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**Тип работы:** Статья

**Предмет:** Лингвистика

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Анализ языковой репрезентации оценки искусства в романе С.Мюэма "Луна и Грош"

(1) "It was not only the bold simplification of the drawing which showed so rich and so singular a personality; it was not only the painting, though the flesh was painted with a passionate sensuality which had in it something miraculous; it was not only the solidity, so that you felt extraordinarily the weight of the body; there was also a spirituality, troubling and new, which led the imagination along unsuspected ways, and suggested dim empty spaces, lit only by the eternal stars, where the soul, all naked, adventured fearful to the discovery of new mysteries." (гл.39)

Тип оценки – эстетическая (описаны частные впечатления от восприятия картины).

Характер оценки – положительная (представлено позитивное восприятие предметов из композиции картины в отношении технического качества исполнен

2. "I felt that these pictures had something to say to me that was very important for me to know, but I could not tell what it was. They seemed to me ugly, but they suggested without disclosing a secret of momentous significance. They were strangely tantalizing. They gave me an emotion that I could not analyse. They said something that words were powerless to utter. I fancy that Strickland saw vaguely some spiritual meaning in material things that was so strange that he could only suggest it with halting symbols. It was as though he found in the chaos of the universe a new pattern, and were attempting clumsily, with anguish of soul, to set it down. I saw a tormented spirit striving for the release of expression." (гл.

42)

Тип оценки – эстетическая (что доказывается использованием эпитетов с отрицательной коннотацией, использованных для описания чувств)

Характер оценки – смешанный (с одной стороны, автор сообщения видит несомненный эффект, произведенный картинами на Стрикленда, но, с другой стороны,

3. "It was evident that colours and forms had a significance for Strickland that was peculiar to himself. He was under an intolerable necessity to convey something that he felt, and he created them with that intention alone. He did not hesitate to simplify or to distort if he could get nearer to that unknown thing he sought. Facts were nothing to him, for beneath the mass of irrelevant incidents he looked for something significant to himself. It was as though he had become aware of the soul of the universe and were compelled to express it." (гл. 42)

Тип оценки – нормативная (указано неумение Стрикленда

распознавать и сочетать цвета), эстетическая ( в тексте отрывка есть указание на чувства, испытываемые Стриклендом).

Характер оценки – смешанный (расстройство автора от отсутствия эстетического вкуса у Стр

4. "He knew nothing of pictures, but there was something about these that extraordinarily affected him. From floor to ceiling the walls were covered with a strange and elaborate composition. It was indescribably wonderful and mysterious. It took his breath away. It filled him with an emotion which he could not understand or analyse. He felt the awe and the delight which a man might feel who watched the beginning of a world. It was tremendous, sensual, passionate; and yet there was something horrible there too, something which made him afraid. It was the work of a man who had delved into the hidden depths of nature and had discovered secrets which were beautiful and fearful too. It was the work of a man who knew things which it is unholy for men to know. There was something primeval there and terrible. It was not human. It brought to his mind vague recollections of black magic. It was beautiful and obscene." (гл.56)

Тип оценки – техническая (описаны параметры произведения искусства) и эстетическая (описано впечатление, которое произведение оказало на Стрикленда).

Характер оценки – смешанный (положительно окрашенный коннотативный компонент выражен через extraordinarily affected, indescribably wonderful and

5. "It was strange and fantastic. It was a vision of the beginnings of the world, the Garden of Eden, with Adam and

Eve – que sais-jel – it was a hymn to the beauty of the human form, male and female, and the praise of Nature, sublime, indifferent, lovely, and cruel. It gave you an awful sense of the infinity of space and of the endlessness of time. Because he painted the trees I see about me every day, the coconuts, the banyans, the flamboyants, the alligator pears, I have seen them ever since differently, as though there were in them a spirit and a mystery which I am ever on the point of seizing and which for ever escapes me. The colours were the colours familiar to me, and yet they were different. They had a significance which was all their own. And those nude men and women. They were of the earth, the clay of which they were created, and at the same time something divine. You saw man in the nakedness of his primeval instincts, and you were afraid, for you saw yourself.”(гл.57)

Тип оценки – техническая (описание композиции картины), эстетическая (описание впечатление от картины).

Характер оценки – смешанный (описаны как положительные, так и отрицательные эмоции от просмотра картины).

Субъект оценки – автор

6.“Tenez, I had just the same feeling as when I went to the Sistine Chapel in Rome. There too I was awed by the greatness of the man who had painted that ceiling. It was genius, and it was stupendous and overwhelming. I felt small and insignificant. But you are prepared for the greatness of Michael Angelo. Nothing had prepared me for the immense surprise of these pictures in a native hut, far away from civilization, in a fold of the mountain above Taravao. And Michael Angelo is sane and healthy. Those great works of his have the calm of the sublime; but here, notwithstanding beauty, was something troubling. I do not know what it was. It made me uneasy. It gave me the impression you get when you are sitting next door to a room that you know is empty, but in which, you know not why, you have a dreadful consciousness that notwithstanding there is someone. You scold yourself; you know it is only your nerves – and yet, and yet... In a little while it is impossible to resist the terror that seizes you, and you are helpless in the clutch of an unseen horror. Yes: I confess I was not altogether sorry when I heard that those strange masterpieces had been destroyed.”(гл. 57)

Тип оценки – эстетическая (писание эмоций от картины) и нормативная (сравнение картины Стрикленда с картинами великих мастеров).

Характер оценки – смешанный (высокая оценка качества работы Стрикленда путем выставления ее в 1 ряд с работами великих мастеров и одновременно описание негативных эмоций и даже страха от ее просмотра).

Субъект оценки – доктор

7.“The colours were so strange that words can hardly tell what a troubling emotion they gave. There were sombre blues, opaque like a delicately carved bowl in lapis lazuli, and yet with a quivering lustre that suggested the palpitation of mysterious life; there were purples, horrible like raw and putrid flesh, and yet with a glowing, sensual passion that called up vague memories of the Roman Empire of Heliogabalus; there were reds, shrill like the berries of holly – one thought of Christmas in England, and the snow, the good cheer, and the pleasure of children – and yet by some magic softened till they had the swooning tenderness of a doves breast; there were deep yellows that died with an unnatural passion into a green as fragrant as the spring and as pure as the sparkling water of a mountain brook. Who can tell what anguished fancy made these fruits? They belonged to a Polynesian garden of the Hesperides. There was something strangely alive in them, as though they were created in a stage of the earths dark history when things were not irrevocably fixed to their forms. They were extravagantly luxurious. They were heavy with tropical odours. They seemed to possess a sombre passion of their own. It was enchanted fruit, to taste which might open the gateway to God knows what secrets of the soul and to mysterious palaces of the imagination. They were sullen with unawaited dangers, and to eat them might turn a man to beast or god. All that was healthy and natural, all that clung to happy relationships and the simple joys of simple men, shrunk from them in dismay; and yet a fearful attraction was in them, and, like the fruit on the Tree of the Knowledge of Good and Evil, they were terrible with the possibilities of the Unknown.”(гл.57)

Тип оценки – технический (указание на то, что выбор цветов был не соответствующим реальности, но при этом тщательное перечисление и описание оттенков в терминах изобразительного искусства) и эстетический (использование сравнений с фруктами, воспоминание о Рае и Аде).

Характер оценки – смешанный (восхищение от композиционного ряда картины, страх от напоминания о грехах, Рае и Аде). Субъект оценки –

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