

## Entrance tests

1. Structure and origin of the Russian national language. The concept of the 'modern Russian literary language'. Place and function of the Russian language in the contemporary world.
2. The object and subject of phonetics. Segmental and superfix units of phonetics. The key aspects of phonetic research (articulatory, acoustic, perceptual and functional).
3. Articulatory classification of vowels and consonant sounds. Positional changes in sounds in the speech flow (*accommodation*, assimilation and dissimilation) and their varieties. Reduction.
4. Sounds and phonemes. Phoneme in understanding the representatives of the Moscow, St. Petersburg and Prague phonological schools.
5. Typology of phonological positions (Moscow Phonological School), significantly and perceptually strong/weak ones. The problem of the composition of vowels and consonant phonemes. Trends in the development of the Russian language's phonological system.
6. Superfix phonetics units. Syllable, phonetic word, syntagma and phrase. Prosodical features, stress and intonation.
7. Orthoepy. Pronunciation standard and options. The 'senior' and 'younger' standards. Orphoepic rules for the pronunciation of vowels and consonants.
8. The Russian orthography, its sections and basic principles. Reforms of spelling and any further orthography improvement possibilities.
9. Object and subject of lexicology. The vocabulary of the language and aspects of its study (socio-linguistic, system-semasiological, functional and cognitive).
10. Basic properties of a word as a lexical unit. The features of a word as a sign. Relation between the meaning and concept of a word. The problem of defining a word. The lexical significance. Basic macro components of lexical meaning. Typology of semes, the microcomponents of lexical meaning.
11. Variational relations in vocabulary. The polysemy of a word. Factors determining the development of polysemy. Models for the development of polysemy. Metaphor and metonymy. The problem of distinguishing between homonymy and polysemy.
12. The paradigmatic relations in vocabulary. Verbal oppositions and their typology. Homonymy, synonymy, antonymy, conversion, paronymy and hyperhyponymy as the forms of realisation of verbal oppositions in the language.
13. Classes of words as the maximum forms of manifestation of the paradigmatic relations in vocabulary. Typology of classes of words. Semantic classes of words, the thematic groups, lexico-semantic groups and semantic fields. Ideographic dictionaries.
14. Syntagmatic relations in vocabulary. Word and context. The law of semantic word matching. The concept of valence and compatibility. Types of word compatibility. Types of contextual factors and the associated types of lexical meanings of words (according to V.V. Vinogradov).

15. The Russian vocabulary from the point of view of origin. The original vocabulary in the Russian language. The borrowed vocabulary. Typology, signs, degree of development. Old Slavic words, their main features, the role in the formation of the vocabulary of the Russian language.

16. The Russian vocabulary in a dynamic aspect. Factors determining the development of the language vocabulary. Archaisation of words and types of obsolete words. Neologisation and types of neologisms. Dictionaries of new words.

17. Social and territorial differentiation of the Russian vocabulary. Vocabulary common and/or limited in use. The special, common, slang and dialect vocabulary and its reflection in dictionaries.

18. Stylistic differentiation of the Russian language vocabulary. The inter-style (neutral) and stylistically coloured vocabulary. The stylistic categories of words. The connotation and kinds of connotative semes.

19. Phraseology as a lexical unit, the specificity of the meaning of phraseology. Types of phraseological units in the concepts of V. V. Vinogradov and V. N. Telia. Systemic relations in the Russian phraseology. The national specificity of phraseology.

20. The subject, object and main problems of morphology, morphemics and word formation. The typology of morphology, morphemics and word formation units and their research aspects.

21. Essential signs of a morpheme. Formal and semantic variations of morphemes. The typology of Russian morphemes. The quasi morpheme topic (unifixes, sub-morphs, confixes and radixoids).

22. The subject and object of word formation. Types of word-building units. The producing base, derived words, word-formative formants and word-formative meanings. The types of formally semantic relations between the derivative and the producing ones. Syntactical and lexical derivations.

23. The word-formation type. Modification and mutational word-building types. Morphological phenomena on the morphemic seam.

24. Types and ways of the formation of Russian words.

25. The subject and object of morphology. Basic concepts of the Russian morphology, grammatical meaning; the grammatical form; the morphological paradigms, their types; the grammatical categories, their types.

26. Parts of speech, composition and principles of their selection. L. V. Shcherba and V. V. Vinogradov on the system of parts of speech. Controversial questions of the composition of parts of speech. Parts of speech in scientific and school grammar.

27. The noun as part of speech. The lexical and grammatical categories of nouns.

28. The category of the gender of nouns. Accidence/change in nouns, the category of numbers and the case of nouns.

29. Adjective as part of speech. The lexico-grammatical categories of adjectives. The composition of the morphological paradigm. Full and short forms, the degree of comparison of qualitative adjectives. The grammatical categories of gender, number and case of adjectives.

30. Numeral as part of speech. The lexical and grammatical categories of numerals. The topic of ordinal numbers. The features of declination and combinability of numbers.

31. Pronoun among parts of speech. The 'Russian grammar' on pronouns and pronominal. The semantic and grammatical categories of pronouns.

32. Verb as a part of speech. General characteristics of the verb categories. Verb form making. Inflectional classes of verbs. Participle, adverbial participle, infinitive and their place among parts of speech.

33. Category of verb form. Ways of formation of aspectual pairs. The concept of the methods of the verbal action. The category of verb genus and its different understanding in the grammatical tradition. Genus and transitivity. Genus and reflexiveness.

34. The category of inclination of a verb. Formation and meaning of the forms of inclination. The category of the verb tense. Formation and the importance of the forms of time.

35. The subject and object of the syntax. Typology of proper syntactic units. The category of predicativity. Syntactic constructions and their typology. The levels of syntactic units.

36. The syntactic relationship and syntactic relation. The typology and means of expression of syntactic links. The typology of syntactic relations.

37. The types of subordinate syntactic connection at the level of a word combination and a simple sentence, agreement government adjunction. The case (nominal) adjunction.

38. Syntax of a word combination. A word combination as an 'inter-level' language unit. The theory of the development of the doctrine of the word combination in the domestic science. Broad and narrow understanding of a word combination in the modern syntax. The typology of word combinations.

39. The schematic structure of a simple sentence. Two understandings of the structural minimum of a sentence. Minimal and extended schematic structures of a sentence. The components of minimal structural schemes. The typology of minimal structural schemes.

40. Parts of sentence. The traditional doctrine of the main and minor parts of a sentence. The concept of component composition of a sentence by V.A. Beloshapkova.

41. The principles of classification of simple sentences. One-member sentences and two-member sentences. The typology of one-member sentences. Non-divided sentences.

42. The paradigm of a sentence as a system of its temporal-modal forms. The derivation paradigm of a sentence. Regular implementations and formal modifications of the structural schemes of sentences.

43. The key areas of focus of the modern semantic syntax. Ways to describe the objective content of a sentence (dictum). The structure and ways of expressing propositions. The subjective content of a sentence (modus). Mandatory and optional subjective meanings as well as ways of expressing them.
44. Principles, components and means of expressing the actual division of a statement. The communicative paradigm of a sentence. Cases of discrepancy between the boundaries of a statement and a sentence. The typology of statements.
45. A semi-composite (expanded) sentence in the Russian language, its relation to a simple sentence and a complex sentence. Ways to complicate a simple sentence.
46. The general characteristics of a complex sentence. The status of a complex sentence and its parts. The structural, semantic and communicative aspects of studying a complex sentence.
47. Compound sentences and their types.
48. Complex sentences and their types.
49. Conjunctionless complex sentences and their types.
50. The syntax of the text. Complex forms of speech organisation (complex syntactic whole, period). The relation between a paragraph and the complex syntactic whole. Organisation of a text in the constructive and communicative aspects.
51. The Russian lexicography. The main parameters of the characteristics of dictionaries and their typology. The structure of the dictionary entry of a traditional definition dictionary. New types of dictionaries. Prospects for the Russian lexicography development.
52. The theory of norm. The system of norms of the modern Russian literary language.
53. Functional styles of the contemporary Russian language. The stylistics of an artistic text.
54. Communicative qualities of speech, the basis of typology.
55. Some prerequisites for the emergence of and specific features of the Old Russian literature.
56. Formation of the genre system of the Old Russian literature. Genres primary and uniting.
57. Russian hagiography (basic ideas, images and evolution).
58. The Tale of Igor's Campaign and its historical and cultural significance.
59. The concept of world and man in ancient Russian literature.
60. Russian Baroque and the literary process of the XVIII century.
61. The Russian classicism and sentimentalism, two main normative models of the artistic interpretation of reality in the XVIII century.
62. The paradigm of the odic consciousness in the works of M.V. Lomonosov and G.R. Derzhavin, from the Pindaric odes to the 'sociable' odes. The theme of the poet and the Ruler in the creative works of the authors.

63. Pre-romanticism in Russia as a transitional stage to the literary consciousness of the XIX century. Pre-romanticism and Romanticism.
64. N.M. Karamzin's historical role in the development of the literary process in Russia in the 1780's and 1790's of the XVIII century. The Karamzin period of the Russian literature and its main features.
65. The historical significance of the literature of the XVIII century for the subsequent development of the Russian literature (the reform of versification, the genre system, the theatrical culture, the philosophical and ethical problems of the Russian consciousness).
66. 'Archaists' and 'innovators' in the literature of the first quarter of the XIX century. Ways to solve the language and style problems.
67. Romanticism as a paradigm of artistry (the concept of V.G. Belinsky, A.N. Veselovsky, G.D. Gukovsky, A.F. Losev and others). The national historical features and typology of Russian Romanticism.
68. The phenomenon of Pushkin in the Russian literature. The main stages of the spiritual path of an artist.
69. Eugene Onegin as a multifaceted text of the Russian culture.
70. The poetics of Pushkin.
71. The problematics of 'Lermontov's little man' in the light of literary and critical works on Lermontov.
72. The genre-style dynamics of Lermontov's creativity.
73. Artistic anthropology of Gogol in the mirror of the Russian criticism.
74. The poetic world of Gogol.
75. The Russian literature that branched from Pushkin and Gogol.
76. The aesthetic and philosophical concepts and poetic innovation of the lyricists in the middle of the XIX century (A.A. Fet, F.I. Tyutchev).
77. Comparative characteristics of the novels of I.S. Turgenev and N.A. Goncharov, genre differences, characterology, the correlation between historical and common to all mankind, the expression of the author's position and evaluation.
78. Disputes around A.N. Ostrovsky, a denouncer of the 'dark kingdom' or a singer of the Russian people.
79. The correlation between revolutionary and religious ('pained') motifs of N.A. Nekrasov's poetry. The role of Nekrasov in the renewal of the Russian poetry.
80. The peculiarity of satirical typification in the works of M.E. Saltykov-Shchedrin. The constants of the satirical novel-review genre.

81. The evolution of the artistic anthropology of F.M. Dostoyevsky. *Mystical Realism* by Dostoevsky.
82. The structure of N. Leskov's anti-nihilistic novel 'Nowhere'. Leskov's 'Tale' and its significance in the history of the Russian literature.
83. The ethical and philosophical concepts of Leo Tolstoy's novels (*War and Peace*, *Anna Karenina*, *Resurrection*) and the evolution of Tolstoy's realism.
84. Creativity of the lyricists of the 1880s-1890s (S. Ya. Nadson, A. N. Apukhtin, K. K. Sluchevsky and others) as a period of new strivings in the history of the Russian poetry.
85. Contribution of D.N. Mamin-Sibiryak to the Russian realism development.
86. Problems of the spiritual culture in the prose of Anton Chekhov. Peculiarity of the artistic world of Chekhov as a prose writer. The role of Chekhov in the history of the Russian and world's drama.
87. The fate of realism in Russian prose in the early XX century. (V. Veresaev, A. Kuprin, L. Andreev).
88. The art world of I.A. Bunin.
89. M. Gorky in the Russian literature.
90. The Silver Age of the Russian poetry. The characteristics of one of the poetic currents (symbolism, acmeism, futurism, at student's option).
91. The creative evolution of A. Blok. Man and the world in the poetry of V. Mayakovsky.
92. The creative destiny of A. Akhmatova, O. Mandelstam, M. Tsvetaeva (one of the poets at student's option).
93. The creative evolution of S. Esenin, N. Zabolotsky, A. Tvardovsky (at student's option).
94. Antiutopic beginning in Russian literature of XX century. Satire in the Russian literature of the 1920s.  
(V. Mayakovsky, N. Erdman, M. Zoshchenko, I. Ilf and E. Petrov).
95. The peculiarity of the realism of M.A. Bulgakov.
96. Social and philosophical problems and the prose style peculiarity of A. Platonov.
97. The creativity of M.A. Sholokhov. The characteristics of the writer's style.
98. The poetic transformation of reality in the works of B. Pasternak.
99. The poetics of V. Nabokov's prose. 'Sixties' as a socio-cultural phenomenon.
100. Characters and circumstances in the military prose of the 1960s-1980s. (based on the example of one or two works by V. Bogomolov, Yu. Bondarev, K. Vorobiev, V. Grossman, V. Kondratiev etc.).
101. The socio-historical and existential aspects of the prose of V. Astafiev, V. Rasputin, Yu. Trifonov and V. Shalamov (one of the authors at student's option).

102. The genre of the epic novel in the Russian literature of the XX century.
103. The genre of the story in the Russian prose of the XX century. (based on the work of I. Babel, M. Gorky, V. Shukshin, Yu. Kazakov - one of the authors chosen by the student).
104. A. Solzhenitsyn, life, creativity and ideas.
105. Creativity of I. Brodsky, the poetic philosophy and style identity.
106. The literary avant-garde of the XX century, problems and names.
107. The English literature, the key milestones of the historical path.
108. English literature of the Middle Ages. Cultural and historical background. Folklore and mythological foundations of English literature of the Middle Ages.
109. The key trends in the art of the late Middle Ages in the English literature. Canterbury Tales by J. Chaucer.
110. The literature of the Renaissance in England. The cultural and historical background, stages of development, the most important authors. K. Marlowe as the predecessor of Shakespeare, the cosmism of conflicts and the titanism of characters.
111. Periodization of the work of W. Shakespeare. Shakespeare's question. Shakespearean canon. The Great Chain of Being concept.
112. Shakespeare's sonnets. The main motives. Images of the Swarthy Lady and Friend. The image of the persona.
113. Shakespeare's comedies, characteristics of the genre, typology, specificity of conflicts.
114. The genre of historical chronicles in Shakespeare's work.
115. The image of the world and the world of the character in the tragedy Hamlet. Specificity of the conflict and composition.
116. Self-cognition and understanding the world, Lear's way in the tragedy 'King Lear'.
117. A tragic collision in the tragedies 'Othello' and 'Macbeth'.
118. The genre of a tragicomedy in the works of W. Shakespeare. 'Storm'. Problematics, the system of images.
119. The English post-Shakespeare drama. The creativity of B. Johnson.
120. Poetry of the English Baroque. D. Donne.
121. The creativity of D. Milton. Religious and ethical issues of the poem 'Paradise Lost'.
122. Classicism in England.
123. The English realistic novel of the XVIII century.

124. The English dramaturgy of the XVIII century (J. Gay the Beggar's Opera, R. Sheridan the School for Scandal).

125. Formation of sentimentalism in the English literature. Innovative poetics of the novels of L. Stern as an expression of the global turn in the attitude of the man of modern times.

126. Pre-romanticism in the English literature.

127. Originality of English Romanticism. Aesthetics of the Lake School. Creativity of W. Wordsworth (lyrics, sonnets and poems).

128. J.G. Byron: Personality and fate. The main stages of the lyrical creativity. Characteristics of the cycle Jewish Melodies.

129. The image of a young man and the depiction of reality in Byron's poem Childe Harold's Pilgrimage. The type of the character, the main plot motives and the nature of the conflict in the Eastern Cycle poems.

130. The romantic transformation of the Faustian image in J. Byron's dramatic poem Manfred.

131. Moral collisions and ways to resolve them in the mystery of J. Byron Cain.

132. The genre specificity of Byron's poem Don Juan. The image of the main character.

133. Aesthetics of P.B. Shelley (A Defence of Poetry). The main themes of Shelley's lyrics. Fighting against tyranny and the moral ideal in Shelley's work (the poem Prometheus Unbound, the tragedy Cenci).

134. The creative personality of D. Keats. The theme of the beautiful in lyrics. The problems of poems The Eve of St. Agnes, The Hyperion: A Fragment and Lamia.

135. The romantic anti-utopia in the novel by M. Shelley Frankenstein, or the Modern Prometheus.

136. Historicism of the novels of W. Scott (Waverley, Rob Roy and Puritans).

137. The peculiarity of the artistic world of Charles Dickens. Evolution of the novel genre in the works of Dickens.

138. The novel of W.M. Thackeray Vanity Fair, images, the principles of creating characters and the polemics with Dickens. The image of the author, the concept of the game in a novel.

139. Poetics of the English ladies' novel. Specificity of problems and that of the author's presence. The novel of J. Austen Pride and Prejudice. The novel of Sh. Bronte Jane Eyre, the genre characteristic, the character's image, the romantic and realistic in the novel. The novel of E. Bronte Wuthering Heights, the intention, plot, romantic and realistic in the novel.

140. Creativity of the late Victorians.

141. The detective genre in the English literature (W. Collins, C. Dickens, A. Conan Doyle, G.K. Chesterton, S. Maugham, D. Priestley, A. Christie).



142. Lewis Carroll and the English literary tale.
143. Features of the development of literature in Great Britain in 1870-1910. The phenomenon of the Victorian culture and its literary significance.
144. James Joyce. The main features of the fate, personal and creative character of the writer. The creation of Joyce's creative method in the story book *Dubliners* and in the novel *A Portrait of the Artist as a Young Man*. The problem of Joyce. The idea and structure of the novel *Ulysses*. The novel interpretation.
145. The cultural and historical background of the literary development of Great Britain in the XX century.
146. The English literature of the 'lost generation'.
147. The English literature after the Second World War.
148. The British literature in the 1980s-1990s, authors and works (M. Bradbury, P. Acroyd, A.S. Bayette, K. Ishiguro, D. Barnes, I. Welsh and others).
149. The phenomenon of the English literature.
150. The origin of the American national literature. Originality of the American romanticism.
151. The aesthetic principles of E. Poe and their embodiment in his poetry. Black novels by Poe. The Logical novels.
152. Philosophical subject matters in H. Melville's novel *Moby Dick*. Features of Melville's small prose.
153. The Indian theme in the poem by H. Longfellow, *The Song of Hiawatha*.
154. The literature of the American transcendentalism. The philosophy of R. Emerson. H. Thoreau's book *Walden, or Life in the Forest*, the concept of nature and man.
155. The collection of W. Whitman *Leaves of Grass*. The concept of world and man. The artistic innovation.
156. Features of the American literature development at the turn of the XIX and XX centuries. The American civilization, the spiritual world of America in the works of M. Twain. The great American novelists, O. Henry, A. Bierce and J. London.
157. The peculiarity of the cultural and historical situation in the United States in the 1920s-1940s. National traditions and European influences in the period literature.
158. The creativity of E. Hemingway.
159. The 'southern literature' phenomenon. Models of the 'American myth' in the work of W. Faulkner (*The Sound and the Fury*, *Light in August*).

160. American drama in the 1920-1970's. The concept of the expressionistic, abstract-realistic and plastic drama.
161. The American prose of the 1950-1970's. Military novel. Revision of the traditional values of the 'American dream' in the works of N. Meiler, J. Updike, S. Bellow, K. Vonnegut, K. Kesey, E. L. Doctorow.
162. The ethical ideal problem in J.D. Salinger's novel *The Catcher in the Rye*.
163. The beatnik avant garde as the ideological and artistic practice. *The Spontaneous Prose* by D. Kerouac. The creativity of W. Burroughs and his place in the history of avant-garde explorations of the XX century.
164. The American period in V.I. Nabokov's creativity. *Russian Echo* in his novels. The aesthetic ideal and ethical 'duty' in the novel *Lolita*.
165. Modern American literature. The works of T. Coraghessan Boyle, Tony Morrison, Michael Cunningham, Douglas Copeland and others.
166. The French literature of the Middle Ages.
167. The main trends in the art of the late Middle Ages in the French literature.
168. The literature of the Renaissance in France.
169. The novel of Rabelais in M. Bakhtin's assessment. The nature of Rabelais' laughter. The main artistic techniques of Rabelais.
170. The aesthetic programme Pleiades. The role of the Pleiades in the renewal of the French poetry of the XVI century.
171. *Of Experience* by M. Montaigne. The nature of Montaigne skepticism. Introspection and psychology *Of Experience*. The composition of the book and the aesthetic programme of Montaigne.
172. The aesthetic programme of classicism, its implementation in the French literature of the XVII century. New features of classicism of the XVIII century.
173. Theater of the French classicism.
174. Biography and creative work of J.-B. Moliere.
175. Dramaturgy and epic creativity of Voltaire, the final stage of the development of classicism in the French literature.
176. The fables of J. Lafontaine.
177. The French novel of the late XVII - early XVIII century.
178. The French Enlightenment and Literature. The socio-political, philosophical, religious, aesthetic views of enlighteners.

179. Sentimentalism in the French literature. J.-J. Rousseau and the Enlightenment. Rousseau's philosophical, aesthetic and pedagogical ideas.
180. The literary creativity of Beaumarchais. The dramaturgical innovation of comedies.
181. Early French Romanticism. The creativity of R. Chateaubriand, B. Constant.
182. The creative biography V. Hugo. The main lyric collections of Hugo.
183. The romantic aesthetics of Hugo in the preface to the drama Cromwell.
184. The historical novel by V. Hugo *The Hunchback of Notre-Dame*, symbolism, images and historical realities. The problems and romantic poetics of the novel by V. Hugo *The Miserable Ones*.
185. Evolution of the hero in the novel by A. de Musset *Confession of the Son of the Century*. The genre and style features of the drama by A. de Musset.
186. The ethics and aesthetics of Stendhal.
187. Stendhal's novel *Red and Black*, the evolution of the hero, the originality of the conflict and the features of psychologism.
188. The Italian theme in the work of Stendhal. The short story *Vanina Vanini*. The novel *The Charterhouse of Parma*, the concept of personality. The social life model. The criticism concerning the novel.
189. Balzac's *La Comedie Humaine* (*The Human Comedy*), its concept, composition, aesthetic principles and typology peculiarities.
190. The novelistics of P. Merimee, the aesthetics of the genre, typology of short stories and specificity of conflicts.
191. The French poetry of the 1850s and 1860s.
192. The philosophy and aesthetics G. Flaubert.
193. The creative path of Guy de Maupassant. The novel *Bel Ami* (*Dear Friend*).
194. The French poetry of the 1870s.
195. Symbolism in European literatures and the poetry of Stéphane Mallarmé. The creativity of M. Maeterlinck, the external and internal action in Maeterlinck's plays, the nature of dialogues.
196. Formation of the artistic concept of modernism in the French literature. The literary position A. Gide. The fate and work of P. Valéry.
197. The correlation of reality, memory and artistic creativity in the concept of M. Proust.
198. Avant-garde currents in the French literature of the 1900-1930's. World outlook basics, theory and practice of dadaism and surrealism.

199. The themes and moods of the lost generation in the French literature. The creative work of L.F. Céline, A. Malraux, A. de Saint-Exupéry.
200. The most important phenomena of the French literature of the 1950s-1970s. the world outlook and aesthetic basis of the French existentialism.
201. The creative work of S. Beckett. The artistic status of the category 'nothing'. Beckett and the Theater of the Absurd.
202. Modernist aesthetics of the 'new novel'. The concept of the art world 'out of nothing'. The place of A. Robbe-Grillet in the history of modernism.
203. The modern French literature, works, problems and authors.
204. The originality of the national and cultural expression of the German-language literature of Germany, Austria and Switzerland.
205. German literature of the Middle Ages. Cultural and historical background. German heroic epic. The Song of the Nibelungs. Problems. The plot and composition. The images of the heroes. The historical and mythological in the Songs.
206. The German literature of the late Middle Ages. The courtesan epos. The novel by W. von Eschenbach Parzival. The courteous and Christian issues of a novel. Evolution of the hero. Symbolic images.
207. The problem of the Northern Renaissance. Humanism and the Reformation. The folk literature in the first half of the XVI century. Tjil Uilenspiegel as an adventurous folk novel.
208. The literature of Germany of the XVII - XVIII centuries and its cultural and historical background.
209. The German classicism. The aesthetics of GE Lessing in the treatises Laocoon and Hamburg Drama.
210. The movement Storm and Onslaught. The early works of I.-V. Goethe. The poetics of sentimentalism in the novel The Sorrows of Young Werther.
211. The early work of F. Schiller. Sturmer ideas in the drama The Robbers. Insidiousness and Love as a philistine tragedy. Schiller's historical dramas (Mary Stewart, William Tell).
212. Goethe's Educational Novel, Wilhelm Meister's Apprenticeship.
213. Goethe's lyrics, the main periods and cycles. The characteristics of the collection West-Eastern Divan.
214. The creative history of Goethe's tragedy Faust. The correlation of the first and second parts of Faust and the problem of the classical and romantic art.
215. Features of the second stage of German Romanticism. The Heidelberg Circle.
216. Peter Schlemihl's Miraculous Story by Adelbert von Chamisso. The symbolic meaning of the image of the shadow.

217. The place G. von Kleist in German Romanticism.
218. The real and fantastic in the novels of Hoffmann.
219. H. Heine's Book of Songs as a lyric novel. Heine's poem Germany. A winter fairy tale.
220. F. Nietzsche, a philosopher, a prose writer, poet. The main ideas and poetics of his works. The significance of Nietzsche.
221. The satirical work of T. Mann.
222. The creativity of T. Mann, his ideological and aesthetic fundamentals.
223. The creativity of H. Hesse, his ideological and aesthetic basis. The fate of man and the history of culture in the interpretation by Hesse.
224. The Prague German School. F. Kafka.
225. "The Lost Generation in the German literature.
226. The principles of the epic theatre of B. Brecht.
227. The comprehension of the experience of the German history in the literature of Germany by the end of the 1940s-1970s.
228. Postmodernism in the Swiss literature (M. Frisch, F. Dürrenmatt).
229. The modern German-language literature, problems, works and names (Patrick Süskind, Herbert Rosendorfer, Hel)