**Контрольное задание**

**вариант 2**

**TEXT 1**

**Задание 1. Письменный перевод текста**

**short story**

Short story is a brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters.

The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is seldom fully developed. Despite its relatively limited scope, though, a short story is often judged by its ability to provide a “complete” or satisfying treatment of its characters and subject.

Before the 19th century the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is nearly as old as language itself. Throughout history humankind has enjoyed various types of brief narratives: jests, anecdotes, studied digressions, short allegorical romances, moralizing fairy tales, short myths, and abbreviated historical legends. None of these constitutes a short story as it has been defined since the 19th century, but they do make up a large part of the milieu from which the modern short story emerged.

As a genre, the short story received relatively little critical attention through the middle of the 20th century, and the most valuable studies of the form were often limited by region or era. In his The Lonely Voice (1963), the Irish short story writer Frank O’Connor attempted to account for the genre by suggesting that stories are a means for “submerged population groups” to address a dominating community. Most other theoretical discussions, however, were predicated in one way or another on Edgar Allan Poe’s thesis that stories must have a compact unified effect.

By far the majority of criticism on the short story focused on techniques of writing. Many, and often the best of the technical works, advise the young reader – alerting the reader to the variety of devices and tactics employed by the skilled writer. On the other hand, many of these works are no more than treatises on “how to write stories” for the young writer rather than serious critical material.

Whether or not one sees the modern short story as a fusion of sketch and tale, it is hardly disputable that today the short story is a distinct and autonomous, though still developing, genre.

**TEXT 2**

**Задание 2. Устный пересказ текста (на родном или английском языке)**

**novel**

Novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, Gothic, romantic, realist, historical – to name only some of the more important ones.

The novel is a genre of fiction, and fiction may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both.

The term *novel* is a truncation of the Italian word novella (from the plural of Latin novellus, a late variant of novus, meaning “new”), so that what is now, in most languages, a diminutive denotes historically the parent form. The novella was a kind of enlarged anecdote like those to be found in the 14th-century Italian classic Boccaccio’s Decameron, each of which exemplifies the etymology well enough. The stories are little new things, novelties, freshly minted diversions, toys; they are not reworkings of known fables or myths, and they are lacking in weight and moral earnestness. It is to be noted that, despite the high example of novelists of the most profound seriousness, such as Tolstoy, Henry James, and Virginia Woolf, the term novel still, in some quarters, carries overtones of lightness and frivolity. And it is possible to descry a tendency to triviality in the form itself. The ode or symphony seems to possess an inner mechanism that protects it from aesthetic or moral corruption, but the novel can descend to shameful commercial depths of sentimentality or pornography. It is the purpose of this section to consider the novel not solely in terms of great art but also as an all-purpose medium catering for all the strata of literacy.

The novel attempts to assume those burdens of life that have no place in the epic poem and to see man as unheroic, unredeemed, imperfect, even absurd. This is why there is room among its practitioners for writers of hardboiled detective thrillers such as the contemporary American Mickey Spillane or of sentimental melodramas such as the prolific 19th-century English novelist Mrs. Henry Wood, but not for one of the unremitting elevation of outlook of a John Milton.

**TEXT 3**

**Задание 3. Устный пересказ текста (строго на английском языке)**

**Stonehenge**

Stonehenge is a prehistoric stone circle monument, cemetery, and archaeological site located on Salisbury Plain, about 8 miles (13 km) north of Salisbury, Wiltshire, England. It was built in six stages between 3000 and 1520 BCE, during the transition from the Neolithic Period (New Stone Age) to the Bronze Age. As a prehistoric stone circle, it is unique because of its artificially shaped sarsen stones (blocks of Cenozoic silcrete), arranged in post-and-lintel formation, and because of the remote origin of its smaller bluestones (igneous and other rocks) from 100–150 miles (160–240 km) away, in South Wales. The name of the monument probably derives from the Saxon stan-hengen, meaning “stone hanging” or “gallows.” Along with more than 350 nearby monuments and henges (ancient earthworks consisting of a circular bank and ditch), Stonehenge was designated a UNESCO World Heritage site in 1986.

*Speculation and Excavation*

Stonehenge has long been the subject of historical speculation, and ideas about the meaning and significance of the structure continued to develop in the 21st century. English antiquarian John Aubrey in the 17th century and his compatriot archaeologist William Stukeley in the 18th century both believed the structure to be a Druid temple. This idea has been rejected by more-recent scholars, however, as Stonehenge is now understood to have predated by some 2,000 years the Druids recorded by Julius Caesar.

In 1963 American astronomer Gerald Hawkins proposed that Stonehenge had been constructed as a “computer” to predict lunar and solar eclipses; other scientists also attributed astronomical capabilities to the monument. Most of these speculations, too, have been rejected by experts. In 1973 English archaeologist Colin Renfrew hypothesized that Stonehenge was the centre of a confederation of Bronze Age chiefdoms. Other archaeologists, however, have since come to view this part of Salisbury Plain as a point of intersection between adjacent prehistoric territories, serving as a seasonal gathering place during the 4th and 3rd millennia BCE for groups living in the lowlands to the east and west. In 1998 Malagasy archaeologist Ramilisonina proposed that Stonehenge was built as a monument to the ancestral dead, the permanence of its stones representing the eternal afterlife.

In 2008 British archaeologists Tim Darvill and Geoffrey Wainwright suggested – on the basis of the Amesbury Archer, an Early Bronze Age skeleton with a knee injury, excavated 3 miles (5 km) from Stonehenge – that Stonehenge was used in prehistory as a place of healing. However, analysis of human remains from around and within the monument shows no difference from other parts of Britain in terms of the population’s health.

**Задание 4. Беседа по устной теме «My research»**