many centuries it represents almost all the scholarship that has survived. The most extensive text of the Sumerian *Epic of Gilgamesh*, the first of the world's great classics, is a late Assyrian synthesis that must have required an immense amount of research into clay tablets, written in several languages going back to the beginning of Mesopotamian civilization. Many Egyptian poems and the philosophic creation myth known as the "Memphite Theology" survive in very late texts that carefully reproduce the original language of the first dynasties. Once the function of the scribe was established as essential, he invented literary scholarship, both to secure his position and to occupy his leisure. The great epoch of literary scholarship in ancient times centred on the library (and university) of Alexandria from its foundation in 324 BC to its destruction by the Arabs in AD 640. Hellenistic Greek scholars there developed such an academic and pedantic approach to literary scholarship and scholarly literature that the term Alexandrine remains pejorative to this day. To them, however, is owed the survival of the texts of most of the Greek Classics. Roman literary scholarship was rhetorical rather than analytic. With the coming of Islam, there was established across the whole warm temperate zone of the Old World a far-flung community of scholars who were at home in learned circles from India to Spain. Judaism, like Islam, was a religion of the book and of written tradition, so literary scholarship played a central role in each. The same is true of India, China, and later Japan; for sheer bulk, as well as for subtlety and insight, Oriental scholarship has never been surpassed. In a sense, the Renaissance in Europe was a

cultural revolution led by literary scholars who discovered, revived, and made relevant again the literary heritage of Greece and Rome. In the 19th century, literary scholarship was dominated by the exhaustive, painstaking German academician, and that Germanic tradition passed to the universities of the United States. The demand that every teacher should write a master's thesis, a doctor's dissertation, and, for the rest of his career, publish with reasonable frequency learned articles and scholarly books, has led to a mass of scholarship of widely varying standards and value. Some is trivial and absurd, but the best has perfected the texts and thoroughly illuminated the significance of nearly all the world's great literature.

Literary criticism

Literary criticism, as distinguished from scholarly research, is usually itself considered a form of literature. Some people find great critics as entertaining and stimulating as great poets, and theoretical treatises of literary aesthetics can be as exciting as novels. Aristotle, Longinus, and the Roman rhetorician and critic Quintilian are still read, although Renaissance critics like the once all-powerful Josephus Scaliger are forgotten by all but specialized scholars. Later critics, such as Poe, Charles-Augustin Sainte-Beuve, Hippolyte Taine, Vissarion Belinsky, Matthew Arnold, Walter Bagehot, Walter Pater, and George Saintsbury, are probably read more for themselves than for their literary judgments and for their general theorizing rather than for their applications (in the case of the first three, for instance, time has confounded almost all the evaluations they made of their contemporaries). The English critics have survived because they largely confined themselves to acknowledged masterpieces and general ideas. Perhaps literary criticism can really be read as a form of autobiography. Aestheticians of literature like I.A. Richards, Sir C.M. Bowra, Paul Valéry, Susanne Langer, and Ernst Cassirer have had an influence beyond the narrow confines of literary scholarship and have played in our time something approaching the role of general philosophers. This has been true on the popular level as well. The Dane Georg Brandes, the Americans James Gibbons Huneker, H.L. Mencken, and Edmund Wilson—these men were social forces in their day, proving that literary criticism can play a role in social change. In Japan, the overthrow of the shogunate, the restoration of the emperor, and the profound change in the Japanese social sensibility began with the literary criticism of Moto-ori Norinaga. The 19th-century revolution in theology resulted from the convergence of Darwinian theories of evolution and the technical and historical criticism of the Bible. For many 20th-century intellectuals, the literary quarterlies and weeklies, with their tireless discussions of the spiritual significance and formal characteristics of everything from the greatest masterpiece to the most ephemeral current production, can be said to have filled the place of religion, both as rite and dogma. In the last decades of the 20th century, though, Anglo-American literary criticism was criticized for its failure to be "literature" and for its dependence on jargon.

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Text 2.

The Detective Novel: A Mainstream Literary Genre?

In the theory of crime literature one usually makes a distinction between the crime novel and the detective story. In the crime novels the plot is based on the conflict between characters, which have a complete different relationship to the principles of law and order. The tension between good and evil is however not only a characteristic of crime narration, it belongs to the structural features of almost all classical novels and theater plays, where it appears as struggle between contradictory mental attitudes in the field of social, economic, erotic and familial norms. In order to produce the thrilling effect it is more or less unavoidable to introduce narrative configurations, which enable the reader to clearly distinguish between protagonists and antagonists.

In the following I don't want to further comment on this general form of generating narrative conflicts. Instead I want to draw the attention to the detective story, in which there is a strict distinction between the lawbreakers and their persecutors. The hero of this kind of novels is the detective, who either on his own or on behalf of the society takes measures to combat criminal activities and bring those committing criminal actions to justice. The designation detective is derived from the Latin verb detectare, which means to solve, to clear up. Because the detective is engaged in deciphering criminal acts, he is mostly regarded to be a cooperator in reestablishing the social balance, which through the criminal activities of gangsters has been brought into disorder. Hereby he proceeds to a figure, which on account of his job is regarded to represent ethical values. At first glance it looks like the detective is working for a clean society with a limited threat from criminal outsiders, whose aim is to destabilize the civil society and undermine the respect for the corporal integrity and the property of fellow citizens. In the following I intend to question this idealistic view of the detective and examine to which degree the detective stories reflect the idea of the detective as an ethical hero, whose main ambition is to release the society from the tyranny of criminals, who attack the basic values of a human society

In order to avoid simplifications, I want to stress that the ethical borderlines between the detective and the crime novel often are blurred. And it is important to be aware of the fact that the roles of good and bad in many novels are reversed. In his essay Der Verbrecher aus verlorener Ehre Friedrich Shiller, the German classic, explained the reasons for being an honorable lawbreaker and in his short story Michael Kohlhas Heinrich von Kleist described the psychological outline of a man, whose extreme sense of justice makes him guilty and proves the truth of the Latin proverb that summa jus, is turning into summa injuria. It is of course a special situation when the detection is directed against lawbreakers, whose only guilt consists in their solidarity with those who due to the prevailing social conditions cannot escape poverty. In Norway one of the most famous robbers of the 18th century was Gjest Baardsen, who, provoked by the class distinctions, started a social redistribution of goods. In a popular ballade his criminal adventures are subject to great homage: "He stole from the rich and gave to the poor." In the eyes of the authorities he was a gangster, who offended against law and order, but in the eyes of the majority he was a social revolutionary, who through his criminal actions draw attention to a social order, where the robber is the noble man, whereas the authorities are the real robbers.

The idea that the state through its institutions is the real guilty one in criminal affairs is still a widely held opinion. In the detective stories of the Swedish authors Sjowall/Wahloo inspector Beck exposes a lot of crimes, where the swindlers are single criminals, but where the Swedish state is the real guilty one because it has failed to create a social security, in which the roots of crime has been eliminated. The psychosocial decline of the perpetrator is the result of his socialization. That means the culprit's psychogram is at the same time the sociogram of the society. This is a very one-sided explanation of the reasons for criminality. As Fritz Lang has shown in his famous film X there are x factors responsible for a criminal career, and in this multiplicity of causes the detective story has an inextinguishable supply of materials for new narrations.

The idea of a non-violent society remains however an unattainable ideal. In Western societies the police is the only institution, which has the license to use violence. The role of the detective is far more controversial. He is a partner in solving criminal cases, but he is usually working independently and on his own account. In the history of detective narration one finds a wide specter of characters, which look upon their activities in a total different way. It is worthwhile to be conscious of the etymological relation between detection and enlightenment. Both have their semantic roots in the Latin verb detegere, which means illuminate, uncover. According to his role understanding the modern detective works on behalf of a customer in order to solve a criminal affair. As far as this activity challenges his sense of justice and mobilizes his resistance against the evil it is reasonable to ask if he looks upon himself as a sort of ethical detective, who aims at cleaning the society and restoring what the criminal mind has destroyed. So far this description is correct, the detection has a certain similarity with Henrik Ibsen's conception of dramatic writing. It has been asserted that Henrik Ibsen in his plays entered into the dirt in order to clean it, whereas Emil Zola entered into it in order to take a bath.

Criminal plots are integral parts of novels and dramas ever since the genres were launched in ancient times. Accordingly, one traces the roots of criminal literature back to Sophocles and asserts that one finds features of criminal tension in classical novels and dramas from Shakespeare to Dostojewski. In his book Dodens fortellere (The Narrators of Death) Willy Dahl, the senior expert on criminal novels in Scandinavia, underlines that "there is no definite distinction between criminal narration and other forms of fictional writing" (102). Ibsen research has shown that Ibsen received creative impulses from Sophocle's Odipus Rex and that he developed his retrospective technique as a modern form of detective discourse. Through his reversal of dramatic expression Ibsen paved the way for a reversal of the relation between author and reader. The reader and the theater spectator become partner in the detection of past events. This role adoption is the result of a change of perspective, due to which the dramatic actions are not depicted in the moment they are taking place, but reflected from the scope of a later time, the implication of which is that the pure train of events are tuned down, while reflections and analyses are upgraded. The result of this is that Ibsen's plays are impoverished in terms of external action. Ibsen in his contemporary plays has improved this dramatic method in a way that caused early critics to blame him for choosing undramatic topics, more suitable for novels than for theater plays. Some of the early criticism of his plays was that they were undramatic, that they dealt with material and motifs that were actually unsuited to dramatic treatment. Georg Lukas and Raymond Williams saw Hedda Gabler as a novel and Peter Szondi claimed in his study Theorie des modernen Dramas (Theory of modern Drama) that the Ibsen drama is based on undramatic "material for a novel." But in contrast to the advocates of the Aristotelian views of drama, Szondi sees nothing negative and reprehensible in this approach to the novel. Quite in reverse. He points out that the drama is not an eternal and immutable genre, an a priori anthropological entity, but a historical category that is subject to changing views of times and fashions., and he emphasizes that the development away from "the dramatic drama" to "the epic drama" is hastened through the growth of historical experiences that do not simply fit just like

that into a traditionally handed down system of forms and norms.

In more recent Ibsen research, it has been pointed out that Ibsen's analytical drama with its retrospective perspectivisation is closely related to literary genres and scientific methods that were introduced and developed at the end of the 19th century, first and foremost with the detective novel and psychoanalysis, but also with the science of art, criminology and even edition philology. According to the semioticist Thomas A. Sebeok all these sign systems have their origin in medical symptomatology, which is a method of diagnosing disorders on the basis of seemingly insignificant signs and clues.

In this connection it is interesting to note that three of the most important representatives of the symptomatological disciplines were themselves doctors: Sigmund Freud, the founder of psychoanalysis, Giovanni Morelli, the representative of a comparative science of art, who in his studies ascribes to graphological or grammatological details the very greatest weight as clues to the style of an epoch or an individual, and Arthur Conan Doyle, the creator of the modern detective story and the character of Sherlock Holmes, who explains his method with the words: "You know my method Watson. It is founded upon the observation of trifles."

The Austrian literary researcher Hans H. Hiebel regards Henrik Ibsen's analytical dramatic technique as a significant part of this symptomatological discourse and emphesises that his contemporary dramas form a clear parallel to the psychoanalytical detection of past events. The kinship between the psychoanalyst and the literary detective rests on the fact that they both endeavor by means of clues to understand events in the past and that in their efforts they seek to reconstruct "the primary scene" that constitutes the basis for contemporary conflicts. Psychoanalysis and detective stories have in common the fact that they work on securing, interpreting and linking clues. Both the analyst and the detective have--to put it linguistically --to do with significants that are unreadable because they lack a context that make them comprehensible, and their task consists in recreating the lost connection by reading together the fragmented signs in such a way that they provide plausible solutions to the mysterious cryptograms that are presented.

Much of the topicality in Ibsen's plays has its basis in the fact that they are on the one hand subtly structured throughout while on the other hand they are full of ambiguities and display numerous polysemous passages that appeal to the reader's or audience's reconstructive powers of detection. The key to the understanding of Ibsen's plays are the numerous hidden symptoms, clues and signs, which form inner mental engrams or purely material traces of the kind that are investigated in criminal cases. Hans Gross, the founder of scientific criminology, demands in his handbook from 1893 that he investigator shall record all possible clues--from faeces, traces of hair, stains on clothing, footprints and fingerprints etc. and with an unprejudiced eye conduct the investigation in all directions at once. These methodological approaches may in many ways serve as a model for the hermeneutic treatment of the Ibsen drama, which basically operates with isolated signs and fragmented connections that are only made rationally available in the course of the process of analysis and confirm Soren Kierkegaard's sober statement that life is lived forwards, but is understood backwards. The reason why edition philology has been brought in as an example of detective discourses is connected with the fact that this discipline is concerned with reconstructing the original text in order hereby to get onto the track of the inspired textual movement. Indeed, there is a great difference between recreating an authentic text and bringing forth as many authentic readings as possible. There is however one central difference between the literary and the criminal detection. The literary detection provides never a final solution while the criminal detection aims at solving criminal cases.

Obviously the crime novel belongs to the symptomatological disciplines which challenge the

analytical intelligence of the detective. The more complex a detective novel is, the more opportunities the detective has to shine and show his superiority, whereas the police inspector and less talented investigators are following false tracks and fall victims to what in the language of criminal jargon is called "red herings," an expression for lack of sensitivity to read criminal traces, quite in sharp contrast with super star detectives like Sherlock Holmes and Hercule Poirot, who never are led astray through hasty conclusions. In order to demonstrate the superiority of the modern detective the author has to create a highly complex and enigmatic plot, which only the analytical detective with his spiritual gifts is able to see through and disclose.

Compared to the early detective novels, in which action was the dominating element, the new detective novel is characterized through its constructed and mysterious plot, which emphasizes the puzzle character of the narrative course. The only successful way to catch the perpetrator is to crack the criminal code through reconstructing the operative strategy of the criminal mind. Thus the criminal detective has a lot in common with all those, who protect the main principles of the civil society and use their intellectual capacity in the service of law and order. In the narrative tradition of crime detection, the detective seldom questions his social solidarity and his own role as supporter of the established order. Of course, the fictional detectives are provided with different job attitudes and mental approaches to their work, but they seldom doubt their own position as advocates of an obliging social justice. And here we have touched a crucial point, then in the criminal genre one generally miss representations of the ethical detective, who is working on eliminating the evil and reestablishing a society where the rules of an ideal community are prevailing. In Peter Nusser's study Der Kriminalroman (The Crime Novel) one finds a statement, due to which the detective and his reader share a common moral obligation toward a social system, which both of them don't query (42). In the manuals to criminal narration one seeks mostly in vain after statements about the detective's occupational understanding. The main emphasis is attributed to the detective's working method. The authors of criminal detection devote themselves to methods from the psychological and natural sciences, according to which "the micrological look" (Ernst Bloch) promises to solve the criminal mysteries in analogy to the logic of the exact natural sciences.

Compared to the early production of criminal B-narration, whose plots, style and mode of expression were quite simple and adapted to the preferences of the lower classes' standard of education, the modern detective story with its complex structure and entangled texture appeals to readers with higher education, who compete on equal terms with the detective in clearing up the complicated cases. The brain appeal of the modern A-detective stories constitutes their stimulating receptive effect. Thus the popularity of modern detective stories depends on the intellectual challenges they deliver and the excitement they supply the reader with, who suffers from the lack of dramatic tension in his own life. From the point of view of ethical literary criticism, it is noteworthy to observe that the civilized human being in his peaceful and pleasant home still has a need for cruel and bad imaginations. What Nie Zhenzao calls the Sphinx factor is in the life of cultivated people still active, but in the controlled form of literary consumption.

Thus it is not surprising that in the Scandinavian countries the production and consummation of detective novels is higher than in comparable European nations. This phenomenon has been subject to scientific considerations, and social research has given a credible answer to the dissemination of all kinds of crime literature. Peter Nusser in his introduction to The criminal novel refers to Alexander Mitscherlich and Michael Balint, who have described cultivated people's "delight of anxiety." The prevailing security leads people to enjoy the missing risks of their own lives by reading detective novels, in which the moral task of the detective consists in defeating the fictional attacks on the basic principles of the human way of living together. The frequency of such reading habits indicates that the reader needs a substitute for a boring every-day life. It is however on the other hand a convincing proof of the detective novel's lack of

ethical considerations that the detective seldom looks upon himself and his activities from a moral point of view. He is firstly preoccupied with collecting technical proofs of guilt and putting the single traces into a damning chain of evidence. On the other hand, the final results of his occupational efforts lead to a temporary reestablishment of the lost harmony. From this point of view, the detective plays an important role in removing cancer cells from the body of the morbid civil society. Nonetheless the detective is often himself a lonely wolf, a rather shabby figure, divorced or living in instable relations, addicted to drinking, spending much time alone in his office, waiting for new jobs, such as for instance the disillusioned, but acute detective Varg Veum in Gunnar Staalesen's prize awarded detective novels from the city of Bergen. His detective shares a lot of character features with other fictional detectives, who pay no great attention to ethical standards of behavior although they counteract the demoralized criminal actors and their attacks on the civil society and its moral values.

In order to explain the standard procedure of crime detection I want to recall a scene from August Strindberg's Et dromspel (A Dreamplay), where the deans of the university faculties are sitting in front of a closed door discussing what may exist behind it. The detective however is smarter. He is looking for a key to open it and turn on the light so that he can start investigating the hidden mysteries behind the closed door. In many detective stories one can notice an inversion of this proceeding like in many final scenes in Agatha Christie or in some of John Dickson Carr's novels, in which all the figures including the murderer are gathered inside a single closed room, where nobody can enter or escape and find the way out until the detective through his analytical production of evidence has figured out the guilty one.

In spite of the detective's attempt to solve criminal cases and fight the evil his ambitions are seldom based on ethical demands. He is good as far as he meets the requirements of the criminal genre and the expectations of entertaining quality, but he is far from being an ethical hero, who gives priority to moral challenges and an ideal occupational practice.

It is a strange fact that the educated reader of criminal stories voluntary resorts to reading matters that evoke a state of joyful anxiety. This psychological ambiguity may be difficult to understand, even if you look upon it as a sort of pleasure-seeking masochism. In order to grasp this phenomenon with reference to the criminal novel it is advisable to consult German existential philosophy, where it is crucial to make a distinction between two notions which describe different aspects of anxiety. Angst is the term for an objectless fear, the fear of having been thrown into a worldly existence, while Furcht, the other term, means the fear of something concrete, the fear emerging from wild animals, fire, bankruptcy and of course criminals, who terrify their surroundings and threaten to devaluate the prevailing harmony of The Social Contract. The bourgeois citizen is consuming fictional horror sitting in his convivial armchair drinking a glass of wine and smoking a cigar. However passive this compensational activity is, it offers the reader an opportunity to identify himself with the detective and his attempts to reduce criminal violence and it strengthen his sense of moral awareness. In so far the reader's response to detective stories may be regarded as a contribution to ethical literary criticism. The opinion has however been subject to deviating standpoints. Nils Norberg, a Norwegian specialist in crime literature maintains that Raymond Chandler transformed "the tough private detective into a romantic ideal and made him a spokesman of right and moral" (29).

Willy Dahl has expressed the view that the fictional detective never was meant to be a realistic figure, whether as an individual nor a social agent. He is due to Dahl "a mythological character who performs a ritual" (Dahl, Festskrift til 90-arsdagen 251). His real function is to "question both the individual and the collective moral" (Dahl, Festskrift til 90-arsdagen 253). The more crime literature has improved its literary quality the more it has been accepted as a subgenre of mainstream literature. Literary research in what Jury Tynjanov calls the back-yards of literature

has shown that awarded crime authors have a higher and far more developed vocabulary in their books than have authors of average non-crime literature. Among the many outstanding writers of detective stories in Scandinavia to day I want to mention the Norwegian star-author Jo Nesbo, whose crime novels with the master detective Harry Hole have raised the standards of crime novels with regard not only to the criminal plot, but also to the details of occupational knowledge and the rough language of gangsters, such as sociolects, jargon and cryptograms. This new genre mastery has made his crime novels not only to world bestsellers, but has reached a new level of artistic craftmanship, which proves that the detective novel now has conquered a position among the mainstream expressions of the fine arts.

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[phrase omitted]

[Please note: Some non-Latin characters were omitted from this article.]

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Text 3.

Mapping ethnicity and its representation in the Global Context.

The issue of "cultural identity" against globalization has been much elucidated by scholars of cultural studies around the century since the need to situate oneself in the global context has become an urgent subject. With the global flow of capital and labor, the movement of people from one place to another, from one culture to another, has brought about many related questions concerning the co-existence of cultures and peoples. Living in a multi-cultural society suggests that one has to interact with people of other cultures in daily experiences and activities. Therefore, cultural meeting, assimilation, negotiation as well as resistance have become the essential parts of the political act in an age of globalization. Whereas people all over the world are able to enjoy the same cultural products in many ways, they may not encounter the same political, social, cultural and psychological problems. At the same time when the globe is moving towards homogenization in cultural forms, another equally strong tendency remains to keep the heterogeneous qualities of different cultures. In fact, with globalization, "[w]e are not moving towards a common global culture shared by all, but towards greater awareness of the variety of ethnic identities. The end result of globalization is not global similarity, but increased awareness of global difference" (Kidd 195). "Difference" has thus become an apt word to describe the complexities of the modern existence: difference in race/ethnicity, in sex/gender, in age, in language, in religion, in place/ location, and in culture. In this light, one's ethnic identity, as represented in literary and cultural texts, provides an important dimension to understand one's existence in the globalised society. It is an ethical issue which governs human interaction, thus shaping people's understanding of themselves, of others, and of the world.

The Multiplicity of Cultural Identity

A document on the problems of race drafted in 1950 by eight scholars for UNESCo, including Claude Levi-Strauss, Franklin Frazier, Morris Ginsberg, and Ernest Beaglehole, is often cited in studies of racial and ethnic identities, in an attempt to differentiate between "race" and "ethnicity." One of the articles of the Communications goes like this:

National, religious, geographic, linguistic and cultural groups do not necessarily coincide with racial groups; and the cultural traits of such groups have no demonstrated genetic connection with racial traits. Because serious errors of this kind are habitually committed when the term "race" is used in popular parlance, it would be better when speaking of human races to drop the term "race" altogether and speak of ethnic groups. (Metraux 142-143)

The discrepancy between the location of racial-ethnic groups and other differentiating categories such as nation, geography, religion and language originates mainly from the long and complicated history of migration, either international or local. The diasporic experiences over history have made all kinds of boundaries blurred and identities multi-dimensional. Robin Cohen outlines some common features of diaspora, including dispersal from an original homeland, collective memory of the homeland, a strong ethnic group consciousness, troubled relationship with host countries, and tolerance for pluralism (17). Even if diaspora shares the above similar features, the specific migrating experiences and their impacts upon people vary tremendously from place to place, and from culture to culture. Current studies of cultural identity often take the following aspects into consideration: Firstly, the diasporic routes which the migration has taken

will affect one's cultural identities. People may have developed different cultural identifications if they migrate from different places although they are currently living in the same place. This is what Chris Barker means when he announces that "[i]dentities are concerned with routes rather more than with roots" (256). In this light, the cultural identification of a black Atlantic, for example, is different from that of a black African simply because they migrate to Europe or the US via different routes and therefore bring with them different traditions, histories and cultural memories. In this process, for what reasons people migrate also matters since this affects their motivations and objectives and will later influence their re-settlement in the new territory. (1)

Secondly, the diasporic space where the migrants choose to settle down serves as another place of struggle for cultural identification. This experience of "putting roots 'elsewhere'" (Brah 179), or rather, an experience of "re-root", remains a focus of studies in cultural identities. According to Avtar Brah, "The diaspora space is the site where the native is as much a diasporian as the diasporian is a native" (205). On the one hand, the "native" people may have migrated from other parts of the world earlier on and carried other cultural traditions with them to this place; and on the other hand, the new diasporians are faced with the immediate task of settling down in the new territories and interacting with the earlier settlers. These two aspects constitute a relational perspective in understanding cultural identities since one's identities are always decided with reference to others.

Thirdly, the migrants are obsessed with a strong sense of longing for their spiritual and cultural "home." As Brah observes,

Where is home? On the one hand, "home" is a mythic place of desire

in the diasporic imagination. In this sense it is a place of no

return, even if it is possible to visit the geographical territory

that is seen as the place of "origin." On the other hand, home is

also the lived experience of a locality. (188-189)

A nostalgic feeling towards the "lost" cultural tradition and a yearning for the establishment of a new home in the new settlement are the two sides of the same coin in cultural identification. Before coming to the new territory, the migrants may have cherished utopian imaginations towards the new land no matter for what reasons they decide to migrate; however, in the process of settling down in the new territory, they may realize that the new home may not be as ideal as they have imagined. Therefore, some of them may develop a strong sense of nostalgic feelings about the past. For many of the first-generation immigrants, the home where they come from become a home lost forever. (2) In comparison, however, the second- and third-generation immigrants may understand "home" in totally different ways from that of their (grand)parents. They either do not feel particularly attached to the "old" cultural traditions as much as their (grand)parents, or romanticize their cultural roots, ignoring the negative sides as much as they can.

These considerations are the important aspects of discussions when scholars analyze the issue of cultural identity against globalization. As a result of the complicated diasporic experiences, one's cultural identity is marked by "hybridization"? "the mixing of that which is

already a hybrid" (Barker 258). It is decided by "the multiplicity of subject positions that constitute the subject," hence "a constantly changing relational multiplicity" (Brah 123).

The Representation of Ethnic Identities

Basically two divided points of view have been developed over the issue of cultural identity: essentialist and constructionist. (3) Whereas the former believes that one's cultural identity is inherent, the latter argues for its social and cultural construction.

For the essentialists, one's ethnicity is decided when one is born. The biological features, including the colors of the skin, the hair and the eyes, decide one's cultural belonging and will shape one's understanding of who he/she is. Clifford Geertz lists a few "primordial ties" that one possesses in identification, of which "race" is one (43-44). Manning Nash also outlines a trinity of "index features" of ethnicity which consists of kinship, commensality and common cult (25). However, this essentialist point of view has now been strongly challenged by the social constructionists who see one's cultural identity as socially and culturally shaped. As such, one's identity is in an on-going process of construction; hence its fluidity and multiplicity. With regards to how identity is constructed, scholars differ tremendously. For some, "... identification is constructed on the back of a recognition of some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation" (Hall, "Who Needs 'Identity'?" 16). In this sense, identity is psychological identification with a collective category which can describe a group of people who share similarities. For some others, identity is performed. It is the performance of each individual in daily lives upon certain social and cultural norms, ending with either sincerity or cynicism (Goffman 17-21). Sometimes, identity is viewed in relational terms, since it is only through the relation to the Other, the relation to what it is not, to precisely what it lacks ... that the 'positive' meaning of any term--and thus its 'identity' ... can be constructed" (Hall, "Who Needs 'Identity'?" 17); whereas in some other times, it is viewed as the result of interactions between an individual and the outside world (Bell 138-146). Winston James observes how the second-generation Afro-Caribbean immigrants in Britain develop their identities in totally different ways from their first-generation parents, mainly as a result of the different interactions with the British society (155-161).

According to Joshua Fishman, ethnicity is a tripartite composite of being, doing and knowing (63-69). In the first place, ethnicity is "a bodily and experienced reality." Secondly, it implies "expressive obligations and opportunities for behaving as the ancestors behaved and preserving their great heritage by transmitting it to generation after generation." Lastly, it is able to "explain origins, clarify eternal questions, rationalize human destiny" and "purports to offer an entre to universal truths." These tripartite understanding of ethnicity is able to cover all the previous diversified points of view over the issue of cultural identity. It not only recognizes the functions of innate biological features of a person in identification but is also able to explicate the constructionist perspectives, no matter psychological, performative, relational, or socially interactive.

Apart from the above two divided perspectives--essentialist and constructionist--two other perspectives have also been developed by scholars over history, namely experiential and discursive. The former emphasizes people's different experiences with ethnicity in different contexts (4) whereas the latter focuses on the different representations of ethnicity in literature and culture. In the first place, ethnic identity is understood as ways of living and experiencing. Rooted in daily activities, it incorporates one's psychological identification as well as social interactions with others. It is difficult to talk about ethnic identity in general. Only when it is placed in a particular historical context or a particular circumstance can it be clearly defined and

understood. Secondly, ethnic identity is represented in narratives, by both migrants and non-migrants. As Avtar Brah argues, "ethnicity is best understood as a mode of narrativising the everyday life world in and through processes of boundary formation" (237). In this light, "... social categories do not reflect an essential underlying identity but are constituted in and through forms of representation" (Barker 263). In other words, what racial and ethnic features one possesses are up to how language (re)presents them, especially in what particular contexts are they (re)presented. By analyzing the representations of ethnic identity in different contexts, one can observe the functions of discursive power and literary and cultural strategies behind the representations. Since "[representation is possible only because enunciation is always produced within codes which have a history, a position within the discursive formations of a particular space and time" (Hall, "The New Identities" 162), analysis of the codes will shed light on the power relations that make the representations what they are.

It is the combination of these two perspectives, experiential and discursive, that the essays in this column rest their studies on. By placing the representations within a particular time and space, and by drawing references to a broad range of materials associated with ethnic experiences in reality, it is hoped that different ethnic identities can be understood in a convincing way.

The Ethics of Ethnic Identity

Since ethnic identity concerns human interaction, it is basically an ethical issue. Ethics, a.k.a., "moral philosophy," deals with "the fundamental issues of practical decision making, and its major concerns include the nature of ultimate value and the standards by which human actions can be judged right or wrong," which include, among many other subjects, the principles of life and the obligations that human beings hold toward other creatures on the planet (Singer 627). The meeting of different cultures in the multi-cultural context offers a space of struggle for human values and moral principles, which in turn brings about different modes of existence. Jonathan Friedman outlines two basic models of ethnic integration in his studies: assimilationism and pluralism. The former is marked by a few concentric circles to suggest the "re-identification with the host social world" on the part of the migrant group, whereas the latter is marked by a circle of different sectors surrounding a central sector which represents "the potential existence of a national dominant group" (85-86). These two modes may take on complicated and alternative forms in reality, as Friedman has noted. Chris Barker, however, uses the term "hybridity" to describe the result of cultural meeting and he elucidates six types of hybridization in his studies (257-258). No matter what models to use to map the co-existence of cultures, ethnic identity, either as an experiential reality or as a discursive reality, involves a strong ethical dimension.

In the first place, identity itself is essentially an ethical subject since it concerns choices, choices that make a person who he/she is and what he/she is. According to Nie Zhenzhao, being able to make ethical choices marks human beings' transition from an animal to a human (94-100), thus a fundamental stage in civilization. To identify oneself, either in the general sense or in ally specific circumstances, it is necessary to choose among many options, the result of which means values and significance. Identity provides a source of value, "one that helps us make our way among those options", since "[t]o adopt an identity, to make it mine, is to see it structuring my way through life" (Appiah 24). Thus, to recognize a person with an ethnic identity means that one has to accept a system of internal values that the ethnic identity has acquired through history.

Secondly, the representation of ethnic identity is an ethical gesture. In this regard, it is important to differentiate between the narration by the migrants themselves and that of the non-immigrants. This differentiation is particularly clarified by Robin Cohen who gives different names to these two different narrations: emic and etic. The former stands for the migrant participants' point of

view in the narration whereas the latter stands for the observer's perspectives (5). These representations could be vastly different since the writers take on different ethical standpoints. What should be included in the narrative, how people interact with each other, why they interact with each other in the ways as they are, what result such interactions may lead to, and what significance these interactions may mean to the migrants and to the natives: all these are issues that could only be understood when taking the ethical perspective into consideration, since literature, after all, "teaches by giving illustrations of ethical choices," as Nie Zhenzhao says in an interview (Ross 11). As is seen in many studies of ethnic identity, personal experiences in the multi-cultural environment are often brought into the analysis. Cohen makes an analogy with regards to the functions of the active participants in cultural meeting:

The clay (the history and experience of the group in question) will act like sedimented silicate, providing the necessary and basic chemical compound. And the potters (the active political, social and cultural leaders of the putative diaspora) will have to organize effective institutions to create and shape diasporic sentiments and galvanize them to a common purpose. (16)

Seen in this light, the "potters" play an active role in the making of ethnic identities in the new territory. Therefore, a full understanding of the representation of diasporic experiences must take into account the ethical perspectives of the writers who produce different narrations of the diasporic experiences. After all, "The theoretical issue concerning identities is not whether they are constructed ... but what difference different kinds of construction make" (Alcoff and Mohanty 6).

Thirdly, the reading and understanding of ethnic identity against the global context also demands an ethical perspective. For the readers with different ethnic backgrounds, reading the stories of immigrants asks for an engagement with ethical relations between the writer and the reader. Since "ethnicities are always gendered" (Brah 126), the intersection between gender and ethnicity becomes an important focus of attention with scholars. G. C. Spivak's studies on the colonization of Asian women in internationalized companies (68-71) and bell hook's proposal for the role of Afro-American women in feminist movement (1-16) are fine examples of researches on this intersection. Linda Nicholson, analyzing in details the social and cultural contexts before and after Women's Liberation Movement in 1960s, describes how the issue of identity has developed into "identity politics" (139-175). As politics, ethnic identity entails a strong power struggle which can be effectively interpreted in light of ethical literary criticism in order to examine "the ethical values in a given work with reference to a particular historical context or a period of time in which the text under discussion is written" (Ross 10). French philosopher Luce Irigaray, starting from constructing an ethics of sexual difference, proposes an ethical relationship between people of different backgrounds, including people from different ethnic and cultural backgrounds. For Irigaray, sexual difference is the primary difference between human beings, the understanding of which will lead to the understanding of other differences. Sexual identity as well as other identities must be understood in relational terms, "a relational identity that is held between nature and culture, and that assures a bridge starting from which it is possible to pass from one to the other while respecting them both" (129). Thus, ethnic identities must be understood by placing them in different relational frames, such as the immigrants and the non-immigrants, the writers of disaporic experiences and the readers of them. By reading the stories of migration, further understanding is expected to achieve between people of different ethnic backgrounds.

In the last decade, more and more scholars began to reflect on the backlash of globalization and a return to nationalist thinking began to emerge in dealing with issues of ethnic identity. The global migration, however, does not cease to exist. "There is no longer any stability in the points of origin, no finality in the points of destination and no necessary coincidence between social

and national identities" (Cohen 174). Against such a context, studies of ethnic identities will continue to draw critics' attention. As reviewed and discussed in this essay, "ethnic identity" has taken on a plural form not only because of its inherent complexity but also as a result of social and cultural constructions.

The issue concerns every individual living in a multi-cultural community since it is related to the very existence in the modern society. It demands an ethical perspective since "[e]thical obligation ... is internal to the identity. Who you are is constituted, in part, by what you care about; to cease to care about those things would be to cease to be the sort of person you are" (Appiah 236).

As outlined earlier in the essay, it is the combination of the experiential and discursive perspectives in ethnic identity that supports the studies in this column. Zhan Junfeng's essay views the issue at its intersection with gender. By analyzing how Thane Rosenbaum's hero negotiates between different types of (Jewish) masculinities, the essay attempts to unveil the changing gender and ethnic identification of a Jewish character in the post-Holocaust world. Cai Xiaoyan's essay studies how the English suburb functions in Hanif Kureishis story. It is observed that the suburban stereotype in the English literary tradition has already been altered by the immigrants to serve as a place for the performance of their multi-ethnic identities. Qi Jiamin's essay examines how Gloria Naylor depicts the dilemma of African Americans in their encounter with national identity. In particular, the essay focuses on the roles that different places/spaces play at the intersection between ethnic identity and national identity. In all these essays, the writers draw upon historical and social materials in order to situate ethnic identification within a particular context. Based on the analysis of these materials, the essays then observe how ethnic identity is represented with various strategies in literary discourses. These studies reveal how the characters make ethical choices with regards to ethnic identification, in their attitudes towards war, towards violence, towards migration, toward cultural history, and towards multi-cultural community. They also suggest that ethnicity is an on-going dynamic process which relies heavily on social and cultural changes on one hand, and on personal and psychological identification on the other. Despite these efforts, it is important to remember what Homi K. Bhabha says on the problematic nature of representation in the postmodern era, since the image itself "marks the site of an ambivalence"? it is "always spatially split--it makes present something that is absent--and temporally deferred? it is the representation of a time that is always elsewhere, a repetition" (100). As Chinese scholars living in the 21st century, we may experience a double spatial split and temporal defer in our studies.

Notes

(1.) Robin Cohen distinguishes the earlier forms of diaspora from some of its new forms in the age of global economy. See Robin Cohen, Global Diasporas: An Introduction (New York: Routledge, 2008) 141-154.

(2.) Iain Chambers believes that since migrancy is always in the form of transit, "the promise of a homecoming--completing the story, domesticating the detour--becomes an impossibility." See Iain Chambers, Migrancy, Culture, Identity (London: Routledge, 1994) 5.

(3.) Suman Gupta reviews the major landmarks of the debate between essentialism and social constructionism in his studies on identity politics. See Suman Gupta, Social Constructionist Identity Politics and Literary Studies (Basingstoke: Palgrave Macmillan, 2007) 22-31.

(4.) Dominick LaCapra carefully analyzes the varieties of experiences and their effects on one's identity construction. See Dominick LaCapra, "Experience and Identity," Identity Politics

Reconsidered, eds. Linda Martin Alcoff, et al. (Basingstoke: Palgrave Macmillan, 2006) 228-245.

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Text 4.

Semiotics for Beginners by Daniel Chandler

http://users.aber.ac.uk/dgc/Documents/S4B/sem09.html

Intertextuality

Although Saussure stressed the importance of the relationship of signs to each other, one of the weaknesses of structuralist semiotics is the tendency to treat individual texts as discrete, closed-off entities and to focus exclusively on internal structures. Even where texts are studied as a 'corpus' (a unified collection), the overall generic structures tend themselves to be treated as strictly bounded. The structuralist's first analytical task is often described as being to delimit the boundaries of the system (what is to be included and what excluded), which is logistically understandable but ontologically problematic. Even remaining within the structuralist paradigm, we may note that codes transcend structures. The semiotic notion of intertextuality introduced by Julia Kristeva is associated primarily with *poststructuralist* theorists. Kristeva referred to texts in terms of two axes: a *horizontal axis* connecting the author and reader of a text, and a *vertical axis*, which connects the text to other texts (Kristeva 1980, 69). Uniting these two axes are shared codes: every text and every reading depends on prior codes. Kristeva declared that 'every text is from the outset under the jurisdiction of other discourses which impose a universe on it' (cited in Culler 1981, 105). She argued that rather than confining our attention to the structure of a text we should study its 'structuration' (how the structure came into being). This involved siting it 'within the totality of previous or synchronic texts' of which it was a 'transformation' (*Le texte du roman*, cited by Coward & Ellis 1977, 52).

Intertextuality refers to far more than the 'influences' of writers on each other. For structuralists, language has powers which not only exceed individual control but also determine subjectivity. Structuralists sought to counter what they saw as a deep-rooted bias in literary and aesthetic thought which emphasized the uniqueness of both texts and authors (Sturrock 1986, 87). The ideology of individualism (with its associated concepts of authorial 'originality', 'creativity' and 'expressiveness') is a post-Renaissance legacy which reached its peak in Romanticism but which still dominates popular discourse. 'Authorship' was a historical invention. Concepts such as 'authorship' and 'plagiarism' did not exist in the Middle Ages. 'Before 1500 or thereabouts people did not attach the same importance to ascertaining the precise identity of the author of a book they were reading or quoting as we do now' (Goldschmidt 1943, 88). Saussure emphasized that language is a system which pre-exists the individual speaker. For structuralists and poststructuralists alike we are (to use the stock Althusserian formulation) 'always already' positioned by semiotic systems - and most clearly by language. Contemporary theorists have referred to the subject as being *spoken by* language. Barthes declares that 'it is language which speaks, not the author; to write is... to reach the point where only language acts, "performs", and not "me"' (Barthes 1977, 143). When writers write they are also *written*. To communicate we must utilize existing concepts and conventions. Consequently, whilst our intention to communicate and *what* we intend to communicate are both important to us as individuals, meaning cannot be reduced to authorial 'intention'. To define meaning in terms of authorial intention is the so-called 'intentional fallacy' identified by W K Wimsatt and M C Beardsley of the 'New Critical' tendency in literary criticism (Wimsatt & Beardsley 1954). We may, for instance, communicate things without being aware of doing so. As Michael de Montaigne wrote in 1580, 'the work, by its own force and fortune, may second the workman, and sometimes out-strip him, beyond his invention and knowledge' (*Essays*, trans. Charles Cotton:

'Of the art of conferring' III, 8). Furthermore, in conforming to any of the conventions of our medium, we act as a medium for perpetuating such conventions.

Theorists of intertextuality problematize the status of 'authorship', treating the writer of a text as the orchestrator of what Roland Barthes refers to as the 'already-written' rather than as its originator (Barthes 1974, 21). 'A text is... a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations... The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them' (Barthes 1977, 146). In his book *S/Z*, Barthes deconstructed Balzac's short story *Sarrasine*, seeking to 'de-originate' the text - to demonstrate that it reflects many voices, not just that of Balzac (Barthes 1974). It would be pure idealism to regard Balzac as 'expressing himself' in language since we do not precede language but are *produced* by it. For Barthes, writing did not involve an instrumental process of recording pre-formed thoughts and feelings (working from signified to signifier) but was a matter of working with the signifiers and letting the signifieds take care of themselves (Chandler 1995, 60ff). Claude Lĕvi-Strauss declared that: 'I don't have the feeling that I write my books, I have the feeling that my books get written through me... I never had, and still do not have, the perception of feeling my personal identity. I appear to myself as the place where something is going on, but there is no "I", no "me"' (cited in Wiseman & Groves 2000, 173).

One of the founding texts of semiotics, the *Cours de linguistique gĕnĕrale*, itself problematizes the status of authorship. Whilst the text published by Payot in Paris bears the name of Ferdinand de Saussure as its author, it was in fact not the work of Saussure at all. Saussure died in 1913 without leaving any detailed outline of his theories on general linguistics or on what he called semiology. The *Cours* was first published posthumously in 1916 and was assembled by Charles Bally and Albert Sechehaye ('with the collaboration of Albert Riedlinger') on the basis of the notes which had been taken by at least seven students, together with a few personal notes which had been written by Saussure himself. The students' notes referred to three separate courses on general linguistics which Saussure had taught at the University of Geneva over the period of 1906-1911. Saussure thus neither wrote nor read the book which bears his name, although we continually imply that he did by attaching his name to it. It is hardly surprising that various contradictions and inconsistencies and a lack of cohesion in the text have often been noted. Indeed, some commentators have suggested that the *Cours* does not always offer 'a faithful reflection' of Saussure's ideas - a hardly unproblematic notion (Saussure 1983, xii). On top of all this, English readers have two competing translations of the *Cours* (Saussure 1974; Saussure 1983). Each translation is, of course, a re-authoring. No 'neutral' translation is possible, since languages involve different value systems - as is noted in the *Cours* itself. Nor can specialist translators be expected to be entirely disinterested. Furthermore, anyone who treats the *Cours* as a founding text in semiotics does so by effectively 'rewriting' it, since its treatment of semiology is fragmentary. Finally, we are hardly short of commentaries to bring both this foundational text and us as readers into line with the interpreter's own theories (e.g. Harris 1987; Thibault 1997).

This rather extreme but important example thus serves to highlight that every reading is always a rewriting. It is by no means an isolated example. The first critique of the ideas outlined in the *Cours* was in a book on *Marxism and the Philosophy of Language* which was published in Russian in 1929 under the name Valentin Voloshinov, but it has subsequently been claimed that this book had in fact been written by Mikhail Bakhtin, and the authorship of this text is still contested (Morris 1994, 1). Readers, in any case, construct authors. They perform a kind of amateur archeology, reconstructing them from textual shards whilst at the same time feeling able to say about anyone whose writings they have read, 'I *know* her (or him)'. The reader's 'Roland

Barthes' (for example) never existed. If one had total access to everything he had ever written throughout his life it would be marked by contradiction. The best we can do to reduce such contradictions is to construct yet more authors, such as 'the early Barthes' and 'the later Barthes'. Barthes died in 1981, but every invocation of his name creates another Barthes.

In 1968 Barthes announced 'the death of the author' and 'the birth of the reader', declaring that 'a text's unity lies not in its origin but in its destination' (Barthes 1977, 148). The framing of texts by other texts has implications not only for their *writers* but also for their *readers*. Fredric Jameson argued that 'texts come before us as the always-already-read; we apprehend them through the sedimented layers of previous interpretations, or - if the text is brand-new - through the sedimented reading habits and categories developed by those inherited interpretive traditions' (cited in Rodowick 1994, 286, where it was, with delicious irony in this context, cited from Tony Bennett). A famous text has a history of readings. 'All literary works... are "rewritten", if only unconsciously, by the societies which read them' (Eagleton 1983, 12). No-one today - even for the first time - can read a famous novel or poem, look at a famous painting, drawing or sculpture, listen to a famous piece of music or watch a famous play or film without being conscious of the contexts in which the text had been reproduced, drawn upon, alluded to, parodied and so on. Such contexts constitute a primary frame which the reader cannot avoid drawing upon in interpreting the text.

The concept of intertextuality reminds us that each text exists in relation to others. In fact, texts owe more to other texts than to their own makers. Michel Foucault declared that:

The frontiers of a book are never clear-cut: beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network... The book is not simply the object that one holds in one's hands... Its unity is variable and relative. (Foucault 1974, 23)

Texts are framed by others in many ways. Most obvious are formal frames: a television programme, for instance, may be part of a series and part of a *genre* (such as *soap* or *sitcom)*. Our understanding of any individual text relates to such framings. Texts provide contexts within which other texts may be created and interpreted. The art historian Ernst Gombrich goes further, arguing that all art, however 'naturalistic' is 'a manipulation of vocabulary' rather than a reflection of the world (Gombrich 1982, 70, 78, 100). Texts draw upon multiple codes from wider contexts - both textual and social. The assignment of a text to a genre provides the interpreter of the text with a key intertextual framework. Genre theory is an important field in its own right, and genre theorists do not necessarily embrace semiotics. Within semiotics genres can be seen as sign systems or codes - conventionalized but dynamic structures. Each example of a genre utilises conventions which link it to other members of that genre. Such conventions are at their most obvious in 'spoof' versions of the genre. But intertextuality is also reflected in the fluidity of genre boundaries and in the blurring of genres and their functions which is reflected in such recent coinages as 'advertorials', 'infomercials', 'edutainment', 'docudrama' and 'faction' (a blend of 'fact' and 'fiction').

The debts of a text to other texts are seldom acknowledged (other than in the scholarly apparatus of academic writing). This serves to further the mythology of authorial 'originality'. However, some texts allude directly to each other - as in 'remakes' of films, extra-diegetic references to the media in the animated cartoon *The Simpsons*, and many amusing contemporary TV ads (in the UK, perhaps most notably in the ads for Boddington's beer). This is a particularly self-conscious form of intertextuality: it credits its audience with the necessary experience to make sense of such allusions and offers them the pleasure of recognition. By alluding to other

texts and other media this practice reminds us that we are in a mediated reality, so it can also be seen as an 'alienatory' mode which runs counter to the dominant 'realist' tradition which focuses on persuading the audience to believe in the on-going reality of the narrative. It appeals to the pleasures of critical detachment rather than of emotional involvement.

In order to make sense of the Absolut vodka advertisement shown here you need to know what to look for. Such expectations are established by reference to one's previous experience in looking at related advertisements in an extended series. Once we know that we are looking for the shape of the bottle, it is easier to perceive it here. Modern visual advertisements make extensive use of intertextuality in this way. Sometimes there is no direct reference to the product at all. Instant identification of the appropriate interpretative code serves to identify the interpreter of the advertisement as a member of an exclusive club, with each act of interpretation serving to renew one's membership.

Links also cross the boundaries of formal frames, for instance, in sharing topics with treatments within other genres (the theme of war is found in a range of genres such action-adventure film, documentary, news, current affairs). Some genres are shared by several media: the genres of *soap*, *game show* and *phone-in* are found on both television and radio; the genre of the *news report* is found on TV, radio and in newspapers; the *advertisement* appears in all mass media forms. Texts in the genre of the *trailer* are directly tied to specific texts within or outside the same medium. The genre of the *programme listing* exists within the medium of print (listings magazines, newspapers) to support the media of TV, radio and film. TV soaps generate substantial coverage in popular newspapers, magazines and books; the 'magazine' format was adopted by TV and radio. And so on.

The notion of intertextuality problematizes the idea of a text having boundaries and questions the dichotomy of 'inside' and 'outside': where does a text 'begin' and 'end'? What is 'text' and what is 'context'? The medium of television highlights this issue: it is productive to think of television in terms of a concept which Raymond Williams called 'flow' rather than as a series of discrete texts. Much the same applies to the World Wide Web, where hypertext links on a page can link it directly to many others. However, texts in any medium can be thought of in similar terms. The boundaries of texts are permeable. Each text exists within a vast 'society of texts' in various genres and media: no text is an island entire of itself. A useful semiotic technique is comparison and contrast between differing treatments of similar themes (or similar treatments of different themes), *within* or *between* different genres or media.

Whilst the term intertextuality would normally be used to refer to allusions to other texts, a related kind of allusion is what might be called 'intratextuality' - involving internal relations within the text. Within a single code (e.g. a photographic code) these would be simply syntagmatic relationships (e.g. the relationship of the image of one person to another within the same photograph). However, a text may involve several codes: a newspaper photograph, for instance, may have a caption (indeed, such an example serves to remind us that what we may choose to regard as a discrete 'text' for analysis lacks clearcut boundaries: the notion of intertextuality emphasizes that texts have contexts).

Roland Barthes introduced the concept of *anchorage* (Barthes 1977, 38ff). Linguistic elements can serve to 'anchor' (or constrain) the preferred readings of an image: 'to *fix* the floating chain of signifieds' (*ibid.*, 39). Barthes introduced this concept of textual anchorage primarily in relation to advertisements, but it applies of course to other genres such as captioned photographs, maps, narrated television and film documentaries, and cartoons and comics ('comic books' to North Americans) with their speech and thought 'balloons'. Barthes argued that the principal function of anchorage was ideological (*ibid.*, 40). This is perhaps most obvious when

photographs are used in contexts such as newspapers. Photograph captions typically present themselves as neutral labels for what self-evidently exists in the depicted world whilst actually serving to define the terms of reference and point-of-view from which it is to be seen (Chaplin 1994, 270). For instance, 'It is a very common practice for the captions to news photographs to tell us, in words, exactly how the subject's expression *ought to be read*' (Hall 1981, 229). You may check your daily newspaper to verify this claim. Such textual anchorages can have a more subversive function, however. For instance, in the 1970s, the photographer Victor Burgin exhibited posters in the form of images appropriated from print advertisements together with his own printed text which ran counter to the intended meaning of the original ads.

Barthes used the term *relay* to describe text/image relationships which were 'complementary', instancing cartoons, comic strips and narrative film (*ibid.*, 41). He did not coin a term for 'the paradoxical case where the image is constructed according to the text' (*ibid.*, 40). Even if it were true in the 1950s and early 1960s that the verbal text was primary in the relation between texts and images, in contemporary society visual images have acquired far more importance in contexts such as advertising, so that what he called 'relay' is far more common. There are also many instances where the 'illustrative use' of an image provides anchorage for ambiguous text - as in assembly instructions for flat-pack furniture (note that when we talk about 'illustrating' and 'captioning' we logocentrically imply the primacy of verbal text over images). Awareness of the importance of intertextuality should lead us to examine the functions of those images and written or spoken text used in close association within a text not only in terms of their respective codes, but in terms of their overall rhetorical orchestration. Evelyn Goldsmith has produced a useful review of empirical research into the relationship between associated texts and images (Goldsmith 1984).

In media such as film, television and the worldwide web, multiple codes are involved. As the film theorist Christian Metz put it, codes 'are not... added to one another, or juxtaposed in just any manner; they are organized, articulated in terms of one another in accordance with a certain order, they contract unilateral hierarchies... Thus a veritable *system of intercodical relations* is generated which is itself, in some sort, another code' (Metz 1974, 242). The interaction of film and soundtrack in chart music videos offers a good example of the dynamic nature of their modes of relationship and patterns of relative dominance. The codes involved in such textual systems clearly cannot be considered in isolation: the dynamic patterns of dominance between them contribute to the generation of meaning. Nor need they be assumed to be always in complete accord with each other - indeed, the interplay of codes may be particularly revealing of incoherences, ambiguities, contradictions and omissions which may offer the interpreter scope for deconstructing the text.

The relationships between codes within a genre may shift over time, as William Leiss and his colleagues note:

The growing preponderance of visuals in ads has enhanced the ambiguity of meaning embedded in message structures. Earlier advertising usually states its message quite explicitly through the medium of written text..., but starting in the mid-1920s visual representation became more common, and the relationship between text and visual image became complementary - that is, the text explained the visual. In the postwar period, and especially since the early 1960s, the function of text moved away from explaining the visual and towards a more cryptic form, in which text appeared as a kind of 'key' to the visual.

In all, the effect was to make the commercial message more ambiguous; a 'reading' of it depended on relating elements in the ad's internal structure to each other, as well as drawing in references from the external world. (Leiss *et al.* 1990, 199)

Claude Lйvi-Strauss's notion of the *bricoleur* who creates improvised structures by appropriating pre-existing materials which are ready-to-hand is now fairly well-known within cultural studies (Lйvi-Strauss 1974, 16-33, 35-6, 150n; cf. Lйvi-Strauss 1964). Lйvi-Strauss saw 'mythical thought' as 'a kind of bricolage' (Lйvi-Strauss 1974, 17): 'it builds ideological castles out of the debris of what was once a social discourse' (*ibid.*, 21n): The *bricoleur* works with signs, constructing new arrangements by adopting existing signifieds as signifiers and 'speaking' 'through the medium of things' - by the choices made from 'limited possibilities' (*ibid.*, 20, 21). 'The first aspect of bricolage is... to construct a system of paradigms with the fragments of syntagmatic chains', leading in turn to new syntagms (*ibid.*, 150n). 'Authorship' could be seen in similar terms. Lйvi-Strauss certainly saw artistic creation as in part a dialogue with the materials (*ibid.*, 18, 27, 29). Logically (following Quintilian), the practice of *bricolage* can be seen as operating through several key transformations: addition, deletion, substitution and transposition (Nцth 1990, 341).

Gerard Genette proposed the term 'transtextuality' as a more inclusive term than 'intertextuality' (Genette 1997). He listed five subtypes:

- *intertextuality*: quotation, plagiarism, allusion;
- *paratextuality*: the relation between a text and its 'paratext' - that which surrounds the main body of the text - such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dust jackets, etc.;
- *architextuality*: designation of a text as part of a genre or genres (Genette refers to designation by the text itself, but this could also be applied to its framing by readers);
- *metatextuality*: explicit or implicit critical commentary of one text on another text (metatextuality can be hard to distinguish from the following category);
- *hypotextuality* (Genette's term was *hypertextuality*): the relation between a text and a preceding 'hypotext' - a text or genre on which it is based but which it transforms, modifies, elaborates or extends (including parody, spoof, sequel, translation).

To such a list, computer-based *hypertextuality* should be added: text which can take the reader directly to other texts (regardless of authorship or location). This kind of intertextuality disrupts the conventional 'linearity' of texts. Reading such texts is seldom a question of following standard sequences predetermined by their authors.

It may be useful to consider the issue of 'degrees of intertextuality'. Would the 'most intertextual' text be an indistinguishable copy of another text, or would that have gone beyond what it means to be intertextual? Would the 'most intratextual' text be one which approached the impossible goal of referring only to itself? Even if no specific text is referred to, texts are written within genres and use language in ways which their authors have seldom 'invented'. Intertextuality does not seem to be simply a continuum on a single dimension and there does not seem to be a consensus about what dimensions we should be looking for. Intertextuality is not a feature of the text alone but of the 'contract' which reading it forges between its author(s) and reader(s). Since the dominant mode of producing texts seems to involve masking their debts, *reflexivity* seems to be an important issue - we need to consider how *marked* the intertextuality is. Some defining features of intertextuality might include the following:

- *reflexivity*: how reflexive (or self-conscious) the use of intertextuality seems to be (if reflexivity is important to what it means to be intertextual, then presumably an indistinguishable copy goes beyond being intertextual);
- *alteration*: the alteration of sources (more *noticeable* alteration presumably making it more reflexively intertextual);

- *explicitness*: the specificity and explicitness of reference(s) to other text(s) (e.g. direct quotation, attributed quotation) (is *assuming* recognition more reflexively intertextual?);
- *criticality to comprehension*: how important it would be for the reader to *recognize* the intertextuality involved;
- *scale of adoption*: the overall scale of allusion/incorporation within the text; and
- *structural unboundedness*: to what extent the text is presented (or understood) as part of or tied to a larger structure (e.g. as part of a genre, of a series, of a serial, of a magazine, of an exhibition etc.) - factors which are often not under the control of the author of the text.

Confounding the realist agenda that 'art imitates life,' intertextuality suggests that art imitates art. Oscar Wilde (typically) took this notion further, declaring provocatively that 'life imitates art'. Texts are instrumental not only in the construction of other texts but in the construction of experiences. Much of what we 'know' about the world is derived from what we have read in books, newspapers and magazines, from what we have seen in the cinema and on television and from what we have heard on the radio. Life is thus lived through texts and framed by texts to a greater extent than we are normally aware of. As Scott Lash observes, 'We are living in a society in which our *perception* is directed almost as often to representations as it is to "reality"' (Lash 1990, 24). Intertextuality blurs the boundaries not only between texts but between texts and the world of lived experience. Indeed, we may argue that we know no pre-textual experience. The world as we know it is merely its current representation.

Text 5.

www.thefreelibrary.com

The Remarkable Reinvention of Very Short Fiction: Sudden, Flash, Nano, Short-Short, Micro, Minificcion ...

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Is very short fiction a renaissance or a reinvention ?Are these stories defined by length, and what does a story require? In this essay introducing WLT's special focus on the genre, Robert Shapard canvasses the globe to answer these questions. Some may call the stories "flash," but Shapard echoes Grace Paley's warning: very short stories "should be read like a poem, that is, slowly."

Very short fiction has many names, which vary by length of story and by country. In the United States, the most popular name, perhaps, is flash; in Latin America, the micro. On average, a very short fiction is ten times shorter than a traditional story, but numbers don't tell us everything. I prefer metaphors, like Luisa Valenzuela's:

I usually compare the novel to a mammal, be

it wild as a tiger or tame as a cow; the short

story to a bird or a fish; the micro story to an

insect (iridescent in the best cases).

The popularity of these "iridescent insects" has continued to grow, worldwide, especially since the 1980s. In the United States, anthologies, collections, and chapbooks of them have sold about a million copies--not as many as a John Grisham best-seller, but notable nonetheless. TV and movie actors have read them to live audiences on Broadway, taped for airing later on National Public Radio's Selected Shorts. Minificcion world congresses have been held in Switzerland, Spain, Argentina, and other countries. In Great Britain, National Flash Fiction Day has been declared (as noted in the Guardian), as it has in New Zealand.

Yet few seem to know exactly why these tiny fictions have become popular, or even what they are. Are they an Internet fad? Are they short because TV and Twitter have shrunk our attention spans? If they are, Julian Gough, a highly awarded Irish novelist living in Germany, thinks it may be a good thing. In Best European Fiction 2010 (to which he contributed a very short story), he notes:

My generation, and those younger, receive information not in long, coherent,

self-contained units (a film, an album, a novel), but in short bursts, with wildly

different tones. (Channel-hopping, surfing the Internet, while doing the iPod

shuffle.) That changes the way we read fiction, and therefore must change the

way we write it. This is not a catastrophe; it is an opportunity. We are free to do

new things, which could not have been understood before now. The traditional

story (retold ten thousand times) suffers from repetitive strain injury. Television

and the Internet have responded to this crisis without losing their audience. Literary fiction has not.

Gough's advice to young writers: "Steal from The Simpsons, not Henry James."

Even if very short works represent freedom for writers, most of us still equate "literary fiction" with the novel (certainly not The Simpsons), which may be one reason critics have given so little attention to works as brief as flash or sudden fiction. If we take a longer view, though, a different picture emerges. Great writers have been writing very short stories since long before the novel. Petronius wrote short-shorts in ancient Rome, and Marie de France wrote them in medieval times. It's true, ever since Defoe (at least in the English-speaking world), the novel--that is, the formal embodiment of narrative realism--has dominated fiction. But in the twentieth century, many writers, including Borges, Cortazar, Walser, Kafka, Buzzati, Calvino, Dinesen, and Kawabata, chose to return to very short works. Did they constitute a quiet renaissance of very short fiction that is only now, thanks to the vast powers of the Internet, flowering from

Greenland to Indonesia with nanos, micros, suddens, and flashes?

Yes and no. For a long time in the United States, the only tradition was a kind of one-page story published by consumer magazines like Ladies Home Journal. ("Tradition" may be the wrong word here--an academic study at a California university made the case that the Journal had published exactly the same one-page story in every issue for the last fifty years. Details of setting and character did change, but it was always that same plot, the one with the happy twist at the end.)

But by 1985, when James Thomas and I began gathering very short stories for an anthology, Sudden Fiction, experimental works had been cropping up in literary magazines for a decade. They were never formulaic, often surprising, always challenging. Some used novelistic realism but on a completely different scale. Others edged into metafiction, like Grace Paley's funny, moving "Mother," which begins with the narrator saying she always wanted to end a story with "and then she died," and somehow manages to surprise us, a page later, by doing so. Others accelerated absurdly like Robert Fox's luminous story "A Fable," about a young man on the subway who is so, so happy going to his first day of work in the city that he falls in love with a pretty young woman seated across from him and they are married by the conductor before the next stop. Still others ran backward, like Hannah Voskuil's touching "Currents," told not in flashbacks (which return to the present) but in short paragraphs that journey relentlessly farther and farther into the past.

These stories weren't a renaissance of ancient forms. They were attempts to reinvent fiction.

Many writers, when we asked them about these new fictions, speculated on their relation to other genres. "The rhythmic form of the short-short story," Joyce Carol Oates said, "is often more temperamentally akin to poetry than to conventional prose, which generally opens out to dramatize experience and evoke emotion; in the smallest, tightest spaces, experience can only be suggested."

Others, like Russell Banks, tried to plumb the source of the form:

It's its own self, and it's intrinsically different from the short story and more like

the sonnet or ghazal--two quick moves in opposite directions, dialectical moves,

perhaps, and then a leap to a radical resolution that leaves the reader anxious in

a particularly satisfying way. The source, the need, for the form seems to me to be

the same need that created Norse kennings, Zen koans, Sufi tales, where language and metaphysics grapple for holds like Greek wrestlers, and not the need

that created the novel or the short story, even, where language and the social sciences sleep peacefully inside one another like bourgeois spoons.

As James Thomas and I continued collecting, we noticed the shorter the work, the more it questioned the terms of "traditional" (realist) short-story characteristics. James posed the question, "How short can a story be and still truly be a story?" and coined the title Flash Fiction for a new anthology, published in 1992. Jerome Stern pushed this idea further in his anthology,

Micro Fiction, in 1996. The stories he collected were less than half as long as most of James's flash fictions. A few years later, as the Internet became part of our lives, online magazines began to appear with ever-shorter fictions, new rules to the game, and of course new names, like quick fiction, nano fiction, and hint fiction. Critical thinking about short forms also began to appear, on sites like Double Room and FlashFictionNet, but the emphasis in the United States has always been on the creative and practical: the most popular topic about flash fiction is how to write it. Not surprisingly, most students would rather try writing a one-page flash than a twenty-five-page traditional story.

Is this a good way to learn writing? It can be. Consider Jayne Anne Phillips, whose reputation was made with a legendary collection of short fiction, Black Tickets, and whose recent novel Lark and Termite was a finalist for both the National Book Critics Circle Award and the National Book Award. As a young poet, long before the Internet, she taught herself to write by writing one-page fictions, finding a "secretive and subversive" freedom in the paragraph, because she filled its "innocent, workaday" form with powerful, lyrical images, which build on each other. "Good one-page fictions have a spiral construction: the words circle out from a dense, packed core, and the spiral moves through the words, past the boundary of the page," she says. "Fast, precise, over. And not over. The one-page fiction should hang in the air of the mind like an image made of smoke."

Phillips, though a lyrical writer, tells her students that one-pagers should be "real stories." For what's needed for a real story--its minimum requirements--we can look beyond the United States.

A few years ago, a world congress in very short fiction was held in the provincial capital of Neuquen, Argentina, attended by hundreds of scholars from around the world--Austria, Spain, Mexico, Brazil, Jamaica--the auditorium doors of the local university opened to the bright, late-spring days of November. I was there, too, with limited Spanish, though it was easy to understand the passion, humor, and brilliance in establishing the legitimacy of very short fiction in literary and cultural studies. Very short fictions in Latin America are, on the whole, shorter than in the United States, and questions about them are often concerned less with how short stories can be than with whether very short fictions need to be stories at all. At the same time, a micro or minificcion, like a sudden or a flash, can be voiced in any known mode--realism, metafiction, fantasy, allegory, parable, anecdote.

For example, consider Julio Cortazar's famous "A Continuity of Parks," about a man reading a mystery in which a man intent on murder goes through a city park, into an apartment, and, knife at the ready, sneaks up behind the very man who is reading the mystery. It's the kind of enigma bordering on the fantastical (and perhaps a metaphor for the act of reading) that people love in Latin American fiction--at the edge of traditional fiction, but still recognizably a narrative or story. Now consider this twelve-word reescritura (a popular form of minifiction involving the rewriting of well-known texts) by Mexican writer EdmundoValades, titled "The Search":

Those maddened sirens that howl roaming the city in search of Ulysses.

The first thing we notice is the striking description of what may be ambulance sirens in a modern city, then, of course, how abruptly it stops, with the name Ulysses, and our recognition of the ancient story in which he is tied to the mast while the Sirens try to lure his ship onto the rocks; with that jolt of recognition come questions, reverberations. Are the ancient Sirens condemned to

search forever, and even in a modern city, for the escaped Ulysses? Who is telling us this? We may think of Joyce's Leopold Bloom, a modern everyman--are the sirens in search of him, or the narrator, or all of us? As our thoughts expand, we may forget that the twelve words of "The Search" do not even make a complete sentence. It contains epics--but is it a story?

I've taken "The Search" from a study by Colin Peters, "Minificcion: A Narratological Investigation," published at the University of Vienna. The study draws on the work of some of the narratologists at the Argentina conference, such as Lauro Zavala and David Lagmanovich, as well as Gerard Genette, TzvetanTodorov, Roland Barthes, and ShlomithRimmon-Kenan, who gives the minimal requirement of a narrative as two events. (This echoes E. M. Forster's famous statement in his 1927 Oxford lectures, "The king died and then the queen died is a story.") By this criterion, "The Search" is not a story. Peters nonetheless accepts it as a minificcion, simply concluding that narrative isn't necessary to the genre.

However, Peru's Julio Ortega, at Brown University, argues for a lower threshold for story, based on a single event:

The first story ever, I read somewhere, appears on an ancient Egyptian tablet and

declares that "John went out on a trip." How do we know this is a flash fiction and not a document? Because no one during that time period could have left his town on his own will. Moreover, it encapsulates the high rhetoric of sudden fiction: it has a character (I call him "John," but he has one thousand names); there is a dominant action (the storytelling is fully present); and what is shown or said happens in time. Not less important, it announces the very rule of any story--the breaking of a code. John is an adventurer who stands against authority and decides to leave, to explore, to know.

Might these criteria also apply to the novel? As Pulitzer Prize-winner Robert Olen Butler (a novelist who also writes flash fiction) has said, "Fiction is the art form of human yearning, no matter how long or short that work of fiction is."

I agree with Butler. It's a matter of focus. I collect very short fictions, but often like to lose myself in a novel. How lost can one get in a one-page story? Sometimes I want both, the intensity of the very short and the feel of a novel, however fleeting, and then I prefer a sudden fiction, which may run four or five pages. Many a wonderful writer prefers this length, authors who have won Obies, Oscars, Pulitzers, and even the Nobel.

But we have mostly been thinking about extremely short fiction here. It's appropriate to give the last word, literally, to Guillermo Samperio, a Mexican writer whose story "Fantasma" ("Phantasm" or "Ghost") is a story of no words at all, just the title followed by a blank page.

WLT's feature in this issue of very short fiction is as various as you will find anywhere. These works, by eleven authors from ten countries, take many forms and range in length from sudden (about two pages) to flash (about a page) to micro (less than half a page). Carmen Boullosa's story is an anecdote, JosefineKlougart's is a prose poem, HishamBustani's is a political rallying cry, and Vanessa Gebbie's is a pure flash fiction--its vivid description doesn't explain but rather suggests or invokes a story. Among the sudden fictions, Andres Neuman's and LiliPotpara's stories are straightforward, but with emotional complexities for the reader to unfold. Luis Jorge Boone's sudden is an homage to Jorge Luis Borges (note the "labyrinths" near the end). The micros challenge our intellects and powers of observation: Alex Epstein's "More True

Superheroes" asks what is truly extraordinary about characters; Clemens Setz's "On the Conductivity of Monks" questions the relation between borrowed texts and fiction. If you are new to reading flashes and micros, be warned, they are so short they are easy to dismiss. Grace Paley said they "should be read like a poem, that is, slowly"--and if you find one particularly troubling, or to your liking, one of the pleasures of very short fiction is that it takes only a moment   to   reread and   reflect.

Austin, Texas

For Further Reading

Tania Hershman, My Mother Was an Upright Piano (Tangent, 2012) [ILLUSTRATION OMITTED]

EtgarKeret, Suddenly, a Knock on the Door (Farrar, Straus & Giroux, 2012) Tara L. Masih, ed. Field Guide to Writing Flash Fiction (Rose Metal Press, 2009)

Qi Shouhua, ed. The Pearl Jacket and Other Stories: Flash Fiction from Contemporary China (Stone Bridge Press, 2008)

Robert Shapard& James Thomas, eds. New Sudden Fiction: Short-Short Stories from America and Beyond (W. W. Norton & Co., 2007)

Ana Maria Shua, Without a Net , Steven J. Stewart, tr. (Hanging Loose Press, 2012)

Robert Shapard is editor, with James Thomas and Christopher Merrill, of an anthology of very short fiction forthcoming from W. W. Norton, Flash Fiction International. Another recent world anthology is Sudden Fiction Latino, very short fictions from Latin America and the United States, which he edited with James Thomas and Ray Gonzalez in 2010. He lives in Austin, Texas.