<div align="right">

Тасдиқлайман

Ўқув ишлари бўйича проректор

Ф.м.ф.д. Д.Қ.Дурдиев

_____

</div>

Қайд рақами_____

«_____» _____20____й

ИНГЛИЗ ФИЛОЛОГИЯСИ КАФЕДРАСИ

ЎҚУВ МЕТОДИК МАЖМУА

Фан: Стилистика ва матн таҳлили

Билим соҳаси:_____ 220000_____

Таълим соҳаси: _____Гуманитар фанлар_____

Мутахассислик: 5220100

Бакалавриат йўналиши: _____4-курс _____

БУХОРО-2013

1

МУНДАРИЖА:

ЭЎММнинг муаллифлари:

Хажиева Феруза Мэлсовна

илмий даражаси, унвони, фамилияси, исми,шарифи

Тақризчилар:

_____/_ф.ф.н. З.И.Расулов___/
имзо   фамилияси, исми,шарифи

_____/__ф.ф..н. Ҳ.Ў.Юсупова____/
имзо   фамилияси, исми,шарифи

Кафедра мудири: _____/_ ф.ф.н. З.И.Расулов __/
имзо   фамилияси, исми,шарифи

Кафедра йиғилиши қарори: №_____«___» _____20____й

Келишилган:

Факультет кенгаш раиси:

_____/_____/
имзо   фамилияси, исми,шарифи

Факультет йиғилиши қарори: №_____«___» _____20____й

ОТМЎМК раиси: _____/_____/
имзо   фамилияси, исми,шарифи

ОТМЎМК йиғилиши баённомаси: №_____«___» _____20____й

Ахборот технологиялари маркази рахбари:

_____/_____/
имзо   фамилияси, исми,шарифи

==================

1. Намунавий ўқув дастури

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ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Рўйхатга олинди

№ *БД – 51201 – 3.06*

2011 йил *«23» Сентябрь*

АСОСИЙ ЎРГАНИЛАЁТГАН ТИЛ
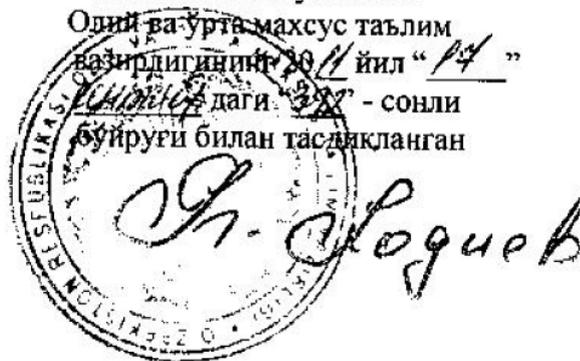
фанининг

ЎҚУВ ДАСТУРИ

Билим соҳаси:	100000 - Гуманитар соҳа
Таълим соҳаси:	120000 - Гуманитар фанлар
Таълим йўналиши:	5120100 - Филология ва тилларни ўқитиш
	(инглиз тили)

ТОШКЕНТ – 2011

Фаннинг ўкув дастури Олий ва ўрта махсус, касб-ҳунар таълими ўкув –услубий бирлашмалари фаолиятини Мувофиқлаштирувчи кенгашнинг 2011 йил "9" сентябрдаги "3" – сон мажлис баёни билан маъкулланган.

Фаннинг ўкув дастури Ўзбекистон давлат жаҳон тиллари университетида ишлаб чиқилди

Тузувчилар:
Мадраҳимов Т.А.   - ЎзДЖТУ инглиз тили грамматикаси ва
                      тарихи кафедраси доценти, ф.ф.н.
Ирисқулов М.Т.   - ЎзДЖТУ инглиз тили грамматикаси ва
                      тарихи кафедраси профессори, ф.ф.н.
Саидова М.С.   - ЎзДЖТУ инглиз тили лексикологияси
                      кафедраси мудири, ф.ф.н., доцент
Матякубов Ж.И.   - ЎзДЖТУ инглиз тили лексикологияси
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Қўлдошев А.М.   - ЎзДЖТУ инглиз тили грамматикаси ва
                      тарихи кафедраси мудири, ф.ф.н., доцент
Шатунова А.С.   - ЎзДЖТУ инглиз тили фонетикаси кафедраси
                      мудири, катта ўқитувчи
Глазырина С.А   - ЎзДЖТУ инглиз тили стилистикаси кафедраси
                      мудири,ф.ф.н., доцент

Такризчилар:
Имяминова Ш.   - ЎзМУ хорижий филология факультети
                    декани, ф.ф.н., доцент
Икромов Т.Т.   – Республика тил ўқитиш маркази доценти,
                    ф.ф.н.

Кириш

Асосий ўрганилаётган тил ихтисослик фани сифатида тили ўрганилаётган мамлакатларнинг бадиий адабиёт намуналарини ўқиш ва мазмунини англаш, даврий матбуот нашрларида баён этилган асосий воқеа-ҳодисалар тўғрисида ўқиб, маълумотга эга бўлиши ҳамда уларни оғзаки сўзлаб бериш, мазмунини ёзма баён этишга ўргатишни кўзда тутилади. Ушбу фандан ўтиладиган амалий машғулотларда матн билан ишлаш асосида талабаларнинг нутқий малакасини ошириш орқали турли хил нутқ услубларини билиб олиш имкониятини ҳосил қилди.

Асосий чет тили, амалий (назарий) фонетика ва грамматика, лексикология, стилистика, қиёсий типология дарсларида талабалар олган билимларини умумий тилшунослик, тил тарихи, назарий фонетика, грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек психология, педагогика, методика соҳалари бўйича назарий курсларни ўрганиш жараёнида фойдалана билиши шарт.

Ўқув фанининг мақсади ва вазифалари

Ўқув фанининг мақсади - талабаларда лингвистик, линвокультурологик ва коммуникатив кўникма ва малакаларни шакллантиришдир. Лингвистик компетентлик тил тизими ҳақидаги билим ва унинг хорижий тилда коммуникация жараёнида амал қилиш қоидаларини ўз ичига қамраб олади. Коммуникатив компетентлик нутқий коммуникация шартларига биноан хорижий тилда коммуникация жараёнини назарда тутади. Муомала (нутқ) вазиятида мурожаат кимга қаратилгани ва суҳбатдошларнинг ўзаро муносабати коммуникация жиҳатдан ўта муҳимдир.

Лингвокультурологик компетенция тили ўрганилаётган мамлакатнинг айни пайтдаги ижтимоий-иқтисодий ва маданий ривожи ва шунга мос тарзда нутқ муомала маданиятини назарда тутади. Асосий чет тили фанининг касбий педагогик мақсади эса ўрганилаётган тилни адаптив даражада конкрет педагогик муомала малакаларини эгаллашни (ўқувчиларнинг интеллектуал фаолиятини бошқариш, нутқ фаолиятини муайян мақсадга йўналтириш, нутқ фаолиятини ташкил этиш, уни назорат қилиш ва ҳ.к.) ўз ичига қамраб олади.

Фаннинг вазифаси – нутқ амалиёти талабаларнинг мантиқий тафаккурини, чет тилидаги нутқий қобилиятини, хотирлаш турлари, фикрлари, умумнутқий ва умумтаълимий йўриқларни, тил бўйича мустақил ишлаш малакаларини ривожлантиради. Асосий чет тили дарсларида амалий ва назарий грамматика, мамлакатшунослик, лексикология, тил тарихи, стилистика, шунингдек, психология, методика ва бошқа фанларда ўзлаштирган билим ва малакаларни қўлланилиши кўзда тутилади.

Фан бўйича талабаларнинг билимига, кўникма ва малакасига қўйиладиган талаблар

Асосий ўрганилаётган тил (инглиз тили) ўқув фанини ўзлаштириш жараёнида бакалавр:

- инглиз тилининг морфологик тузилиши ва товуш тизими; ўрганилаётган тилдан ўқитиш олиб борилаётган тилга таржима амалиёти спецификаси ва стилистик хусусиятлари, меъёрий грамматика асослари;
- инглиз тилининг ривожи ва тил доирасидаги асосий экстралингвистик жиҳатдан шаклланишнинг асосий омиллари ҳамда тарихий манбалари, унинг диалектик хилма-хиллиги;
- мулоқотнинг оғзаки ва ёзма турлари;
- инглиз тилида фикрни лисоний ифода қилиш усуллари ва уларнинг нутқ оғзаки ва ёзма шаклларида қўлланилиши қонуниятлари;
- нутқнинг диалогик ва монологик шакллари ҳақида тасаввурга эга бўлиши;
- тилнинг замонавий ҳолати тавсифи, ёзув, графика, орфография, пунктуация, лексик-грамматик туркумлар, сўз тузилиши, бошқа тиллардан сўз кириб келишининг умумий тарихини;
- содда ва қўшма гаплар, сўз бирикмалари синтаксиси, лексика ва ёзма нутқ, диалектал лексиканинг асосий хусусиятлари;
- инглиз тилида сўзловчи шахсларнинг кенг тарқалган кундалик ва касбий вазиятларда сўзлаган нутқини тушуна олиш: эшитилаётган матнлардан (радио, телевидение, видеокассеталар, ДВД) ҳамда илмий матнларни тушуна олиш ва улардан ўзи учун зарур бўлган ахборотни ола билиш;
- матнларни лингвистик жиҳатдан таҳлил қилиш, турли жанрга оид матнларни инглиз тилидан она тилига ва она тилидан инглиз тилига оғзаки ва ёзма таржима қилиш;
- жаҳоннинг турли давлатлари маданияти хусусиятларини қиёслаш, солиштириш ва таҳлил қилиш;
- лисоний ва ўлкашуносликка алоқадор билимларни кенгайтириш ва чуқурлаштириш, коммуникатив кўникмаларини фаоллаштириш учун замонавий информацион технологиялардан фойдаланиш малакасига эга бўлиши ва улардан фойдалана олиши;
- инглиз тилидаги ҳозирги адабий шаклида турли хил мураккаблигдаги матнларнинг ёзма таржима қилиш;
- инглиз тилида хорижий мутахассислар билан касбий ва маиший вазиятларда жонли мулоқот олиб бориш;
- ҳар хил мавзу ва матнларни ўқитиш олиб борилаётган тилга суҳбат, нутқ ва маърузаларни оғзаки изчил ва синхрон таржима қила олиш;
- инглиз тили ва ўқитиш олиб борилаётган тилдаги маълумотларни қўллаб аннотация, реферат, маълумотлар тўплаш ва тузиш;
- янги информацион технологиялардан касбга йўналтирилган мақсадларда фойдалана олиш **кўникмасига эга бўлиши зарур.**

Фаннинг ўкув режадаги бошқа фанлар билан ўзаро боғлиқлиги ва услубий жиҳатдан узвий кетма – кетлиги

Асосий ўрганилаётган тил (инглиз тили) фани айниқса, амалий фонетика ва амалий грамматика, инглиз адабиёти фанлари билан бевосита боғлиқ бўлиб, ушбу дарсларда талабалар олган билимларини умумий

тилшунослик, тил тарихи, назарий фонетика, грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек, психология, педагогика, методика фанлари бўйича назарий курсларни ўрганиш жараёнида фойдалана билишлари шарт. Бу инглиз тили фанининг ушбу фанлар билан алоқадорлигини ва мазмуний узвийлигини таъминлайди.

Фаннинг амалиётдаги ўрни

Хорижий филология таълим йўналиши бўйича бакалавр тайёрлаш босқичининг ажралмас бўғини сифатида асосий ўрганилаётган тил (инглиз тили) умумкасбий фан ҳисобланиб, талаба-бакалаврларнинг умумий ўрта таълим мактаблари, академик лицейлар ва касб-ҳунар коллежларида фаолият кўрсатишларига ёрдам беради.

Фанни ўқитишда замонавий ахборот ва педагогик технологиялар

Талабаларнинг асосий ўрганилаётган тил (инглиз тили) фанини ўзлаштиришлари учун ўқитишнинг илғор ва замонавий усулларидан фойдаланиш, янги информацион-педагогик технологияларни тадбиқ қилиш муҳим аҳамиятга эгадир. Фанни ўзлаштиришда дарслик, ўқув ва услубий қўлланмалар, маъруза матнлари, тарқатма ва электрон материаллардан фойдаланилади.

Ушбу фанни ўрганишда таълимнинг замонавий методларидан, яъни электрон почта, чат каналлар ва виртуал ҳақиқийликни ўзида жамлаган интернетдан фойдаланиш лозим, яъни электрон ўқув адабиётлар ва маълумотлар банки билан ишлаш интернет тармоғидан мақсадли фойдаланиш бу каби билим ва кўникмаларни ҳосил қилиш ва ривожлантиришда катта самара беради.

Асосий қисм
Фаннинг амалий ва назарий машғулотлари мазмуни

Ўрганилаётган тилнинг нутқий ва ўзаро мулоқот юрита олиш малакаси ва маҳоратини лингвистик, коммуникатив, тил, ижтимоий-маданий билимлар воситасида шакллантиришдан иборатдир. Бу ўзга тил маданиятини ўрганиш бўлиб, унинг таркибига: ўқиш, билим олиш, тарбия ва ривожланиш нуқтаи назаридан чет тилини коммуникатив ўқитиш жараёнида берилиши мумкин бўлган маънавий бойликлар киради.

Ўзга тил маданиятини ўқитиш учун фаолият турлари: сўзлашув, тинглаш, ўқиш ва ёзув бўйича меъёрий жиҳатидан тўғри ва функционал муқобил нутқий кўникма ва маҳоратга эга бўлиш керак бўлади.

Билим олиш жиҳати талабалар томонидан мамлакатнинг ижтимоий-сиёсий ҳаёти тўғрисида, ўз мамлакати ҳамда тили ўрганилаётган мамлакатдаги моддий ва маънавий ишлаб чиқариш соҳалари тўғрисидаги маълумотларни ўзлаштиришдан иборатдир.

Ўзга тил маданиятининг тарбиялаш жиҳати таркибига сўзлашув жараёнида маданиятлараро муносабатни таъминлай оладиган, маданиятлараро алоқаларда ўз мамлакати номидан вакиллик қила оладиган,

ўз маданияти ва бошқа маданиятларнинг маънавий бойликларига ҳурмат билан муносабатда бўладиган коммуникатив фаол шахсни тарбиялаш киради.

Ўзга тил маданиятининг ривожлантирувчи жиҳати нутқий ва коммуникатив қобилиятлар, жумладан, фонетик эшитиш, фарқлаш, ўхшатиш, мантиқий баён этиш, тилни сезиш, нутқ фаолиятининг турли шакллари ва усулларидан (ёзма ва оғзаки, паралингвистик, экстралингвистик ва бошқалар) фойдаланиш қобилияти; нутқ фаолияти билан боғлиқ руҳий функциялар (фикрлаш, хотирлаш, эътибор қилиш, тасаввур қилиш, интеллект-ақл-идрок, таҳлил қилиш, синтез қилиш, умумлаштириш); феъл-атвор хусусиятлари: меҳнатсеварлик, иродалилик, собитқадамлик, фаоллик ва бошқалар; маданиятлараро ўзаро муносабатга асосланиш; мустақил фаолият юритишга тайёр бўлиш.

Мазкур ўкув фани ўз хусусиятига кўра ижтимоий ҳаёт билан бевосита ва билвоста боғлиқ ҳолда жамиятнинг турли соҳаларида учрайдиган мавзуларни қамраб олишга ҳаракат қилади. Шунга кўра мавзулар кўлами кенг ва рангбаранг. Умумлашган ва жамланган шаклда асосий чет тили бўйича бакалавриат йўналишининг барча тўрт босқичи учун қуйидаги мавзулар тавсия этилади:

1. Ўзбекистон ва тили ўрганилаётган давлатларда олий таълим.
2. Болалар тарбияси муаммолари.
3. Келажакдаги мутахассислик (касбий фаолият ва бизнесда қандай қилиб муваффақиятга эришиш мумкин)
4. Ўзбекистон ва тили ўрганилаётган давлатларда суд ва суд амалиёти
5. Адабиёт, мусиқа ва ижодий фаолиятнинг бошқа турлари.
6. АҚШ, Буюк Британия ва Ўзбекистон халқлари урф-одатлари
7. Ўзбекистон иқтисодиётини қайта қуриш тамойиллари.
8. Дўстлик, муҳаббат, оила муаммолари;
9. Радио, телевидение ва матбуот (тижоратда рекламанинг роли)
10. Маиший хизмат кўрсатиш.
11. Ўзбекистон Республикасининг миллий рамзлари.
12. Замонавий жамиятда оиланинг ўрни.
13. Талабаларнинг ҳаёти ва ўқиш тарзи.
14. Мода ва харид қилиш (ўзбек халқи ва инглиз тилида сўзлашувчи халқларнинг миллий кийимлари).
15. Ўзбекистон ва инглиз тилида сўзлашувчи мамлакатларнинг миллий таомлари.
16. Телефон орқали мулоқот.
17. Об–ҳаво, табиат манзаралари, табиий офатлар. Ўзбекистон ва инглиз тилида сўзлашувчи мамлакатларнинг миллий байрамлари. Театрга ташриф. Шоу-бизнес. Замонавий инсон қиёфаси (инсон ва жамият, инсон ва табиат).

Мустақил ишларни ташкил этишнинг шакли ва мазмуни

Инглиз тилида сўзлашувчи мамлакатлар даврий нашрлари тилининг ўзига хос хусусиятлари ва уларнинг таркибий тузилмалари, жанрлари; турли даражадаги ахборот хабарлари: аниқ воқеа-ҳодисалар тўғрисида сиёсий-иқтисодий-маданий ахборотлар; энг аҳамиятли воқеа ва ҳодисаларни изоҳлаб бериш; ўз мамлакати ва жаҳондаги аниқ сиёсий-иқтисодий-маданий воқеалар ва жараёнларни назарий жиҳатдан умумлаштириш.

Талаба мустақил ишни тайёрлашда муайян фаннинг хусусиятларини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланиши тавсия этилади:
- турли хил луғатлар, грамматик маълумотномалар ёрдамида лексик ва синтактик бирликлар устида чуқур иш олиб бориши; тил ва маданият борасида турли хил ўхшашликлар ва тафовутларни аниқлаши;
- компьютерлашган лингафон воситалари билан ишлаш;
- эркин мавзуда иншо ёки баён ёзиш; тақдимот қилиш, дебатда иштирок этиш;
- ўрганилаётган ва муаммоли мавзуларда лойиҳавий – тадқиқот ишларини олиб бориш;
- ўрганилаётган тил ва нутқ материалига доир машқлар ва тестлар тузиш;
- газета, журнал мақолаларни ўқиш ва улардан таржимаи ҳол, резюме, аннотация ёзишда фойдаланиш;
- бадиий адабиёт ўқиш ва уни тақдимот қилиш;
- турли хил функционал услубдаги матнларни таржима қилиш;
- формуляр, анкета тузиш, таржимаи ҳол, резюме, аннотация ёзиш;
- E-mail бўйича ахборот жўнатиш ва қабул қилиш;
- дебат, муҳокама, келишувлар, учрашувлар, ўйинлар ўтказиш.

Талаба мустақил ишни тайёрлашда фаннинг хусусиятларини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланиш тавсия этилади:

Дарслик ва ўқув қўлланмалар бўйича фан боблари ва мавзуларини ўрганиш;

Тарқатма материаллар бўйича маърузалар қисмини ўзлаштириш;

Махсус адабиётлар бўйича фанлар бўлимлари ёки мавзулари устида ишлаш;

Интернет имкониятларидан фойдаланиш;

Масофавий (дистанцион) таълим имкониятларидан фойдаланиш;

Мустақил иш натижалари юзасидан ёзма ва оғзаки ахборот бериш;

Мустақил иш учун ажратиладиган вақт хажмини ва вазифани кўпайтириш;

Талабаларнинг мустақил ижодий ишларини назорат қилиш ва баҳолаш.

Курс лойиҳасининг мақсади талабаларни инглиз тили назарий фонетикаси ва фонологияси бўйича мустақил ишлаш қобилиятини ривожлантириш, олган назарий билимларини қўллашда амалий кўникмалар ҳосил қилиш, улардан ўз фаолиятида унумли фойдаланиш, курс лойиҳаларини инглиз тилида ёзиш кўникмасини шакллантиришдан иборатдир.

Курс иши мавзулари фан талабидан келиб чиқиб тузилади ва ҳар йили янгиланиб ва тўлдириб борилади. Курс ишлари мавзулари олдинроқ тайёрланади ва талабаларга таништирилади.

Илмий раҳбар ҳар бир талабага шахсий топшириқ беради, курс ишининг режаси тузилади ва тегишли адабиётлар тавсия қилинади ва доимий равишда назорат қилиб боради.

Дастурнинг информацион – услубий таъминоти

Асосий ўрганилаётган чет тили фанини ўқитиш жараёнида таълимнинг замонавий методлари, педагогик ва ахборот коммуникатив технологияларидан фойдаланиш назарда тутилган.

Мазкур фаннинг курси юзасидан машғулотларда аудио-видео воситалари ва компьютер технологиялари ёрдамида тақдимотлар ўтказиш.

Амалий машғулотлар дарсларида ақлий ҳужум, гуруҳли фикрлаш, диалог, полилог, коммуникатив мулоқот каби интерфаол уусулларидан фойдаланиш.

Кичик гуруҳ мусобақалари, интернет янгиликлари ва илғор педагогик технологияларни қўллаш назарда тутилади.

Бундан ташқари тизимли ёндошув асосида талабаларнинг ўқиш – билиш фаолиятини тасвирлайдиган таълим жараёнининг лойиҳаси тузиб чиқилади. Таълим мақсади реал, аниқ диагностик бўлишига эришилади ва талабанинг билим, ўзлаштириши сифати объектив бахоланади. Таълим жараёнининг тузилиши ва мазмуни яхлитлиги, ўзаро боғлиқ ва ўзаро таъсирида бўлишига эришилади. Маърузавий ва амалий машғулотлар талабанинг фаоллигига таяниб зигзаг, брейнсторм, скарабей ва шу каби методлар ёрдамида олиб борилади. Оралиқ ва якуний назорат ва баҳолашнинг керакли ўринлари белгиланган мезонларга биноан

талабаларнинг тест вазифаларини бажариши орқали амалга ошириладики, бунда талабалар билим даражаси шакллантирувчи ва жамловчи баҳолар ёрдамида аниқланади.

Фойдаланиладиган асосий дарслик ва ўқув
қўлланмалар рўйхати
Асосий дарсликлар ва ўқув қўлланмалар

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**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС
ТАЪЛИМ ВАЗИРЛИГИ**

Рўйхатга олинди   Тасдиқланди
№_____   Ўзр ОЎМТВ
 20__й «__»____   20__й «___»_____

Стилистика ва матн таҳлили
(инглиз тили)
Фанидан

Д А С Т У Р

Билим соҳаси: 220000 – Гуманитар фанлар
Бакалавр йўналиши: 5220100 –Филология (инглиз тили)

Тошкент – 2011

Тузувчилар: ф.ф. н., доцент Ж.И. Матьякубов

Такризчилар: ф.ф.н., доцент А.С. Саидов.Ўз РД Солиқ академияси.

Ф.ф.н., доцент Т.Т. Икрамов. ЎзДЖТУ

Дастур Ўзбекистон давлат жаҳон тиллари университетининг

Илмий кенгашида кўриб чиқилган ва тавсия қилинган

20___ йил ‹‹___»_____ ____ -сон мажлис баёни.

Мувофиқлаштирувчи кенгашнинг _№ 12_қайдномаси
билан тасдиқ учун тавсия этилган.

Кириш

Стилистика ва матн таҳлили фанининг мақсади юқори босқич талабалари учун мўлжалланган бўлиб, улар мулоқотнинг трли босқичларида тилни фаол эгаллаш, малака ва кўникмаларини такомиллаштиришда қўлланиладиган турли туман тасвирий воситалар ва услубий усулларнинг ҳиссий –таъсирий вазифаларни тадқиқ эта олиш, турли мулоқот турлари, жумладан, анъанавий, бадиий ва илмий мулоқотни ўрганиш билан бир қаторда бизнес, маркетинг, менежмент соҳаларида ҳам мулоқот малакаларига эга бўлишни тақозо этади.

Бундан ташқари, бундай тайёргарлик бўлажак мутахассисга онгли ўқишга ўргатиш усулларини яхшироқ эгаллаш имконини беради, асарга юзаки ёндашишнинг олдини олади, бадиий матнни мураккаб структурал бутунлик тарзида тушунишга ўргатади. Тафаккур ва ҳиссиётни нозик сезиш, умумий ғоя ва таъсирчанликни кучайтириш, эстетик дид, бадиий адабиётни ўқишнинг юксак маданиятини яратиш имконини беради.

Инглиз тили стилистикаси ва матн таҳлили

Янги матнга оид бўлган ҳолат ва вазиятларда фойдаланиладиган воситаларнинг онгли равишдв барча тасвирий воситалар ва услубий усуллар тизими табиатини пухта ўзлаштириб олиб, уни амалиётда қўллай олиш қобилиятига қаратилади.

Маърузалар қуйидаги муаммоларни ўз ичига қамраб олади: мулоқотнинг коммуникатив соҳалари тилнинг услубий имкониятлари: матнларнинг турли хилларини ўзига хосликларини аниқлаш – бунга бадиий матннинг ўзига хослиги, унинг категориялари ва ранг баранглиги киради.

Стилистика ва матн таҳлили бўйича бўлиб ўтган машғулотларнинг назарий босқичи амалда қай даражада ўзлаштирилганлиги текширади, мулоқотнинг турли хилларини ифодаловчи матн материаллари асосида таълим малакаларидан амалий фойдаланишга ўргатади.

Стилистика умумий тилшуносликнинг бўлими сифатида

Мазкур босқичнинг асосий ўқув материаллари аслиятдаги бадиий матнлар, умуммиллий, ижтимоий-иқтисодий ва иш қоғозларини ўз ичига олади.

Ёзувчи шахси, унинг ғоявий эстетик дунёқараши, муаллиф мақсади, матннинг прагматик вазифаси ва аниқ сўзлашув услуби ният ва мақсадиниифодаловчи тил ифодалари характери таҳлил объекти ҳисобланади.

Бунда қуйидагилар ҳисобга олиниши зарур: нутқий ахборотнинг икки хил тури, ахборотнинг коммуникация ҳаракати билан боғлиқ бўлмаган предмет ва коммуникация шартлари ҳамда унинг иштирокчиларини эътиборга олувчи қўшимча ахбороти.

Тадқиқот объектининг ўзига хослигини услубий баён ва турли хилдаги матн баёни белгилайди. Булар қайд этилган ахборот турларининг ўзаро таъсирига асосланган эмотив, волюнтатив алоқа ўрнатувчи тилда нутқ сўзловчининг субъектив муносабатини ифодалайдиган суҳбатдош ва мулоқот ҳолатини белгилайдиган тилнинг эстетик функцияси орқали амалга оширилади.

Стилистиканинг мақсади, вазифалари, назарий ва амалий ахамияти. Стилистика фани, уинг асосий йўналишлари ва бошқа назарий фанлар билан алоқаси.

Қиёсий стилистика

Умумий стилистика ва айрим тиллар учун махсус бўлган услубий ҳодисалараро нисбат. Услубий имкониятларнинг миллий-маданий ўзига хослиги: инглиз ва ўзбек, инглиз ва рус тиллари.

Коммуникатив стилистика

Мулоқотнинг турли соҳаларида услубий ва прагматик ўзига хосликлари эътиборга лойиқ.

Инглиз тилининг услубий воситалари

Инглиз тили лексикасини услубий фарқлаш, фонографик ва морфологик даражанинг услубий имконияти, сўз ясаш, стилистик усуллар, лексик метафора, метонимия, ирония , аитономасия ва бошқалар, коммуникатив – услубий таҳлил муаммолари.

Сўзлашувнинг ҳар хил матн материаллари асосида стилистик таҳлил намуна ва кўрсатмалари.

Матн таҳлили ва тилшунослик стилистиканинг прагматика билан ўзаро алоқаси. Матн таҳлилининг асосий тушунчаси, вазифалари, усуллари ва мақсади.

Бадиий асар матн таҳлилининг объекти сифатида бадиий матннинг ўзига хосликлар: кўрсатиш, бадиий қисмлар, матн баёни.

Матн категориялари

Ахборот категориялари. Матн категорияси. Матн боғлиқлиги ва яхлитлиги категорияси. Матнни идрок этиш ва унинг таҳлили.

Семинар машғулотлар

Стилистик тилнинг экспрессив воситалари, тил материалларининг стилистик усуллар орқали тиклаш. Стилистика тилшунослик, адабиётшунослик билан чамбарчас боғлиқлиги.

Стилистика фани муаммолари устида сўз юритиш. Лексик-фразеологик жиҳатдан ифодалаш воситалари ва стилистик усуллар. Фонетик жиҳатдан ифодалаш воситалари ва стилистик усуллар. Стилистик матн таҳлили.

Мустақил иш

Маърузаларда босқичнинг энг умумий муаммолари, масалалари, семинар машғулотларда эса муайян амалий усуллари билан бир қаторда матнни таҳлил қилиш. Мустақил иш тилнинг функционал эстетеик жиҳатига алоқадор бўлган тилшунослик йўналишидаги стилистика кейинги йиллар мобайнида катта ютуқларни қўлга киритилиши тўғрисида материаллар йиғилиши мумкин.

Мазкур фан ўқишнинг танишув ўқиши, кўз югуртириб ўқиш, синчиклаб ўқиш турлари бўйича талабаларнинг малакаларини мукаммаллаштириш имконини беради ва тўлиқ ахборот олиш, матнни чуқурроқ тушунишга кўмак беради.

Бу малакалар ўта зарур бўлиб, тил устида кейинги мустақил ишлаш жараёнида матнни танқидий мустақил идрок этишда қўл келади.

Дарсликлар ва ўқув қўлланмалар рўйхати:

1. Арнольд И.В. Стилистика современного английского языка.- М. : Высшая школа, 1973, 1991.
2. Мусаев К. English Stylistics. Т.,Адолат, 2003.
3. Гальперин И.Р. – Текст как объект лингвистического исследования. – М.,1981.
4. Кухаренко В. А. – Интерпретация текста. – М.,1988.
5. Эрматов С.Э. English in topics. –Т., 1980.
6. Yelnikova Y.P. Keep your English. M., 1988.
7. Зарубина З.В. Get on in English. M., 1978.
8. Луско С. Д. Read and speak. M., 1978.

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2. Ишчи ўқув дастури

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ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ

"Тасдиқланди"
"_____"
_____
факультети
Илмий кенгашда муҳокама
қилинган ва тасдиқланган
Кенгаш раиси:_____
_____
"_____" _____2013__ й.

"Стилистика ва матн таҳлили" фанидан

ИШЧИ ЎҚУВ ДАСТУРИ

Билим соҳаси: **100000 Гуманитар соҳа**

Таълим соҳаси: **120000 Гуманитар фанлар**

Таълим йўналиши: **5120100 Филология ва тилларни ўқитиш**

4-курс

БУХОРО-2013

Ишчи дастур Ўзбекистон Республикаси Олий ва Ўрта махсус таълим Вазирлигининг 2011_ йил ____ - сонли буйруғи билан тасдиқланган намунавий ўқув дастури асосида тузилди.

ТУЗУВЧИ:

Хажиева Ф.М. «Инглиз филология » кафедраси ўқитувчи.
«Стилистика ва матн таҳлили» фанидан и
шчи дастур. Бух ДУ, 2013 й. __бет**.**

ТАҚРИЗЧИЛАР:

Ф.ф.н. Расулов З.И.
«Инглиз филологияси» кафедраси катта укитувчиси.

Ф.ф.н Юсупова Ҳ.Ў.
«Инглиз филологияси » кафедраси катта ўқитувчиси.

Ишчи ўқув дастури"Инглиз филологияси" кафедраси мажлисида муҳокама қилинган ва тавсия этилган.
(Кафедра мажлисининг №__-сонли баённомаси
__-_____ 2013 й.)

Кафедра мудири   Расулов З.И.

1. Кириш
Фанни ўқитиш мақсади ва вазифалари.
Фанни ўқитишдан мақсад:
    "Стилистика ва матн таҳлили" фанининг мақсади юқори босқич талабаларига мўлжалланган бўлиб, улар мулоқотнинг турли босқичларида тилни фаол эгаллаш, малака ва кўникмаларини такомиллаштириш, мулоқотнинг ёзма ва оғзаки шакллари таркибида қўлланиладиган турли-туман тасвирий воситалар ва услубий усулларнинг ҳиссий-таъсирий вазифаларини тадқиқ эта олиш, турли мулоқот турлари, жумладан, анъанавий, бадиий ва илмий мулоқотни ўрганиш билан бир қаторда бизнес, маркетинг, менежмент соҳаларида ҳам мулоқот малакаларига эга бўлишни тақозо этади.
    Бундан ташқари, бундай тайёргарлик, бўлажак мутахассисга онгли ўқишга ўргатиш усулларини яхшироқ эгаллаш имконини беради, асарга юзаки ёндашишнинг олдини олади, бадиий матнни мураккаб структурал бутунлик тарзида тушунишга ўргатади. Тафаккур ва ҳиссиётни нозик сезиш, умумий ғоя ва таъсирчанликни кучайтириш, эстетик дид, бадиий адабиётни ўқишнинг юксак маданиятини яратиш имконини беради.
    Фаннинг вазифалари:
    "Стилистика ва матн таҳлили" курси ўқитилиши давомида талабалар тилнинг луғат таркиби таснифи, тилнинг услубий ифодалаш воситалари, лексик услубий воситалар ва усуллар, айрим хусусиятларни кучайтиришга асосланган услубий воситалар, фразеологизмларнинг услубий ифодаланиши, синтактик бадиий тасвир воситалари, фонетик услубий воситаларни ўрганишлари керак.
    Фанни ўзлаштиришга қўйиладиган умумий талаблар:

Фан бўйича талабалар ўзларига юклатилган вазифаларни бажаришлари, берилган илмий ва бадиий адабиётлар билан танишиб боришлари, маърузаларни қайд этиб, семинар дарсларида қўшимча маълумотлар келтиришлари керак.

№	МАВЗУ НОМИ	АУДИТОРИЯ СОАТЛАРИ			МУСТАКИЛ ТАЪЛИМ
	Маъруза	маъруза	Амалий Машгулот	Лаборатория машгулотлари	
1	Stylistics and Interpretation as a subject. Its aims , tasks and ties with other subjects Literary text as Poetic Structure.	2			
2	Expressive means and Stylistic devices. Their characteristic features and functions.	2			
3	Stylistic Devices based on the interaction of logical and contextual meanings of the word. Stylistic Devices based on the interaction of logical and emotive meanings of the word.	2			
4	Lexico-syntactical Stylistic devices. Syntactical Stylistic Devices.	2			
5	Informativity of the text. Implicitness and explicitness.	2			
6	Category of modality of the text.	2			
7.	Segmentation of the text. Syntactical whole. Wholeness of the text.	2			
8.	Seminar 1.		2		
9.	Seminar 2.		2		
10.	Seminar 3.		2		
11.	Seminar 4.		2		
12.	Seminar 5.		2		
13.	Seminar 6.		2		
14.	Seminar 7.		2		

15.	Seminar 8.		2		
16.	Seminar 9.		2		
17.	Seminar 10.		2		
18.	Erskine Caldwell. Daughter p.114			7	
19	Joyce Carol Oates. Stalking p. 123			6	
20	Flannery O'Connor. Enoch and the Gorilla p. 134			6	
21.	John Updike. The Stare p. 144			6	
22.	William Faulkner. Carcassonne p. 155			6	
23.	Stan Barstow. Freestone at the fair p. 162			6	
24.	Pelham Grenville Wodehouse. By Advice of Counsel p. 171			6	
25.	Robert Sheckley. The store of the Worlds p. 183			7	
	Жами	14	28	50	
	Хаммаси	92			

1.2Фанни ўқитишнинг тақвимий режаси

	Мавзу номи	Ажратилган соат	Режалаштирилган сана	Бажарилган сана
	I.Маъруза машгулотлари			
1.	Stylistics and Interpretation as a subject. Its aims , tasks and ties with other subjects Literary text as Poetic Structure.	2		
2.	Expressive means and Stylistic devices. Their characteristic features and functions.	2		
3.	Stylistic Devices based on the interaction of logical and contextual meanings of the word. Stylistic Devices based on the interaction of logical and emotive meanings of the word.	2		
4.	Lexico-syntactical Stylistic devices. Syntactical Stylistic Devices.	2		
5.	Informativity of the text. Implicitness and explicitness.	2		
6.	Category of modality of the text.	2		

7.	Segmentation of the text. Syntactical whole. Wholeness of the text.	2		

II. Амалий машғулотлар

1	Seminar 1	2		
2	Seminar 2	2		
3.	Seminar 3	2		
4.	Seminar 4	2		
5.	Seminar 5	2		
6.	Seminar 6	2		
7.	Seminar 7	2		
8.	Seminar 8	2		
9.	Seminar 9	2		
10.	Seminar 10	2		

III. Мустакил иш мавзулари

1	Erskine Caldwell. Daughter p.114	7		
2	Joyce Carol Oates. Stalking p. 123	6		
3.	Flannery O'Connor. Enoch and the Gorilla p. 134	6		
4.	John Updike. The Stare p. 144	6		
5.	William Faulkner. Carcassonne p. 155	6		
6.	Stan Barstow. Freestone at the fair p. 162	6		
7.	Pelham Grenville Wodehouse. By Advice of Counsel p. 171	6		
8	Robert Sheckley. The store of the Worlds p. 183	7		

2. АСОСИЙ КИСМ
2.1. МАЪРУЗА МАШҒУЛОТЛАРИ

1-Мавзу: Stylistics and Interpretation as a subject. Its aims , tasks and ties with other subjects Literary text as Poetic Structure.

1 .The essence of the subject of Interpretation and Stylistics.

2. The aims nand tasks of Interpretation.

4.   Ties of Interpretation and Stylistics with other branches of learning.

5. Verbal and supraverbal layers of the literary text.

6. Poetic structure and the form-content relationship of its components .

7. Principle of Poetic structure cohesion.

(2 соат).

ИТП - Шархловчи маъруза.

ИАТ воситаси- флепчат, фломастер.

2-Мавзу: Expressive means and Stylistic devices. Their characteristic features and functions.

1.   Phonetic Expressive Means.

2.   Morphological Expressive Means.

3.   Lexical Expressive Means.

4.   Syntactical Expressive Means.

5.   Stylistic Devices and their functions.   (2 соат)

ИТП - Шархловчи маъруза

ИАТ воситаси- кургазмали курол.

3-Мавзу: Stylistic Devices based on the interaction of logical and contextual meanings of the word. Stylistic Devices based on the interaction of logical and emotive meanings of the word.

1. Metaphor, its linguistic nature, types and stylistic function
2. Metonymy: types of associations, its types and functions.
3. Irony, its linguistic nature. Irony and humor, their functions.
4.Epithet and logical attribute. Ways of expressing of Epithet, types and functions.
5.Oxymoron; structural models of Oxymoron.
6.Hyperbole; types of hyperbole, its functions.   (2 соат)

ИТП - Шархловчи маъруза.

ИАТ воситаси- кургазмали курол.

4-Мавзу: Lexico-syntactical Stylistic devices. Syntactical Stylistic Devices.

1. Simile, its types, functions. Simile and logical comparison.
2. Periphrasis, types of periphrasis and functions.

3. Antithesis, functions of antithesis.
4. Litotes, structural types of litotes.
5. Climax (Gradation), its function.
6. Rhetorical question.

7. Inversion.

8. Detached construction.
9. Repetition (2 соат)

ИТП - Шархловчи маъруза.

ИАТ воситаси- кургазмали курол.

5-Мавзу: Informativity of the text. Implicitness and explicitness.

1. Informativity the main category of the text.

2. Types of information.

6. Levels of expressing thoughts.

7. Types of implication

8. Deliberate and undeliberate types of Implicitness

9. Symbols. Cultural and literary symbols (2 соат)

ИТП - Шархловчи маъруза.

ИАТ воситаси- кургазмали курол.

6-Мавзу : Category of modality of the text

1. The notion of modality

2. Different approaches to the problem.

3. Realization of modality in different substyles of emotive prose

4. The theme of the literary text

5. Idea of the text.

6. Plot of the text, composition of the text.

7. Poetic details. Their types, Functions.

8. The title of the text, its types. (2 соат)

ИТП - Шархловчи маъруза.

ИАТ воситаси- кургазмали курол.

7-Мавзу: Segmentation of the text. Syntactical whole. Wholeness of the text.

1. The problems of segmentation of the text.

2. Volume pragmatic segmentation

3. Context-variative segmentation

4. Wholeness as a structural – semantic category of the text.

5. The classification of the means of cohesion.

(2 соат)

ИТП - Шархловчи маъруза.

ИАТ воситаси- флепчат, фломастер .

Тавсия этилган адабиётлар

1. Гальперин И.Р. Стилистика современного английского языка. М.:Высшая школа, 2004.

Қўшимча адабиётлар

2. Азнаурова Э.С., Ашурова Д.У. Interpretation of literary text. Т.: Ўқитувчи, 1990.

3. Мусаев К. English stylistics. Т.: Адолат, 2003.

4. Бобохонова Т.А. Инглиз тили стилистикаси. Т.: Ўқитувчи, 1995.

Амалий (семинар) машгулотлари мавзуси ва режалари

Seminar 1

1. Speak on interpretation as a subject

2. Comment on the scheme of interpretation

3. Revise lexical S. Ds

4. Interpret the story "Tribute" give the plot, composition the main personages

ИТП- Аклий хужум, гурухларга ажратиб ишлаш

ИАТ- флепчат , фломастер

Seminar 2

1. Comment on the literary text. Its main parameters

2. Text "Tribute" category of modality, P.D., S. Ds

3. Speak about the title idea of the story

   ИТП- Давра сухбати

   ИАТ- флепчат , фломастер

Seminar 3

1. Interpret the text "Arrowsmith". Plot composition

2. P. Ds, S. Ds their functions in the text.

3. Idea of the text

   ИТП- Аклий хужум, гурухларга ажратиб ишлаш

   ИАТ- флепчат , фломастер

Seminar 4

1. Give the general characteristic features of the literary text.

2. Text "In another country" "The iceberg style" of Hemingway's writing.

3. Plot, composition, title and idea of the story.

   ИТП- Аклий хужум, гурухларга ажратиб ишлаш

   ИАТ- флепчат , фломастер

Seminar 5

1. Speak on the genre of the literary text its characteristic features.

2. The text "The cherry tree" plot main personages P. Ds, S. Ds their functions in the text.

3. Conceptual information.

   ИТП- Аклий хужум, гурухларга ажратиб ишлаш

   ИАТ- флепчат , фломастер

Seminar 6

1. Comment on the novel and short story. Types of short story.

2. Text "Wild flowers" composition, personages. Category of modality S. Ds

3. Title and idea of the story.

   ИТП- Танкидий фикрлаш

   ИАТ- флепчат , фломастер

 Seminar 7

1. Speak on P. Ds and S. Ds their nature functions

2. Text "The broken boot" composition, language.

3. P. Ds, S. Ds the title and idea of the story.

   ИТП- Аклий хужум, бахс мунозара

   ИАТ- флепчат , фломастер

 Seminar 8
1. Comment on the title its types, functions.

2. Text "The happiest man on earth" composition, personages.

3. The title, conceptual information of the story.

   ИТП- Гурухларга ажратиб ишлаш, Блиц -суров

   ИАТ- флепчат , фломастер

 Seminar 9
1. Speak on the category of modality.

2. Text "Recipe for murder" genre, P. Ds , S. Ds language

3. Conceptual information of the story.

   ИТП- Гурухларга ажратиб ишлаш, Блиц -суров

   ИАТ- флепчат , фломастер

 Seminar   10

1. Revise syntactical S. Ds

2. Text "The Escape" plot, P. Ds , S. Ds, personages

3. Title idea of the story.

ИТП- Гурухларга ажратиб ишлаш, Блиц -суров

ИАТ- флепчат , фломастер

МУСТАКИЛ ИШ УЧУН МАВЗУЛАР ВА ТОПШИРИКЛАР

Мавзулар ва топшириклар

1. Erskine Caldwell. Daughter p.114

2. Joyce Carol Oates. Stalking p. 123

3. Flannery O'Connor. Enoch and the Gorilla p. 134

4. John Updike. The Stare p. 144

5. William Faulkner. Carcassonne p. 155

6. Stan Barstow. Freestone at the fair p. 162

7. Pelham Grenville Wodehouse. By Advice of Counsel p. 171

8. Robert Sheckley. The store of the Worlds p. 183

Тавсия этилган адабиётлар

1. **Гальперин И.Р. Стилистика современного английского языка. М.:Высшая школа, 2004.**

Қўшимча адабиётлар

2. **Азнаурова Э.С., Ашурова Д.У. Interpretation of literary text. Т.: Ўқитувчи, 1990.**

3. **Мусаев К. English stylistics. Т.: Адолат, 2003.**

4. **Бобохонова Т.А. Инглиз тили стилистикаси. Т.: Ўқитувчи, 1995.**

3.ТАЪЛИМ ТЕХНОЛОГИЯСИ

МА`РУЗА МАШҒУЛОТЛАРДА ЎҚИТИШ ТЕХНОЛОГИЯЛАРИ

1.1. Ма`рузани олиб бориш технологияси

Машғулот шакли	Кириш-мавзу бўйича ма`руза
Ма`руза режаси	1.Фаннинг моҳияти ва кўпқиррали ижтимоий гуманитар фан сифатида унинг тадқиқот об`екти. 2. Стилистика ва матн таҳлилининг турли ёндош фанлар билан алоқалари. 3. Мавзу, унинг тузилиши ва танланиши хусусида
Ўқув машғулотининг мақсади	Мавзунинг мақсади- талабаларнинг билим ва кўникмаларини ўқутувчи бошчилигида бажариш бўлиб ҳисобланади. -ҳар бир савол буйича янги билимларни мукаммал ўрганиш: -ахборот манбалари ва улардан ўринли фойдалана олиш; -електрон дарсликлар, адабиётлар ва ма`лумотлар банки билан ишлашиш; -интернетдан фойдаланиш ва керакли мавзулар бўйича янгиликлар топиш;
Таянч тушунча ва иборалар	Стилистика ва матн таҳлилига оид тушунчалар, матн, сарлавҳа, мавзу каби тушунчаларнинг нима еканлигини тушунтириш ва улар ҳақида маълумот бериш
Педагогик вазифалар:	Ўқув фаолияти натижалари:
курснинг мақсади ва вазифалари билан таништириш;	курснинг мақсади ва вазифаларини айтиб бера оладилар;
Стилистика ва матн таҳлилининг ривожланиш тарихи ва босқичлари, унинг предмети ҳақида тушунтирилади;	Стилистика ва матн таҳлилининг атамалари, адабиёт тарихи, ривожланиши, адабий тур ва жанрлар ҳақида айтиб бера оладилар;
Стилистика ва матн таҳлилининг фани манбалари ва методлари билан таништирилади.	Стилистика ва матн таҳлили фаниннг манбалари ва методлари айтиб бера оладилар.
Ўқитиш усуллари	Ма`руза, намойиш, блитс-сўров, ақлий ҳужум, кластер
Ўқитиш воситалари	Ма`руза матни, комп`ютер технологияси, слайдлар
Ўқитиш шакллари	Фронтал, коллектив иш
Ўқитиш шароити	Техник воситалар билан та`минланган, ўқитиш усулларини қўллаш мумкин бўлган ўқув хона
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат, ёзма назорат, ўқув топшириқ

Ма`рузанинг технологик картаси

Иш жараёни босқичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	**талаба**
1 босқич. Кириш (15 дақиқа)	1.1. Ўқув фанининг номини айтади, предметнинг дастлабки уму-мий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини бахолаш мезонларини ва фан структурасини таништиради. Фан бўйич тўла маълумотлар ўқитувчи томонидан маърузалар давомида айтиб борилади. 1.2. Мазкур фаннинг ўрганиладиган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги ҳақида қисқача ма`лумот беради. Ҳар бир маъруза бўйича асосий адабиётларнинг рўйхати билан таништиради. Ўқув дастурини талабаларга таништиради. 1.3. Ма`руза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий хужум, савол-жавобга тортиш учун жонлантирувчи саволлар беради.	Тинглайди ва ёзади Мавзу номини ёзиб оладилар Саволларга жавоб беради
2 босқич. Асосий жараён (55 дақиқа)	2.1. Ма`руза режасининг барча саволлари бўйича визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол-жавоб ўтказади. Фаннинг моҳияти ва кўпқиррали ижтимоий гуманитар фан сифатида унинг тадқиқот об`екти. Фаннинг бошқа фанлар билан алоқасини тушунтиради. Фан бўйича назарий ва амалий кўрсатмаларни беради. Стилистика ва матн таҳлили фанининг ривожи ва тараққиёт босқичлари билан таништиради, адабиётда мавжуд атамалар, уларнинг изоҳларини келтиради. Дарс жараёнида ҳар бир атаманинг мисолини келтиради ва шунга ўхшаш мисолларни келтириш топшириқларини талабаларга ҳам беради.	Тинглайди, ўрганади, Ёзади, аниқлайди, саволлар беради. Асосий жойларини ёзади Саволларга жавоб беради Ёзади.Жавоб беради
3 босқич. Якуний босқич (10 дақиқа)	3.1. Мавзу бўйича умумий хулоса қилади. 3.2. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3.Навбатдаги машғулотда кўриладиган масалани е`лон қилади, ва мустақил тайёргарлик кўришларини сўрайди. 3.4. Талабаларга уйга вазифа қилиб: (1) Турли мавзусида эссе ёзиб келиш; (2). Мустақил ишлаш учун мавзулар таклиф этилади; (3).Келгуси мавзу е`лон қилинади ва унга тайёрланиб келишни айтади. (4). Ўзини-ўзи назорат қилиш учун саволлар беради. (5). Тавсия этилган адабиётларни ўрганишга беради.	тинглайди Мустақил ишлаш учун топшириқни ёзиб олади Докладлар мавзусига тайёрланади.

4.Машқлар тўплами

EXERCISE 1

1. Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
2. He swallowed the hint with a gulp and a gasp and a grin. (R. K.)
3. His wife was shrill, languid, handsome and horrible. (Sc.F.)
4. The fair breeze blew, the white foam flew, the furrow followed free. (S. C.)
5. The Italian trio tut-tutted their tongues at me. (T.C.)
6. "You, lean, long, lanky lath of a lousy bastard!" (O'C.)
7. To sit in solemn silence in a dull dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, *sharp* shock From a cheap and chippy chopper On a big black block. (W.C.)
8. They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie. (D.)
9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is — or rather was — surly, lustrous and sadistic." (E.W.)
10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.S.)
11. "Sh-sh."
"But I am whispering." This continual shushing annoyed him. (A.H.)
12. Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Ch. R.)
13. Dreadful young creatures — squealing and squawking. (C.)
14. The quick crackling of dry wood aflame cut through the night. (Sl.H.)
15. Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

EXERCISE 2

2. State the type and function of literary words in the following examples:

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." (D.)

2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)

3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)

4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)

5. If manners maketh man, then manner and grooming maketh poodle. (J. St.)

6. "Thou art the Man," cried Jabes, after a solemn pause, leaning over his cushion. "Seventy times didst thou gapingly contort thy visage — seventy times seven did I take council with my soul — Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren — execute upon him the judgement written. Such honour have all His saints." (E. Br.)

7. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)

8. "They're real!" he murmured. "My God, they are absolutely real!" Erik turned. "Didn't you believe that the neutron existed?" "Oh, I believed," Fabermacher shrugged away the praise. "To me neutrons were symbols л with a mass of $M_n = 1.008$. But until now I never saw them." (M.W.)

9. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their swords; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greeks travel in, their skins being tender to sun. Now they had on corselets or cuirasses, helmets, even grades if they owned them, and their round shields hung at their backs. (M.R.)

10. There wasn't a man-boy on this ground tonight did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder, ramrod minnie-ball and flint. (R.Br.)

11.   Into the organpipes and steeples
Of the luminous cathedrals,
Into the weathercocks' molten mouths
Rippling in twelve-winded circles,
Into the dead clock burning the hour
Over the urn of sabbaths...
Erupt, fountain, and enter to utter for ever
Glory glory glory
The sundering ultimate kingdom of genesis' thunder.

(D. Th.)

12. If any dispassionate spectator could have beheld the countenance of the illustrious man, whose name forms the leading feature of the title of this work, during the latter part of this conversation, he would have been almost induced to wonder that the indignant fire that flashed from his eyes, did not melt the glasses of his spectacles — so majestic was his wrath. His nostrils dilated, and his fists clenched involuntarily, as he heard himself addressed by the villain. But he restrained himself again -he did not pulverize him.

"Here," continued the hardened traitor tossing the licence at Mr. Pickwick's feet; "get the name altered — take home the lady — do for Tuppy." (D.)

Exercise 3
3. Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor." (T.C.)

2. "You know Brooklyn?"

"No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)

3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)

4. "Here we are now," she cried, returning with the tray. "And don't look so miz." (P.)

5. "What's the dif," he wanted to know. (Th.S.)

6. Going down the stairs he overheard one beanied freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B. M.)

7. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d — of a position anyway," using the letter d only to indicate the word "devil". (Dr.)

8. "There we were... in the hell of a country — pardon me — a country of raw metal.

…It's like a man of sixty looking down his nose at a youth of thirty and there's no such God-darned — pardon me — mistake as that. (G.)

9. "All those medical bastards should go through the ops they put other people through. Then they wouldn't talk so much bloody nonsense or be so damnably unutterably smug." (D. C.)

10. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J.Br.)

11. "Let me warn you that the doc is a frisky bacheldore, Carol. Come on, now, folks, shake a leg. Let's have some stunts or a dance or something." (S.L.)

12. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "Lawd Gawd in heaven, I'll kill, kill every chink-chink goddamn chinaman white man on this sonofabitching bastard earth." (Wr.)

13. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A. T.)

14. "Of course I've spent nine years around the Twin Cities — took my B.A. and M.D. over at the U, and had my internship in a hospital in Minneapolis." (S.L.)

15. "How long did they cook you?" Dongeris stopped short and looked at him. "How long did they cook you?" "Since eight this morning. Over twelve hours." "You didn't unbutton then? After twelve hours of it?"

"Me? They got a lot of dancing to do before they'll get anything out of me." (T. H.)

16. "Nix on that," said Roy. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B. M.)

17. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (H.)

18. Just then Taylor comes down. "Shut up and eat," my mother says to him before he can open his mouth. In less than five minutes my father is back. "Keep the kids home," he says.

"My God," my mother says wearily, "them under foot all day." (Sh. Gr.)

19. "Don't wanna sleep, Don't wanna die, just wanna go a-travelin' through the pastures of the sky." (T.C.)

20. "Never heard anything so bloody daft in all my life." (J.Br.)

21. "You know. The mummies — them dead guys that get buried in them toons and all." (S.)

22. His expenses didn't go down... washing cost a packet, and you'd be surprised the amount of linen he needed. (S.M.)

23. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of the Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. C.)

24. Wee modest crimson tipped flow'r,

Thou's met me in an evil hour;

For I maun crash amang the stoure

Thy slender stem:
To spare thee now is past my pow'r
Thou bonnie gem.

<div align="center">(R. B.)</div>

25. "That's so, my lord. I remember having tae du much the same thing, mony years since, in an inquest upon a sailing vessel that ran aground in the estuary and got broken up by bumping herself to bits in a gale. The insurance folk thocht that the accident wasna a'tegither straightforward. We tuk it upon oorsels tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been wellaway fra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion." (D.S.)

<div align="center">

Exercise 4

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4. Speak about the difference between the contextual and the dictionary meanings of italicized words:

1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, *modern* and pretentious. (J.J.)

2. He does all our insurance examining and they say he's *some* doctor. (S.L.)

3. He seemed prosperous, *extremely married* and unromantic. (S.L.)

4. "What do you think?" The question *pops* their heads up. (K.K.)

5. We *tooled* the car into the street and *eased* it into the ruck of folks. (R.W.)

6. He *inched* the car forward. (A.H.)

7. "Of course it was considered a great chance for me, as he is so rich. And — and — we *drifted* into a sort of understanding — I suppose I should call it an engagement -"

"You may have drifted into it; but you will *bounce* out of it, my pettikins, if I am to have anything to do with it." (B.Sh.)

8. He sat with the strike committee for many hours in a smoky room and *agonized* over ways and means. (M.G.)

9. Betty *loosed fresh* tears. (Jn.B.)

10. When the food came, they *wolfed* it down rapidly. (A.M.)

11. He had seen many places and been many *things* railroad foreman, plantation overseer, boss mechanic, cow-puncher, and Texas deputy-sheriff. (J.R.)

12 Station platforms were such long, impersonal, dirty, ugly *things,* with too many goodbyes, lost hearts, and tears stamped into the concrete paving. (A. S.)

13. "Let me say, Virginia, that I consider your conduct most unbecoming. Nor at all that of a pure young widow."

"Don't be an idiot. Bill. *Things* are happening."

"What kind of things?"

"Queer things." (Ch.)

14. I need young critical *things* like you to punch me up. (S.L.)

15. Oh! the way the women wear their prettiest every *thing'* (T.C.)

<div align="center">

Exercise 5

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5. Analyse the given cases of metaphor from all sides mentioned above — semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one — the metaphorized one — presented explicitly:

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet. (S.L.)

2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A.B.)

<div align="center">35</div>

3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars. (S.)

4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther — lithe and quick. (Ch.)

5. His voice was a dagger of corroded brass. (S.L.)

6. Wisdom has reference only to the past. T-he future remains for ever an infinite field for mistakes. You can't know beforehand. (D.H.L.)

7. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)

8. At the last moment before the windy collapse of the day, I myself took the road down. (Jn. H.)

9. The man stood there in the middle of the street with the deserted dawnlit boulevard telescoping out behind him. (T.H.)

10. Leaving Daniel to his fate, she was conscious of joy springing in her heart. (A.B.)

11. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. St.)

12. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (Jn.B.)

13. "We need you so much here. It's a dear old town, but it's a rough diamond, and we need you for the polishing, and we're ever so humble...". (S.L.)

14. They walked along, two continents of experience and feeling, unable to communicate. (W.G.)

15. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J.R.)

16. She and the kids have filled his sister's house and their welcome is wearing thinner and thinner. (U.)

17. Notre'Dame squats in the dusk. (H.)

18. I am the new year. I am an unspoiled page in your book of time. I am your next chance at the art of living.

I am your opportunity to practice what you have learned during the last twelve months about life.

All that you sought the past year and failed to find is hidden in me; I am waiting for you to search it out again and with more determination.

All the good that you tried to do for others and didn't achieve last year is mine to grant — providing you have fewer selfish and conflicting desires.

In me lies the potential of all that you dreamed but didn't dare to do, all that you hoped but did not perform, all you prayed for but did not yet experience. These dreams slumber lightly, waiting to be awakened by the touch of an enduring purpose. I am your opportunity. (T. H.) •

19. Autumn comes And trees are shedding their leaves, And Mother Nature blushes Before disrobing. (N. W.)

20. He had hoped that Sally would laugh at this, and she did, and in a sudden mutual gush they cashed into the silver of laughter all the sad" secrets they could find in their pockets. (U.)

21. All across the Union audiences clamour for her arrival, which will coincide with that of the new century. For we are at the fag-end, the smouldering cigar-butt, of a nineteenth century which is just about to be ground out in the ashtray of history. (An.C.)

Exercise 6

6. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, lso pay attention to the degree of their originality, and to their syntactical function:

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J.O'H.)

3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?"

"Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)

4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)

5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)

6. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. H.)

7. The man looked a rather old forty-five, for he was already going grey. (K. P.)

8. The delicatessen owner was a spry and jolly fifty. (T. R.)

9. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job." (P.)

10. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

11. You have nobody to blame but yourself. The saddest words of tongue or pen. (I.Sh.)

12. For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks. (Dr.)

13. There you are at your tricks again. The rest of them do earn their bread; you live on my charity. (E.Br.)

14. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (J. St.)

15. The praise was enthusiastic enough to have delighted any common writer who earns his living by his pen. (S.M.)

16. He made his way through the perfume and conversation. (I.Sh.)

17. His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt. (S.M.)

18. Up the Square, from the corner of King Street, passed a woman in a new bonnet with pink strings, and a new blue dress that sloped at the shoulders and grew to a vast circumference at the hem. Through the silent sunlit solitude of the Square this bonnet and this dress floated northwards in search of romance. (A.B.)

19. Two men in uniforms were running heavily to the Administration building. As they ran, Christian saw them throw away their rifles. They were portly men who looked like advertisements for Munich beer, and running came hard to them. The first prisoner stopped and picked up one of the discarded rifles. He did not fire it, but carried it, as he chased the guards. He swung the rifle like a club, and one of the beer advertisements went down (I.Sh.)

Exercise 7

7. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)

2 There are two things I look for jn a man. A sympathetic character and full lips. (I.Sh.)

3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)

4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)

5. In December, 1960, *Naval Aviation News,* a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buyos." (N.)

6. When I am dead, I hope it may be said:
"His sins were scarlet, but his books were read." (H. B.)

7. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O.W.)

8. I'm full of poetry now. Rot and poetry. Rotten poetry. (H)

9. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm — I'm not a planner. I'm a liver."
"I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away. (Ph. R.)

10. "Someone at the door," he said, blinking.
"Some four, I should say by the sound," said Fili. (A. T.)

11. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold. (E.)

12. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words. (S.L.)

13. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all. (M.)

14. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone. (W.G1.)

15. Hooper laughed and said to Brody, "Do you mind if I give Ellen something?"
"What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?
"A present. It's nothing, really." (P.B.)

16. "There is only one brand of tobacco allowed here — "Three nuns". None today, none tomorrow, and none the day after." (Br. B.)

17. "Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (A.T.)

18. Some writer once said: "How many times you can call yourself a Man depends on how many languages you know." (M.St.)

Exercise 8

8. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:

1. "You cheat, you no-good cheat — you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sncerface." (Ph. R.)

2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.
"Don't ask me," said Mr. Owl Eyes washing his hands of the whole matter. (Sc.F.)

3. To attend major sports event most parents have arrived. A Colonel Sidebotham was standing next to Prendergast, firmly holding the tape with "FINISH". "Capital," said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. "I can see you are a fine judge of the race, sir. So was I once. So's Grimes. A capital fellow, Grimes; a bounder, you know, but a capital fellow. Bounders can be capital fellows; don't you agree. Colonel Slidebottom... I wish you'd stop pulling at my arm, Pennyfeather. Colonel Shybottom and I are just having a most interesting conversation." (E.W.)

4. I keep six honest serving-men

(They taught me all I know);
Their names are What and Why and When
And How and Where and Who.
I send them over land and sea,
I send them east and west;
But after they have worked for me
I give them all a rest.
I let them rest from nine till five,
For I am busy then,
As well as breakfast, lunch, and tea,
For they are hungry men.
But different folk have different views.
I know a person small -
She keeps ten million serving-men,
Who get no rest at all.
She sends 'em abroad on her own affairs,
From the second she opens her eyes -
One million Hows, two million Wheres,
And seven million Whys. (R. K.)

5. "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that

Lady Bracknell is one. In any case, she is a monster without being a myth."(O.W.)

6. Our secretary is Esther D'Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth. (S. Ch.)

7. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (G. M.)

8. "Your fur and his Caddy are a perfect match. I respect history: don't you know that Detroit was founded by Sir Antoine de la Mothe Cadillac, French fur trader." (J.O'H.)

9. Now let me introduce you — that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. What-d'you-call-him, and that's an American. (E.W.)

10. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W.G1.)

11. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (J. St.)

12. In the moon-landing year what choice is there for Mr. and Mrs. Average-the programme against poverty or the ambitious NASA project? (M.St.)

13. The next speaker was a tall gloomy man. Sir Something Somebody. (P.)

14. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc.F.)

15. She's been in a bedroom with one of the young Italians, Count Something. (I.Sh.)

Exercise 9

9. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I.M.)

2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (J.)

3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body — his quick, aggressive manner — his assertive, seeking eyes. (Dr.)

4. He's a proud, haughty, consequential, turned-nosed peacock. (D.)

5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (H.)

6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too. (Js.H.)

7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (D.B.)

8. Harrison — a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn.B.)

9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (H.)

10. Her painful shoes slipped off. (U.)

11. She was a faded white rabbit of a woman. (A. C.)

12. And she still has that look, that don't-you-touch-me look, that women who-were beautiful carry with them to the grave. (J.B.)

13. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (T.C.)

14. He loved the afterswim salt-and-sunshine smell of her hair. (Jn.B.)

15. I was to secretly record, with the help of a powerful long-range movie-camera lens, the walking-along-the-Battery-in-the-sunshine meeting between Ken and Jerry. (D.U.)

16. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (J.St.)

17. She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (T.C.)

18. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D.U.)

19. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor. (H.)

20. "What a picture!" cried the ladies. "Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, the pets!" (K.M.)

21. A branch, cracking under his weight sent through the tree a sad cruel thunder. (T.C.)

22. There was none of the Old-fashioned Five-Four-Three-Two-One-Zero business, so tough on the human nervous system. (A. Cl.)

23. His shrivelled head bobbed like a dried pod on his frail stick of a body. (J.G.)

24. The children were very brown and filthily dirty. (W. V.)

25. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. St.)

26. He sat with Daisy in his arms for a long silent time. (Sc.F.)

27. From the Splendide Hotel guests and servants were pouring in chattering bright streams. (R.Ch.)

Exercise 10

10. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or stateness, to other SDs promoting their effect, to exact words contain-ing the foregrounded emotive meaning:

1. I was scared to death when he entered the room. (S.)
2. The girls were dressed to kill. (J.Br.)

3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J.R.)

4. I was violently sympathetic, as usual. (Jn.B.)

5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand black-smiths' hammers and the amplified reproduction of a force-twelve wind. (A. S.)

6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seven-ty-three blocks long. (J.B.)

7. Her family is one aunt about a thousand years old. (Sc.F.)

8. He didn't appear like the same man; then he was all milk and honey — now he was all starch and vinegar. (D.)

9. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)

10. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it. (S.M.)

11. Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War. (S.M.)

12. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (G.)

13. We danced on the handkerchief-big space between the speakeasy tables. (R.W.)

14. She wore a pink hat, the size of a button. (J.R.)

15. She was a sparrow of a woman. (Ph. L.)

16. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O.W.)

17. He smiled back, breathing a memory of gin at me. (W.G.)

18. About a very small man in the Navy: this new sailor stood five feet nothing in sea boots. (Th.P.)

19. She busted herself in her midget kitchen. (T.C.)

20. The rain had thickened, fish could have swum through the air. (T.C.)

Exercise 11

11. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:

1. He caught a ride home to the crowded loneliness of the barracks. (J.)

2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)

3. They were a bloody miserable lot — the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J. St.)

4. He behaved pretty busily to Jan. (D. C.)

5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern. (Ph. S.)

6. There were some bookcases of superbly unreadable books. (E.W.)

7. Absorbed as we were in the pleasures of travel — and I in my modest pride at being the only examinee to cause a commotion — we were over the old Bridge. (W.G.)

8. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (Sh. D.)

9. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I.M.)

10. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (J. Car.)

11. It was an open secret that Ray had been ripping his father-in-law off. (D.U.)

12. A neon sign reads "Welcome to Reno — the biggest little town in the world." (A. M.)

13. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (V.)

14. Haven't we here the young middle-aged woman who cannot quite compete with the paid models in the fashion magazine but who yet catches our eye? (Jn. H.)

15. Their bitter-sweet union did not last long. (A. C.)

16. He was sure the whites could detect his adoring hatred of them. (Wr.)

17. You have got two beautiful bad examples for parents. (Sc.F.)

18. He opened up a wooden garage. The doors creaked. The garage was full of nothing. (R.Ch.)

19. She was a damned nice woman, too. (H.)

20. A very likeable young man with a pleasantly ugly face. (A. C.)

Exercise 12

12. Pay attention to the stylistic function of various lexical expressive means used individually and in convergence:

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)

2. At Archie Schwert's party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Balcairn, Viscount Erdinge, Baron Cairn of Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Aquitaine, "Hullo," he said. "Isn't it a repulsive party? What are you going to say about it?" for they were both of them as it happened, gossip writers for the daily papers, (E. W.)

3. Across the street a bingo parlour was going full blast; the voice of the hot dog merchant split the dusk like an axe. The big blue blared down the street. (R.Ch.)

4. Lester was all alone. He listened to his steps, as if they weren't his at all but somebody else's. How long can a guy stand this without going nuts? Wattinger has been a good boy but it got him and he was blown to smithereens; they say they'd seen his arm sailing through the air; higher and higher, an arm alone rising to meet God. He wondered whether, up there, they'd accept an arm in place of the whole man. His soul couldn't possibly have been in the arm; it was in your heart or in your guts or in your bram but not in your arm. (St H)

5. For me the work of Gertrude Stein consists in a rebuilding, an entire new recasting of life, in the city of words. Here is one artist who has been able to accept ridicule, to go live among the little housekeeping words, the swaggering bullying street-comer words, the honest working, money-saving words, and all the other forgotten and neglected citizens of the sacred and half forgotten city. (Sh. A.)

6. Only a couple of the remaining fighters began to attack the bombers On they all came, slowly getting larger. The tiny mosquitoes dipped and swirled and dived in a mad, whirling dance around the heavier, stolid horseflies, who nevertheless kept serenely and sedately on. (J.)

7 "I guess," said Mr. Hiram Fish *sotto voce* to himself and the world at large, "that this has been a great little old week." (Ch.)

8. The good ships Law and Equity, those teak-built, copper-bottomed iron-fastened, brazen-faced, ard not by any means fast-sailing Clippers, are laid up in ordinary. (D.)

9. An enormous grand piano grinned savagely at the curtains as if it would grab them, given the chance. (W.G1.)

10. Duffy was face to face with the margin of mistery where all our calculations collapse, where the stream of time dwindles into the sands of eternity, where the formula fails in the test-tube, where chaos and old night hold sway and we hear the laughter in the ether dream. (R.W.)

11. Mrs. Ape watched them benignly, then squaring her shoulders and looking (except that she had really no beard to speak of) every inch a sailor strode resolutely forrad to the first-class bar. (E.W.)

12. The fog comes on little cat feet.

It sits looking

over harbor and city
on silent haunches
and then moves on.
<div style="text-align:center">(K. S.)</div>

13. On that little pond the leaves floated in peace and praised Heaven with their hues, the sunlight haunting over them. (G.)

14. From the throats of the ragged black men, as they trotted up and down the landing-stage, strange haunting notes. Words were caught up, tossed about, held in the throat. Word-lovers, sound-lovers — the blacks seemed to hold a tone in some warm place, under their led tongues perhaps. Their thick lips were walls under which the tone hid. (Sh. A.)

15. It was a relief not to have to machete my way through a jungle of what-are-you-talking-aboutery before I could get at him. (J. A.)

16. Some say the world will end in fire,
Some say in ice,
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.
<div style="text-align:center">(R. Fr.)</div>

17. Outside the narrow street fumed, the sidewalks swarmed with fat stomachs. (J.R.)

18. The owner, now at the wheel, was the essence of decent self-satisfaction; a baldish, largish, level-eyed man, rugged of neck but sleek and round of face — face like the back of a spoon bowl. (S.L.)

19. His fingertips seemed to caress the wheel as he nursed it over the dark winding roads at a mere whispering sixty. (L. Ch.)

20. We plunged in and out of sun and shadow-pools, and joy, a glad-to-be-alive exhilaration, jolted through me like a jigger of nitrogen. (T.C)

21. They were both wearing hats like nothing on earth, which bobbed and nodded as they spoke. (E.W.)

22. These jingling toys in his pocket were of eternal importance like baseball or Republican Party. (S.L.)

23. He might almost have been some other man dreaming recurrently that he was an electrical engineer. On the other side of the edge, waiting for him to peer into it late at night or whenever he was alone and the show of work had stopped, was illimitable unpopulated darkness, a greenland night; and only his continuing heart beats kept him from disappearing into it. Moving along this edge, doing whatever the day demanded, or the night offered, grimly observant (for he was not without fortitude), he noticed much that has escaped him before. He found he was attending a comedy, a show that would have been very funny indeed if there had been life outside the theatre instead of darkness and dissolution. (P.)

24. Poetry deals with primal and conventional things — the hunger for bread, the love of woman, the love of children, the desire for immortal life. If men really had new sentiments, poetry could not deal with them. If, let us say, a man felt a bitter craving to eat brass fenders or mahogany tables, poetry could not express him. If a man, instead of falling in love with a woman, fell in love with a fossil or a sea anemone poetry could not express him. Poetry can only express what is original in one sense -the sense in which we speak of original sin. It is original not in the paltry sense of being new, but in the deeper sense of being old; it is original in the sense that it deals with origins. (G. K. Ch.)

25. His dinner arrived, a plenteous platter of food — but no plate. He glanced at his neighbors. Evidently plates were an affectation frowned upon in the Oasis cafe.

Taking up a tarnished knife and fork, he pushed aside the underbrush of onions and came face to face with his steak.

First impressions are important, and Bob Eden knew at once that this was no meek, complacent opponent that confronted him. The steak looked back at him with an air of defiance that was amply justified by what followed. After a few moments of unsuccessful battling, he summoned the sheik. "How about a steel knife?" inquired Bob.

"Only got three and they're all in use," the waiter replied.

Bob Eden resumed the battle, his elbows held close, his muscles swelling. With set teeth and grim face he bore down and cut deep. There was a terrible screech as his knife skidded along the platter, and to his horror he saw the steak rise from its bed of gravy and onions and fly from him. It travelled the grimy counter for a second then dropped on to the knees of the girl and thence to the floor.

Eden turned to meet her blue eyes filled with laughter.

"Oh, I'm sorry," he said. "I thought it was a steak, and it seems to be a lap dog." (D. B.)

Exercise 13

13. From the following examples yon will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead, (J.Br.)

2. Babbitt was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, — though he did not obey, the laws against motor-speeding. (S.L.)

3. "To think better of it," returned the gallant Blandois, "would be to slight a lady, to slight a lady would be to be deficient in chivalry towards the sex, and chivalry towards the sex is a part of my character." (D.)

4. Halfway along the righthand side of the dark brown hall was a dark brown door with a dark brown settie beside it. After I had put my hat, my gloves, my muffler and my coat on the settie we three went through the dark brown door into a darkness without any brown in it. (W.G)

5. I might as well face facts; good-bye "Susan, good-bye a big car, good-bye a: big house, good-bye power, good-bye the silly handsome dreams. (J.Br.)

6. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. (O.W.)

7. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot — I drew a deep breath. (J.Br.)

8. Of her father's being groundlessly suspected, she felt sure. Sure. Sure. (D.)

9. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man. (P. A.)

10. She stopped, and seemed to catch the distant sound of knocking.

Abandoning the traveller, she hurried towards the parlour; in the passage

she assuredly did hear knocking, angry and impatient knocking, the

knocking of someone who thinks he has knocked too long. (A.B.)

11. Obviously — this is a streptococcal infection. Obviously. (W.D.)

12. And a great desire for peace, peace of no matter what kind, swept through her. (A.B.)

13. When he blinks, a parrot-like look appears, the look of some heavily blinking tropical bird. (A. M.)

14. And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing. (P. A.)

15. Then there was something between them. There was. There was.   (Dr.)

16. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle. (St.H.)

17. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the

smells and stagnation of B. Inn Alley. (D. du M.)

18. "Secret Love", "Autumn Leaves", and something whose title he missed. Supper music. Music to cook by. (U.)

19. Living is the art of loving.
Loving is the art of caring.
Caring is the art of sharing.
Sharing is the art of living. (W.H.D.)

20. I came back, shrinking from my father's money, shrinking from my father's memory: mistrustful of being forced on a mercenary wife, mistrustful of my father's intention in thrusting that marriage on me, mistrustful that I was already growing avaricious, mistrustful that I was slackening in gratitude to the dear noble honest friends who had made the only sunlight in my childish life. (D.)

21. If you know anything that is not known to others, if you have any suspicion, if you have any clue at "all, and any reason for keeping it in your own breast, think of me, and conquer that reason and let it be known! (D.)

22. I notice that father's is a large hand, but never a heavy one when it touches me, and that father's is a rough voice but never an angry one when it speaks to me. (D.)

23. From the offers of marriage that fell to her Dona Clara, deliberately, chose the one that required her removal to Spain. SO to Spain she went. (O.W.)

24. There lives at least one being who can never change — one being who would be content to devote his whole existence to your happiness — who lives but in your eyes — who breathes but in your smile — who bears the heavy burden of life itself only for you. (D.) 25. It is she, in association with whom, saving that she has been for years a main fibre of the roof of his dignity and pride, he has never had a selfish thought. It is she, whom he has loved, admired, honoured and set up for the world to respect. It is she, who, at the core of all the constrained formalities and conventionalities of his life, has been a stock of living tenderness and love. (D.)

Exercise 14

14. Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)

2. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. (V.W.)

3. She was crazy about you. In the beginning. (R.W.)

4. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden-how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind — how many visions of what had been and what he hoped was yet to be — rose up before him in the old, dull, silent church! (D.)

5. It Was not the monotonous days uncheckered by variety anduncheered by pleasant companionship, it was not the dark dreary eveningsor the long solitary nights, it was not the absence of every slight and easypleasure for which young hearts beat high or the knowing nothing ofchildhood but its weakness and its easily wounded spirit, that had wrungsuch tears from Nell. (D.)

6. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me. (D.)

7. Corruption could not spread with so much success, though reduced into a system, and though some ministers, with equal impudence and folly, avowed it by themselves and their advocates, to be the principal expedient by which they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture. (Bol.)

8. I have been accused of bad taste. This has disturbed me not so much for my own sake

(since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S.M.)

9. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red, glare of eve. (D.)

10. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T.C.)

11. Women are not made for attack. Wait they must. (J. C.)

12. Out came the chase — in went the horses — on sprang the boys -in got the travellers. (D.)

13. Then he said: "You think it's so? She was mixed up in this lousy business?" (J.B.)

14. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it exceptional. (S.L.)

Exercise 15

15. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had a large home and a small husband. (S.L.)

2. In marriage the upkeep of woman is often the downfall of man. (Ev.)

3. Don't use big words. They mean so little. (O.W.)

4. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc.F.)

5. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)

6. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a dead silence when all was told! (D.)

7. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague and sentimental. (I.M.)

8. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (D.)

9. There was something eery about the apartment house, an unearthly quiet that was a combination of overcarpeting and underoccupancy. (H.St.)

10. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

11. Then came running down stairs a gentleman with whiskers, out of breath. (D.)

12. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way — in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

13. Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron, and rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses and little crowded groceries and laboratories and flophouses. Its inhabitants are, as the man once said "Whores, pimps, gamblers and sons of bitches", by which he meant Everybody. Had the man looked through another peephole he might have said "Saints and angels and martyrs and holy men" and he would have meant the same thing. (J. St.)

Exercise 16

16. Indicate the type of climax. Pay attention to its structure and the semantics of its components:

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W.G.)

2. "Is it shark?" said Brody. The possibility that he at last was going to confront the fish — the beast, the monster, the nightmare — made Brody's heart pound. (P.B.)

3. If he had got into the gubernatorial primary on his own hook, he would have taken a realistic view. But this was different. He had been called. He had been touched. He had been summoned. (R.W.)

4. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)

5. Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside. (D.)

6. "I shall be sorry, I shall be truly sorry to leave you, my friend." (D.)

7. "Of course it's important. Incredibly, urgently, desperately important." (D.S.)

8. "I never told you about that letter Jane Crofut got from her minister when she was sick. He wrote Jane a letter and on the envelope the address was like this: Jane Crofut; The Crofut Farm; Graver's Corners; Sutton County; New Hampshire; United States of America." "What's funny about it?" "But listen, it's not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth; the Solar System; the Universe; the Mind of God — that's what it said on the envelope." (Th.W.)

9. "You have heard of Jefferson Brick, I see. Sir," quoth the Colonel with a smile. "England has heard of Jefferson Brick. Europe has heard of Jefferson Brick." (D.)

10. After so many kisses and promises — the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dr.)

11. For that one instant there was no one else in the room, in the house, in the world, besides themselves. (M.W.)

12. Fledgeby hasn't heard of anything. "No, there's not a word of news," says Lammle. "Not a particle," adds Boots. "Not an atom," chimes in Brewer. (D.)

13. Women have a wonderful instinct about things. They can discover everything except the obvious. (O.W.)

14. This was appalling — and soon forgotten. (G.)

15. He was unconsolable — for an afternoon. (G.)

16. In moments of utter crises my nerves act in the most extraordinary way. When utter disaster seems imminent, my whole being is simultaneously braced to avoid it. I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip of myself, and without a tremor always do the wrong thing. (B.Sh.)

Exercise 17

17. Discuss the following cases of simile. Pay attention to the semantics of the tenor and the vehicle, to the briefer sustained manner of their presentation. Indicate the foundation of the simile, both explicit and implicit. Find examples of disguised similes, do not miss the link word joining the two parts of the structure:

1. The menu was rather less than a panorama, indeed, it was as repetitious as a snore. (O.N.)

2. The topic of the Younger Generation spread through the company like a yawn. (E.W.)

3. Penny-in-the-slot machines stood there like so many vacant faces, their dials glowing and flickering — for nobody. (B.N.)

4. As wet as a fish — as dry as a bone;

As live as a bird — as dead as a stone; As plump as a partridge — as crafty as a rat;

As strong as a horse — as weak as a cat; As hard as a flint — as soft as a mole; As white as a

lily — as black as coal; As plain as a pike — as rough as a bear; As tight as a dram — as free as the air; As heavy as lead — as light as a feather; As steady as time — uncertain as weather; As hot as an oven — as cold as a frog; As gay as a lark — as sick as a dog; As savage as a tiger — as mild as ɥ dove; As stiff as a poker — as limp as a glove; As blind as a bat — as deaf as a post; As cool as a cucumber — as warm as toast; As flat as a flounder — as round as a ball; As blunt as a hammer — as sharp as an awl; As brittle as glass — as tough as gristle; As neat as a pin — as clean as a whistle; As red as a rose — as square as a box. (O.N.)

5. She has always been as live as a bird. (R.Ch.)

6. She was obstinate as a mule, always had been, from a child. (G.)

7. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th.W.)

8. Six o'clock still found him in indecision. He had had no appetite for lunch and the muscles of his stomach fluttered as though a flock of sparrows was beating their wings against his insides. (Wr.)

9. And the cat, released, leaped and perched on her shoulder: his tail swinging like a baton, conducting rhapsodic music. (T.C.)

10. He felt that his presence must, like a single drop of some stain, tincture the crystal liquid that was absolutely herself. (R.W.)

11. He has a round kewpie's face. He looks like an enlarged, elderly, bald edition of the village fat boy, a sly fat boy, congenitally indolent, a practical joker, a born grafter and con merchant. (O'N.)

12. You could have knocked me down with a feather when he said all those things to me. I felt just like Balaam when his ass broke into light conversation. (S.M.)

13. Two footmen leant against the walls looking as waxen as the clumps of flowers sent up that morning from hothouses in the country. (E.W.)

14. The Dorset Hotel was built in the early eighteen hundreds and my room, like many an elderly lady, looks its best in subdued light. (J.Br.)

15. For a long while — for many years in fact — he had not thought of how it was before he came to the farm. His memory of those times was like a house where no one lives and where the furniture has rotted away. But tonight it was as if lamps had been lighted through all the gloomy dead rooms. (T.C.)

16. It was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely, naturally and unstoppably as water out of a woodland spring. (J.F.)

17. He ached from head to foot, all zones of pain seemingly interdependent. He was rather like a Christmas tree whose lights wired in series, must all go out if even one bulb is defective. (S.)

18. Indian summer is like a woman. Ripe, hotly passionate, but fickle, she comes and goes as she pleases so that one is never sure whether she will come at all nor for how long she will stay. (Gr.M.)

19. You're like the East, Dinny. One loves it at first sight or not at all and one never knows it any better. (G.)

20. He felt like an old book: spine defective, covers dull, slight foxing, fly missing, rather shaken copy. (J.Br.)

21. Susan at her piano lesson, playing that thing of Scarlatti's. The sort of music, it struck him, that would happen if the bubbles in a magnum of champagne were to rush up rhythmically and as they reached the surface, burst into sound as dry and tangy as the wine from whose depth they had arisen. The simile pleased him so much. (A.H.)

22. There was no moon, a clear dark, like some velvety garment, was wrapped around the trees, whose thinned branches, resembling plumes, stirred in the still, warm air. (G.)

23. There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart and when they are served at Sunday noon dinner, as fricasseed chicken with thick dumplings, they keep up the resemblance. (S.L.)

24. H.G.Wells r.eminded her of the rice paddies in her native California. Acres and acres of

shiny water but never more than two inches deep. (A.H.)

25. On the wall hung an amateur oil painting of what appeared to be a blind man's conception of fourteen whistling swan landing simultaneously in the Atlantic during a half-gale. (Jn.B.)

26. Today she had begun by watching the flood. The water would crouch and heave at a big boulder fallen off the bluff-side and the red-and-white foam would fly. It reminded her of the blood-streaked foam every heave would fling out of the nostrils of a windbroke horse. (R.W.)

27. I'm not nearly hot enough to draw a word-picture that would do justice to that extraordinarily hefty crash. Try to imagine the Albert Hall falling on the Crystal Palace and you will have got the rough idea. (P.G.W.)

28. Her startled glance descended like a beam of light, and settled for a moment on the man's face. He was fortyish and rather fat, with a moustache that made her think of the yolk of an egg, and a nose that spread itself. His face had an injected redness. (W.D.)

29. Huddled in her grey fur against the sofa cushions she had a strange resemblance to a captive owl bunched in its soft feathers against the wires of a cage. The supple erectness of her body was gone, as though she had been broken by cruel exercise, as though there were no longer any reason for being beautiful, and supple, and erect. (G.)

30. Someone might have observed in him a peculiar resemblance to those plaster reproductions of the gargoyles of Notre Dame which may be seen in the shop windows of artists' colourmen. (E.W.)

31. Walser felt the strangest sensation, as if these eyes of the trapeze gymnast were a pair of sets of Chinese boxes, as if each one opened into a world into a world, an infinite plurality of worlds, and these unguessable guests exercised the strongest possible attraction, so that he felt himself trembling as if he, too, stood on an unknown threshold. (An.C.)

32. All was elegant, even sumptuous, finished with a heavy rather queasy luxury that always seemed to have grime under its fingernails, the luxury peculiar to this country. (An.C.)

Exercise 18

18. Analyse the structure, the semantics and the functions of litotes:

1. "To be a good actress, she must always work for the truth in what she's playing," the man said in a voice not empty of self-love. (N.M.)

2. "Yeah, what the hell," Anne said and looking at me, gave that not unsour smile. (R.W.)

3. It was not unnatural if Gilbert felt a certain embarrassment. (E. W.)

4. The idea was not totally erroneous. The thought did not displease me. (I.M.)

5. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic. (Jn.B.)

6. He had all the confidence in the world, and not without reason. (J.O'H.)

7. Kirsten said not without dignity: "Too much talking is unwise." (Ch.)

8. "No, I've had a profession and then a firm to cherish," said Ravenstreet, not without bitterness. (P.)

9. I felt I wouldn't say "no" to a cup of tea. (K.M.) 10. I wouldn't say "no" to going to the movies. (E.W.)

11. "I don't think you've been too miserable, my dear." (P.)

12. Still two weeks of success is definitely not nothing and phone calls were coming in from agents for a week. (Ph.R.)

Exercise 19

19. Analyse the given periphrases from the viewpoint of their semantic type, structure, function and originality:

1. Gargantuan soldier named Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck. (Th.P.)

2. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin. (P.G.W.)

3. His huge leather chairs were kind to the femurs. (R.W.)

4. "But Pickwick, gentlemen, Pickwick, this ruthless destroyer of . this domestic oasis in the desert of Goswell street!" (D.)

5. He would make some money and then he would come back and marry his dream from Blackwood. (Dr.)

6. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes. (A.B.)

7. The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days. (Jn.B.)

8. I took my obedient feet away from him. (W.G.)

9. I got away on my hot adolescent feet as quickly as I could. (W.G.)

10. I am thinking an unmentionable thing about your mother. (I.Sh.)

11. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word. (G.)

12. During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of approaching age. (J. St.)

13. A child had appeared among the palms, about a hundred yards along the beach. He was a boy of perhaps six years, sturdy and fair, his clothes torn, his face covered with a sticky mess of fruit. His trousers had been lowered for an obvious purpose and had only been pulled back half-way. (W.G.)

14. When I saw him again, there were silver dollars weighting down his eyes. (T.C.)

15. She was still fat after childbirth; the destroyer of her figure sat at the head of the table. (A.B.)

16. I participated in that delayed Teutonic migration known as the Great War. (Sc.F.)

17. "Did you see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe all this?" (D.)

18. Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life. (Ch.)

19. It was the American, whom later we were to learn to know and love as the Gin Bottle King, because of a great feast of arms performed at an early hour in the morning with a container of Mr. Gordon's celebrated product as his sole weapon. (H.)

20. Jane set her bathing-suited self to washing the lunch dishes. (Jn.B.)

21. Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit. (B. M.)

22. For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office. (T.C.)

23. The apes gathered around him and he wilted under the scrutiny of the eyes of his little cousins twice removed. (An.C.)

Test on Stylistics and Interpretation of Literary text.

1.What subjects is "Interpretation of literary text" connected with?
  *a. Stylistics, Literature, Philosophy, Sociology ,Ethics, Aesthetics.
   b. History, Literature, Sociology, Grammar
   c. Literature ,Stylistics Philosophy, Sociality.

 2. What is the main task of Interpretation.
   a. To teach students to learn the plot of the book and acquaint them with its
      characters
  *b. To prepare the reader to give a proper evaluation of the literary work and the   idea   expressed in it and to extract maximum of thoughts and feelings with which a literary   work is imbued by the author.
    c. To perform the analysis by examining the categories of the text and its language peculiarities.

 3. What is the main aim of Interpretation?
   a. To analyze grammatical, syntactical aspects of the literary text.
   b. To analyze the given information in literary text and express the point of view.
   *c. To disclose the meaning of the literary text and to decode writers message.

4. What parameters does the pragmatics of the text include?
   *a. Who?- What?-   To whom?- For what purpose? How?
   b. To whom?- For what purpose?-Who?
   c. What?- Who?- Where?- How?

5 What does the word "Text" mean and what language did it come from?
   a. The word" text" came from French and means "to tell"
   *b. The word "text " in Latin (textum) means "to weave"
   c. The word "text" came from Greek and means "story"

7 What is the supra verbal (poetic) layer of the Text?
   *a. Plot, theme, composition , genre, style, image.
   b. Poetic Details, and Stylistic Devices.
   c. phases, sentences, chapters, parts
8.Who is an addressee?
   a. writer
   b. the main character of the book.
   *c. reader.

9. What is the category of Informativity
   *a. it is the main category of the text and its ability to convey certain meaningful contents
   b. It implies the author's attitude to his personages and the described reality .
   c. It is a system of arranging its constituting parts used by the author.

10.Give definition to the Content Factual   Information(C.F.I)
   a. It conveys to the reader the authors individual understanding of the relations described by means of C.F.I, individuals and their complex psychological, aesthetic and cognitive interaction.

   b. It is a kind of sub-current, concealed information that can be derived from C.F.I thanks to the ability of the language units and connotative meanings as well thanks to the ability of sentences united into syntactical wholes to convey increment of sense.

   *c. It contains reports about facts, processes which took place or are taking place or will take place   in the surrounding world , real or imaginary

11. Give definition to the Content Conceptual information (C.C.I).

*a. It conveys to the reader the authors individual understanding of the relations described by means of C.F.I, individuals and their complex psychological, aesthetic and cognitive interaction.

b. It is a kind of sub-current, concealed information that can be derived from C.F.I thanks to the ability of the language units and connotative meanings as well thanks to the ability of sentences united into syntactical wholes to convey increment of sense.

c. It contains reports about facts, processes which took place or are taking place or will take place in the surrounding world , real or imaginary

12. Give definition to the Content Subtextual information.

a. It conveys to the reader the authors individual understanding of the relations described by means of C.F.I, individuals and their complex psychological, aesthetic and cognitive interaction.

*b. It is a kind of subcurrent, concealed information that can be derived from C.F.I thanks to the ability of the language units and connotative meanings as well thanks to the ability of sentences united into syntactical wholes to convey increment of sense.

c. It contains reports about facts, processes which took place or are taking place or will take place in the surrounding world , real or imaginary

13. What is subtext?

a. It is a part of the story.

*b. It is the meaning of some events or remark, which is felt by a reader, but not expressed by the words in the imaginative text.

c. It is a factor delimiting genre of literary work.

14. What is the theme of a literary work.

*a. It is the represented aspect of life and it may be understood to be an interaction of human certain circumstances such as some social or psychological conflicts.

b. It is a system of arranging a literary work's constituting parts used by the author.

c. It is the actualization of potential possibilities of the language.

15. What is the composition of the literary text?

a. It is the represented aspect of life and it may be understood to be an interaction of human certain circumstances such as some social or psychological conflicts.

*b. It is a system of arranging a literary work's constituting parts used by the author.

c. It is the actualization of potential possibilities of the language

16. What is plot?

a. It is a sequence of events in which the characters are involved, the theme and the idea are revealed.

b. It is a plan of a literary composition reflecting its immediate content.

*c. Both answers are right

17. In what element of the plot author gives an outline of the environments, circumstances and conditions of the described events?

a . epilogue

*b. exposition

c. culmination

18. What element of the plot represent the beginning of the collision and the collision it self?

a. end

b. denouement

*c. story

19. How do we name the highest point of the action ?

*a . Culmination (Climax)

b. Denouement

c. exposition

20. What event brings the action to an end?

a. epilogue

*b. Denouement

c. dialogue

21. What kind of work of narrative prose is said to have an open- plot structure?

   *a. a work in which the action is represented without an obvious Culmination, which does not contain all elements of the plot

   b. a literary work that has all elements of the plot

   c. There is no correct answer

22. What does the word "genre" mean and what language did it come from?

   *a. "kind", French

   b. "type" Latin

   c. "kind" Italian

23. What factors delimit the genre?

   a. detective , psychological , historical

   *b. the context , the nature of representation, the volume

   c. drama, tragedy, comedy

24. If the author speaks about an aspect of reality reflected in his own inner world, if his emotions and meditations are represented without a clearly delimited thematic or temporal setting the genre is ....

   *a. lyric

   b. epic

   c. dramatic

25. If present day conflicting events are represented in the speech and actions of characters ,in their interrelation with each other the genre is............

   a. lyric

   b. epic

   *c. dramatic

26. If its outside events that are objectively narrated by an author then it is.........

   *a. an epic

   b. lyric

   c. dramatic

27. A plot (action) short story is...................

   a. a literary work which has a closed plot structure and its plot being built upon one collision

   b. a literary work in which the action dramatically develops to explode only at the very end , the sequence of events thus forms an ascending line from the exposition on to the climax and down to the denouement

   *c. Both answers are right

28. A psychological (character) short story is ....

   a. a story showing the drama of characters inner world

   b. a story with open plot structure

   *c. Both answers are right

29. What is the category of Modality of the text?

   *a. It implies the authors attitude to his personages and the described reality

   b. It is the main category of the text its ability to convey information

   c. It is a system of arranging the constituent parts of the text used by the author

30. What is the relative span of the text?

   *a. It is a part of the text which carry the main factual information

   b. It is a part of the literary work which is mostly imbued with authors digressions

   c. it is a plot of the literary text

31 .What is the predicative span of the text?

   a. It is a part of the text which carry the main factual information

   *b. It is a part of the literary work which is mostly imbued with author's digressions

   c. it is the plot of the literary work

32. When modality of literary text can be explicit?

   *a. When the author describes the events and characters himself .It is a narration from the first person .

b. When the author entrusts his role to one of the personages , an on-looker, from eye-witness .It is a narration from the third person

c. When the characters of the   literary work express their ideas in the form of dialogue

33. When modality of literary text can be implicit?

  a. When the author describes the events and characters himself .It is a narration   from the first person .

  *b. When the author entrusts   his role to one of the personages , an on-looker, from eye-witness .It is a narration from the third person

  c. When the characters of the   literary work express their ideas in the form of dialogue

34. What Stylistic Device helps to express direct attitude of the narrator?

  *a. evaluating epithets

  b climax (gradation)

  c. hyperbole

35. Give definition to Poetic Details of the literary text.

  a. P.D. s are such details which are selected by the author to represent the whole and serve as a basis for recreation   or the complete picture by the reader.

  b. In function of a P.D the word is always used in its direct meaning

  * c . Both answers are correct.

36. If the words describe the nature, persons appearance they can serve as……

  *a .Depicting Details

  b. authentic D

  c. Implication

37. What Poetic Details   chiefly denote the   names of   country, cities , streets,
numbers of   houses, flats, sometimes nonexistent places, persons and are used by the author to create the impression of reality?

  a . Characterological

  b . Implication

  * c. authentic

38 What P.Ds describe the most essential feature of the hero, revealing his predominant merits and demerits ?

  a. authentic

  * b. Characterological

  c. Depicting.

39. What P.Ds mark a surface of the phenomenon , to create undercurrent Information?

  *a. Implicit

  b. Depicting

  c. Authentic

40. Objective modality is mostly typical of…..

  *a. scientific texts, business documents

  b. poetry

  c. drama

41. Text "Tribute" by Alfred Coppard what part of the story is considered to be denouement

  a. when the country embarked upon a calamitous war

  *b. When the marriage of second generation, depicted in the story taker place, showing a repeating cycle in the history of Bradle

  c   When annual celebrations take place and olive makes demagogic speeches

42. What S.Ds are used in the names of Fatty Pfaff, Cliff Clawson from the text "Arrow smith"

  *a. Antonomasia ,alliteration

  b. Metaphor   Simile

  c. Antonomasia Metonymy

43. The story "In Another Country" by E. Hemingway . What king of plot structure does if have?

  *a. A open plot structure

b. Closed plot structure
c. There is no answer.

44. What type or title does the title of the story "Cherry Tree" by A. Coppard belong to?
    a. title - narration
    b. title- hint
    *c. title - symbol

45. What is the role of aposiopesis the story "Wild Flowers" by E Caldwell?
    *a. It creates the atmosphere of suspense tension, misgiving expectation of same disaster
    d. It creates a humorous effect
    c. It creates to create emotional atmosphere

46. The story "Recipe for Murder " by c. Donnel. What genre does it belong to?
    a. Historical
    *b. detective and romantic
    c. adventurous and psychological

47. And -elegantly threadbare ,roundabout and dapper –the two walked side by side.
What SD is used in the sentence
    a anti the this
    *b oxymoron
    c epithet

48. Brackell was like a man examining a piece of broken down horse flesh , their was a look of pure pity in his eyes.
What SD is used in the sentence ?
    a. simile, hyperbole
    * b. metaphor, epithet
    c. metonymy , alliteration

49. Ages since he had eaten a lobster! What S.D is used in sentence?
    *a. Hyperbole
    b. gradation (Climax)
    c. Periphrases

50. Comment on the title of the story "Happiest man on Earth" by A Malts
    *a. Title Irony expresses the hard life of the main hero,
    b. Title narration is telling the happy life of the personages
    c. Title symbol shows the life of the symbolic member of society.

51. What does interpretation as a scientific subject comprise?
    *a. a system of methods of devices for grasping the meaning of a literary text
    b. a system of S.D. to make a linguastylistic analyses.
    c. a system of methods for getting entire information about the creator of a belles-lettres text.

52. What is the pragmatics of a literary text?
    *a. it is one of its integral characteristic traits and that is determined by the very nature of the text as the main unit of communication
    b. It is a linguastylistic feature of the text which should be analysed.
    c. It is a genre, style composition of text.

53. What are the main levels of realizing the pragmatic orientation of the text?
    *a. scheme, composition, style
    b. idea, modality, theme
    c. C.F.I., C.C.I.,C.S.I.

54. The interpretation of literary work undergoes 2 stages. What if the first stage?
    a. It is performing a thorough linguistic analyses examining the main theoretical categories of the text
    *b. It is learning the plot of a book and acquainting with characters
    c. It is analyzing the main idea of the text.

55. The interpretation of literary text undergoes 2 stages. What is the second stage?

*a. It is performing a thorough linguistic analyses examining the main theoretical categories of the text
  b. It is learning the plot of a book and acquainting with characters
  c. It is analyzing the main idea of the text.

56. What is the principle of incomplete representation?
  *a. It is selecting the most characteristic feature of the object and reflect it in a literary image.
  b. It is when the similar and the contrastive in different phenomena discovered
  c. When our thoughts go from the given item on to the next with a return to what has been previously stated.

57. What is the principle of analogy and contrast?
  a. It is selecting the most characteristic feature of the object and reflect it in a literary image.
  * b. It is when the similar and the contrastive in different phenomena discovered
  c. When our thoughts go from the given item on to the next with a return to what has been previously stated.

58. What is the principle of recurrence?
  a. It is selecting the most characteristic feature of the object and reflect it in a literary image.
  b. It is when the similar and the contrastive in different phenomena discovered
  *c. When our thoughts go from the given item on to the next with a return to what has been previously stated.

59. What is setting?
  *a. It is the description of time and place in the literary work
  b. It is the main place where the events are going on
  c. It is the main personages' life and conditions

60. Modernist novel …….
*a. is a literary work where instead of plot there is an emphases on character's consciousness, subconsciousness ,
memory and perception.
b. has adventurous plot
c. is used to refer to literature which describes a better world or way of living.

61. Picaresque novel………..
a. is a literary work where instead of plot there is an emphases on character's consciousness, subconsciousness ,
memory and perception.
*b. has adventurous plot
c. is used to refer to literature which describes a better world or way of living.

62.Utopian and dystopian novel
a. is a literary work where instead of plot there is an emphases on character's consciousness, subconsciousness ,
memory and perception.
b. has adventurous plot
c*. is used to refer to literature which describes a better world or way of living.

63. What is satire?
*a. It is the art of ridiculing a subject through laughter and scorn
b. It is the art of showing the evils of society through the real estimation of events
c. It is when author uses comic elements to describe the phenomena

64. The social setting is used…
  *a. to indicate the environment in which a story takes place and such marks as the way the characters talk, where and
how they live, the clothes they wear and others are considered the marks of it
  b. When the historical period, time of year help to penetrate the reader to understand the social status of personages.
  c. is used to indicate the social inequalities of the main personages.

65. What is implicitness of the text?
  a. It is undercurrent information its above water part
  b. It is a surface layer of the text. It is under water part.
  *c. It is undercurrent, indirect hidden information

66. Who was the first to pay attention to the problem of the implicit?
  *a. Aristotle

b. Galperin I.R

c. Kuharenko V.A

67. An implicit title …

  *a.** expresses in a concentrated form the main idea, theme of a literary production and realization the macro context of the whole work.

  b. Denotes compositional structure of a literary text which gives the reader the impression that he is a witness of continued story.

  c. unites a multitude of implicates, which mark the external characteristics of a phenomenon intimating its deep- lying meaning

68. Implication of precedence …

  a. expresses in a concentrated form the main idea, theme of a literary production and realization the macro context of the whole work.

  *b.** Denotes compositional structure of a literary text which gives the reader the impression that he is a witness of continued story.

  c. unites a multitude of implicates, which mark the external characteristics of a phenomenon intimating its deep- lying meaning

69. An implicit detail …

  a. expresses in a concentrated form the main idea, theme of a literary production and realization the macro context of the whole work.

  b. Denotes compositional structure of a literary text which gives the reader the impression that he is a witness of continued story.

  *c.** unites a multitude of implicates, which mark the external characteristics of a phenomenon intimating its deep- lying meaning

70. Phrase modality …

  *a.** is grammatical or lexical mean of modality serving for revealing the category inside a sentence. They can be epithet, repetition.

  b. is realized in personages character in a peculiar distribution of predicative and relative spans of the text, in epigrammatic statements…

  c. is realized in predicative spans of a literary text.

71. What is textual modality?

  a. is grammatical or lexical mean of modality serving for revealing the category inside a sentence. They can be epithet, repetition

  *b.**is realized in personages character in a peculiar distribution of predicative and relative spans of the text, in epigrammatic statements…

  c. is realized in predicative spans of a literary text.

 72. According to the **degree of their significance** implication are divided into…

  *a.** Superficial, trite, local, deep, dark

  b. implicit title, implicitness of precedence

  c. implicit detail, local implicit detail, deep implicit detail, dark implicit detail

73. Deep implicates …

  *a.** require maximum attention and decoding the theme idea of a work, usually symbols convey the deep implication

  b. require the knowledge of the given work and acquaintance with the history of its creation, biography of the author and other significant features of a literary work

  c. require understanding lexical repetition of the same work.

74. Dark implicates …

  a. require maximum attention and decoding the theme idea of a work, usually symbols convey the deep implication

  *b.** require the knowledge of the given work and acquaintance with the history of its creation, biography of the author and other significant features of a literary work

  c. require understanding lexical repetition of the same work.

75. Local implicates…

  a. require maximum attention and decoding the theme idea of a work, usually symbols convey the deep implication

  b. require the knowledge of the given work and acquaintance with the history of its creation, biography of the author and other significant features of a literary work

*c. require understanding lexical repetition of the same work.

76. Segmentation of the text is …
 *a. the division of the literary work into parts
 b. is the organic hitching of its parts which preserve the unity, totality of the literary work ensuring consecutiveness of the related events, facts
 c. arranging its constituting parts used by the author

77. Cohesion of the literary text is
 a. the division of the literary work into parts
 *b. is the organic hitching of its parts which preserve the unity, totality of the literary work ensuring consecutiveness of the related events, facts
 c. arranging its constituting parts used by the author

78. The volume- pragmatic segmentation takes into consideration…
 *a. The size of each part and orientation at the readers' attention
 b. Forms of stating C.F.I. and C.C.I.
 c. a paragraph

79. The context- variative segmentation, takes into consideration …
 a. The size of each part and orientation at the readers' attention
 *b. Forms of stating C.F.I. and C.C.I.
 c. a paragraph

80. What is narration?
 *a. is a form of stating which conveys the main plot threat of a literary production.
 b. Is a form of stating which serves for depicting nature, locality, personal appearance
 c. It is writer's discourses which form philosophic generalization, conclusions

81. What is description?
 a. is a form of stating which conveys the main plot threat of a literary production.
 *b. Is a form of stating which serves for depicting nature, locality, personal appearance
 c. It is writer's discourses which form philosophic generalization, conclusions

82. What is authors digression?
 a. is a form of stating which conveys the main plot threat of a literary production.
 b. Is a form of stating which serves for depicting nature, locality, personal appearance
 *c. It is writer's discourses which form philosophic generalization, conclusions

83. Is narration dynamic or static?
 *a. dynamic
 b. static

84. Description is …
 a. dynamic
 * b. static
 c. both dynamic and static

85. Interior monologue …
 *a. the inner speech of the personage which allows the author and the reader to peep into the inner world of the character to observe his ideas and views
 b. peculiar blend of the view points and language sphere of both the author and the characters
 c. oral intercourse which express individual peculiarities of a speaker.

86. Represented speech is …
 a. the inner speech of the personage which allows the author and the reader to peep into the inner world of the character to observe his ideas and views
 *b. peculiar blend of the view points and language sphere of both the author and the characters
 c. oral intercourse which express individual peculiarities of a speaker.

87. Dialogue is …

a. the inner speech of the personage which allows the author and the reader to peep into the inner world of the character to observe his ideas and views

b. peculiar blend of the view points and language sphere of both the author and the characters

*c. oral intercourse which express individual peculiarities of a speaker.

88. What is a logical cohesion?

*a. It is the intersection of grammatic and textual forms of connection

b. It is the connection between the described phenomena in the literary work with help of retrospection, connotation, subjective evaluating modality

c. These are the forms of cohesion which include forms which break consistence and logical organization by digressions, insertions, events, actions which are not connected with the main theme of narration.

89. What is an associative cohesion?

a. It is the intersection of grammatic and textual forms of connection

*b. It is the connection between the described phenomena in the literary work with help of retrospection, connotation, subjective evaluating modality

c. These are the forms of cohesion which include forms which break consistence and logical organization by digressions, insertions, events, actions which are not connected with the main theme of narration.

90. What is a compositional structural forms of cohesion?

a. It is the intersection of grammatic and textual forms of connection

b. It is the connection between the described phenomena in the literary work with help of retrospection, connotation, subjective evaluating modality

*c. These are the forms of cohesion which include forms which break consistence and logical organization by digressions, insertions, events, actions which are not connected with the main theme of narration.

91. What is stylistic form of cohesion?

*a. This is a form of cohesion which are revealed in such organization of text in which stylistic peculiarities recur in the structure of syntactical wholes and paragraphs

b. This is inform of cohesion which include such phenomena as meter and rhyme to hitch the spans of literary text.

c. It is a form of connection which echoing the associative ones, arouse nations of sensually perceptible objects of reality. In this case author connects not objects or phenomena of reality but images through which these object are depicted.

92. What is rhythm- creating form of cohesion?

a. This is a form of cohesion which are revealed in such organization of text in which stylistic peculiarities recur in the structure of syntactical wholes and paragraphs

*b. This is inform of cohesion which include such phenomena as meter and rhyme to hitch the spans of literary text.

c. It is a form of connection which echoing the associative ones, arouse nations of sensually perceptible objects of reality. In this case author connects not objects or phenomena of reality but images through which these object are depicted.

93. What is an image cohesion?

a. This is a form of cohesion which are revealed in such organization of text in which stylistic peculiarities recur in the structure of syntactical wholes and paragraphs

b. This is inform of cohesion which include such phenomena as meter and rhyme to hitch the spans of literary text.

*c. It is a form of connection which echoing the associative ones, arouse nations of sensually perceptible objects of reality. In this case author connects not objects or phenomena of reality but images through which these object are depicted.

94. What is integration of literary text?

*a. It is a concept belonging to the theory of systems and denoting a combination of separate component parts into a whole as well as the process leading to this staff.

b. It's a notion which represent forms of connection: grammatic, semantic and lexical

c. It is a C.F.I.

95. What is soliloquy?

*a. is a theatrical convention in which a characters speaks aloud to himself and the other characters may be present on the stage who are assumed do not hear the words of the speech.

b. I is a speech of a character who reveals his motives intentions thoughts, and the other characters can hear what is being said

c. is a speech of a character in which he expresses his thoughts in a few words, that the other characters can not hear.

96. What is monologue?

  a. is a theatrical convention in which a characters speaks aloud to himself and the other characters may be present on the stage who are assumed do not hear the words of the speech.

  ***b.** I is a speech of a character who reveals his motives intentions thoughts, and the other characters can hear what is being said

  c. is a speech of a character in which he expresses his thoughts in a few words, that the other characters can not hear.

97. What is "aside"?

  a. is a theatrical convention in which a characters speaks aloud to himself and the other characters may be present on the stage who are assumed do not hear the words of the speech.

  b. I is a speech of a character who reveals his motives intentions thoughts, and the other characters can hear what is being said

  ***c.** is a speech of a character in which he expresses his thoughts in a few words, that the other characters can not hear.

98. What is macro- image?

  ***a.** it is an image of character

  b. simile, epithet, metaphor

  c. both answers are right

99. What is micro- image?

  a. it is an image of character

  ***b.** simile, epithet, metaphor

  c. both answers are right

100. What function does the image of nature fulfill?

  a. it fulfills the function of emotional and psychological impaction the reader

  b. it fulfills the function of creating the inner world of the character

 * **c.** both answers are right

101. Give the definition to the following term 'cultural or shared symbol'

 * **a.** a symbolic association that is widely recognized and accepted

  b. a symbol that does not have pre-established associations. The meaning of the symbol emerges from the context of the work it occurs in.

  c. a symbolic title which gives additional information about literary work.

102. Give the definition to the following term 'literary or personal symbol'

  a. a symbolic association that is widely recognized and accepted

  ***b.** a symbol that does not have pre-established associations. The meaning of the symbol emerges from the context of the work it occurs in.

  c. a symbolic title which gives additional information about literary work.

    1. What are the inventory tools of **Stylistics?**

A) Metaphor, metonymy, irony.

B) Stylistic Devices, Expressive Means.

C)   Stylistic Devices, Phonetic Expressive Means.

D)   Expressive Means, Morphological Expressive Means.

2.   What does the word "stylus" mean?

A)   Style of writing

B)   A manners of writing

C)   A short stick

D)   Emotional style of writing

3.   How many parts are there in Stylistics?

A)   3

B)   4

C)   1

D)   2

4.   What does Linguistic Stylistics study?

A)   The belles-lettres style, Publicistic style.

B)   Phonetic Expressive Means, Lexico-Syntactical SDs.

C)   The SDs, Scientific Prose style, Newspaper style.

D)   The SDs, EMs, different styles of speech.

5.   What does Semantics study?

A)   Stylistic Devices, Expressive Means

B) The study of the meaning of words.
C) Syllable, pause, rhythm, rhyme.
D) The use of different words.
6. Stylistics is closely connected with…
A) Grammar, Phonetics, Semantics, Lexicology.
B) Grammar, History of the language, Lexicology.
C) Phonetics, Semantics, Sociology, History.
D) Semantics, Grammar, English Criticism, Journalism.
7. What does Stylistic Grammar investigate?
A) It caters for the sound organization of speech as an expressive influence upon the reader.
B) It investigates the usage of different syntactical means as expressive means.
C) It studies the analysis and classification of speech from the point of view of semantic changes in them.
D) It represents expressive abilities of words.
8. What does Stylistic Phonetics investigate?
A) It caters for the sound organization of speech as an expressive influence upon the reader.
B) It investigates the usage of different syntactical means as expressive means.
C) It studies the analysis and classification of speech from the point of view of semantic changes in them.
D) It represents expressive abilities of words.
9. What does Stylistic Semantics study?
A) It caters for the sound organization of speech as an expressive influence upon the reader.
B) It investigates the usage of different syntactical means as expressive means.
C) It studies the analysis and classification of speech from the point of view of semantic changes in them.
D) It represents expressive abilities of words.
10. What does Stylistic Lexicology study?
A) It caters for the sound organization of speech as an expressive influence upon the reader.
B) It investigates the usage of different syntactical means as expressive means.
C) It studies the analysis and classification of speech from the point of view of semantic changes in them.
D) It represents expressive abilities of words.
11. What is the subject of Stylistics?
A) It caters for the sound organization of speech as an expressive influence upon the reader.
B) It studies the analysis and classification of speech from the point of view of semantic changes in them.
C) It includes the analysis of EMs of the language and their functions in different styles of speech.
D) A, B, C.
12. What are the aims of Stylistic analysis?
A) To perceive the character and inner structure of these Stylistic Means.
B) To define the main functions fulfilled by them being dependent on speech situations.
C) To choose the right word from the synonyms.
D) A, B, C.
13. Who said the following statement?
   "The style of a writer is so closely connected with the content of his soul, that experienced eye can see the soul through his style and by studying the form penetrate to the depth of the content."
A) I. Galperin.
B) A. Blok
C) M. Riffaterre.
D) R. Barthes.
14. What is the most important process in estimating writer's/ author's individual style?
A) The analysis of the author's language.
B) The analysis of the SDs in the text.
C) The analysis of EMs in the author's language.
D) The analysis of SDs and EMs in the text.
15. What is the difference between emotiveness and expressiveness? Explain your point of view with examples?
16. How many types of EMs are there in Stylistics?
A) 6
B) 5
C) 4
D) 3
17. Choose Phonetic EMs.
A) Historical Present, brevity, alliteration.
B) Whispering, diminutive suffixes.
C) Rhyme, rhythm, diminutive suffixes.
D) Pitch, melody, stress, whispering.
18. Interjections, polysemantic words, vulgar words, slang are among …
A) Phonetic EMs.
B) Morphological EMs
C) Lexical EMs
D) Syntactical EMs.
19. What are the main features of proverbs?
A) Brevity, rhyme, rhythm, alliteration, the didactic character.
B) Brevity, rhyme, pause, stress, pitch, the didactic character.

C) Brevity, alliteration, shall, pitch, rhyme.

D) Brevity, rhythm, alliteration, the didactic character.

20. Historical Present and word-building means are among…

A) Phonetic EMs.

B) Morphological EMs

C) Lexical EMs

D) Syntactical EMs.

21. Choose the diminutive suffixes.

A) –kin, -ee, -ky.

B) –ee, -let, -kin.

C) –let, -ky, -y.

D) –y, -ie, -let.

22. Who said the following statement?

"It is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a generative model".

A)   I. Galperin.

B)   A. Blok

C)   M. Riffaterre.

D)   R. Barthes.

23. Which SD has the typical features of proverbs and sayings?

A) Simile

B) Metaphor

C) Epigram.

D) Polysyndeton.

24. What is the difference between proverbs and epigram? Explain with examples.

25. What is convergence?

A) It is the category of expressiveness.

B) When two or more EMs and SDs meet at one point, in one utterance.

C) It is contextual and lexical meaning of the words.

D) When Emotiveness and expressiveness are used in one text.

26. Who said the following statement?

"Together, each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis."

E)   I. Galperin.

F)   A. Blok

G)   M. Riffaterre.

H)   R. Barthes.

27. What is the difference between SDs and EMs? Explain with examples.

28. How many types of meanings of the word can be distinguished?

A) 6

B) 5

C) 3

D) 4

29. What is the logical meaning of the word?

A) The meanings which are not registered in dictionaries but which exist in our speech or written texts

B) It is a kind of evaluation of events and happenings around us.

C) It expresses concepts by indicating a particular object out of a whole group or class.

D) It is exact and define name of an object, phenomenon or idea.

30. What is the denotative meaning of the word?

A) The meanings which are not registered in dictionaries but which exist in our speech or written texts

B) It is a kind of evaluation of events and happenings around us.

C) It expresses concepts by indicating a particular object out of a whole group or class.

D) It is exact and define name of an object, phenomenon or idea.

31. What is the contextual meaning of the word?

A) The meanings which are not registered in dictionaries but which exist in our speech or written texts

B) It is a kind of evaluation of events and happenings around us.

C) It expresses concepts by indicating a particular object out of a whole group or class.

D) It is exact and define name of an object, phenomenon or idea.

32. What is the emotive meaning of the word?

A) The meanings which are not registered in dictionaries but which exist in our speech or written texts

B) It is a kind of evaluation of events and happenings around us.

C) It expresses concepts by indicating a particular object out of a whole group or class.

D) It is exact and define name of an object, phenomenon or idea.

33. What is the nominal meaning of the word? A) The meanings which are not registered in dictionaries but which exist in our speech or written texts

B) It is a kind of evaluation of events and happenings around us.

C) It expresses concepts by indicating a particular object out of a whole group or class.

D) It is exact and define name of an object, phenomenon or idea.

33. Which SDs are based on the interaction of logical and contextual meanings?

A) Epithet, oxymoron, hyperbole.
B) Simile, Periphrasis, litotes.
C) Metaphor, metonymy, irony.
D) Inversion, detached construction, ellipsis
34. Which SDs are based on the interaction of logical and emotive meanings of the word?
A) Epithet, oxymoron, hyperbole.
B) Simile, Periphrasis, litotes.
C) Metaphor, metonymy, irony.
D) Inversion, detached construction, ellipsis
35. Which SDs are Lexico Syntactical?
A) Epithet, oxymoron, hyperbole.
B) Simile, Periphrasis, litotes.
C) Metaphor, metonymy, irony.
D) Inversion, detached construction, ellipsis
36. Syntactical SDS are…
A) Epithet, oxymoron, hyperbole.
B) Simile, Periphrasis, litotes.
C) Metaphor, metonymy, irony.
D) Inversion, detached construction, ellipsis

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6.Назорат учун саволлар
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Oraliq nazorat savollari

Why is interpretation on the junction with stylistics & literary criticism?

What other branches of learning is interpretation connected with?

What is the main task of stylistics and interpretation?

What the meaning of the term "Stylistics"?

What is a text? What does the word «text» mean?

What is the verbal layer of the text?

How is supraverbal layer of the text materialized?

What is the basic element of the text?

Why are verbal & supraverbal layers inseparable from each other?

Speak about the category of expressiveness and emotiveness.

How do you understand the notion "Expressive means"

Give explanation to the Stylistic Devices.

What is the difference between EM and SD?

What is Stylistic convergence?

Why is the informativity considered to be the main category of the text?

And what problems does informativity embrace?

What are the main levels of expressing thoughts?

What are the wide – spread types of implicates? Comment each of them.

Why do we distinguish implicates according to the degree of significance?

Does the writer refer repeatedly to any objects or gestures in his work?

Does he make any concrete items in the story emerge and assume importance?

Does he use poetic or connotative language when describing particular objects or gestures?

Does he use any shared or cultural symbols?

Does he attribute the conventional meaning to these symbols?

How does the use of symbols help the writer to convey the meaning of his work?

Speak about the category of expressiveness and emotiveness.

What are the main approaches to the problem of modality?

What is the role of the title of the text in disclosing the author's attitude towards the events (characters) described?

What is the theme (and idea) of the literary text?

What are the components of the composition of the literary text?

What is a closed and open plot structure?

What is the setting of the work in time and space?

Is the setting briefly sketched or is it described in detail?

Is the language used in the descriptions connotative or poetic?

What are Poetic details?

What is the difference between PD and SDs?

What is the main function of PDs?

What are the types of PDs?

What is the title of the literary work?

What are the main types of the title?

What main parameters does the character of segmentation depends on?

What kinds of segmentation do you know ?

What is volume – pragmatic segmentation?

What is context- variative segmentation?

CARD 1

1. What does interpretation as a scientific subject comprise?
2. What is a text? What does the word «text» mean?
3. Speak about the category of expressiveness and emotiveness.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 2

1. What is the main task of stylistics and interpretation?
2. Give explanation to the Stylistic Devices.
3. What are the wide – spread types of implicates according to the degree of significance ? Comment on each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 3

1. What is "Stylistic convergence"?
2.Why is the informativity considered to be the main category of the text?
3.What is the difference between EM and SD?

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 4

1.Why are verbal & supraverbal layers inseparable from each other?
3. How do you understand the notion "Expressive means"
4. What are the lexical stylistic devices? Comments on the their types.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 5

1.   What the meaning of the term "Stylistics"?
2. What SDs belong to the subgroup "lexical SD". Characrerise each of them.
3. Speak about the category of modality of the text.

Kafedra mudiri   f.f.n. Rasulov Z.I
CARD 6

1. What is the difference between metaphor and simile?
2. What types of information do you know?
3. Speak about the category of modality of the text.
Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 7

1. Why are verbal & supraverbal layers inseparable from each other?
2.Speak about the Informativity and types of Information.
3. What SD belong to the Subgroup Syntactical SD. Characterise each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 8

1. What the meaning of the term "Stylistics"?
2 What is a text? What does the word «text» mean?
3. What SD belong to the Subgroup Lexico-Syntactical SD. Characterise each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 9

1. What other branches of learning is interpretation connected with?
2. What is the main task of stylistics and interpretation?
3. What is symbol? What kind of symbols do you know?

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 10

1. Speak about Stylistic Devices based on the interaction of logical and emotive meanings of the word: Epithet, oxymoron, hyperbole.
2. What problems does informativity embrace?
3. What are the wide – spread types of implicates? Comment on each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 11
1.What kinds of segmentation do you know ? What is volume – pragmatic segmentation? What is context- variative segmentation?

2. Speak about modality of the text.

1.   Speak about Stylistic Devices based on the interaction of logical and emotive meanings of the word: Epithet, oxymoron, hyperbole.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 12
1. Why are verbal & supraverbal layers inseparable from each other?
2.Speak about the Informativity and types of Information.
3. What SD belong to the Subgroup Syntactical SD. Characterise each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 13
1. What the meaning of the term "Stylistics"?
2 What is a text? What does the word «text» mean?
3. What SD belong to the Subgroup Lexico-Syntactical SD. Characterise each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 14
1. What other branches of learning is interpretation connected with?
2. What is the main task of stylistics and interpretation?
3. What is symbol? What kind of symbols do you know?

Kafedra mudiri   f.f.n. Rasulov Z.I

CARD 15
2. Speak about Stylistic Devices based on the interaction of logical and emotive meanings of the word: Epithet, oxymoron, hyperbole.
3. What problems does informativity embrace?
4. What are the wide – spread types of implicates? Comment on each of them.

Kafedra mudiri   f.f.n. Rasulov Z.I

7.Умумий саволлар

What does interpretation as a scientific subject comprise?

How does the reader decode the writer's message?

Why is interpretation on the junction with stylistics & literary criticism?

What other branches of learning is interpretation connected with?

What is the main task of stylistics and interpretation?

What the meaning of the term "Stylistics"?

What is a text? What does the word «text» mean?

A literary text is a fragment of objective reality, isn't it?

Why does the author always address his work to the reader?

Why is any literary production called a "cultural context"?

What is an addressee ? What are the types of it?

What is the verbal layer of the text?

How is supraverbal layer of the text materialized?

What is the basic element of the text?

Why are verbal & supraverbal layers inseparable from each other?

Speak about the category of expressiveness and emotiveness.

How do you understand the notion "Expressive means"

Give explanation to the Stylistic Devices.

What is the difference between EM and SD?

What is Stylistic convergence?

Why is the informativity considered to be the main category of the text?

And what problems does informativity embrace?

What are the main levels of expressing thoughts?

What are the wide – spread types of implicates? Comment each of them.

Why do we distinguish implicates according to the degree of significance?

Does the writer refer repeatedly to any objects or gestures in his work?

Does he make any concrete items in the story emerge and assume importance?

Does he use poetic or connotative language when describing particular objects

or gestures?

Does he use any shared or cultural symbols?

Does he attribute the conventional meaning to these symbols?

How does the use of symbols help the writer to convey the meaning of his work?

What is modality as a category?

What are the main approaches to the problem of modality?

What is the role of the title of the text in disclosing the author's attitude towards the events (characters) described?

How is modality expressed by the author?

What is the theme (and idea) of the literary text?

What arc the components of the composition of the literary text?

What is a closed and open plot structure?

What is the setting of the work in time and space?

Is the setting briefly sketched or is it described in detail?

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What is the difference between PD and SDs?

What is the main function of PDs?

What are the types of PDs?

What is the title of the literary work?

What are the main types of the title?

What main parameters does the character of segmentation depends on?

 What kinds of segmentation do you know ?

What is volume – pragmatic segmentation?

What is context- variative segmentation?

What forms of stating does context variative segmentation represent?

Why wholeness is considered to be a structural-semantic category of the lit text?

What kinds of cohesion do you know?

Texts for Discussing Narrators.

THE ESCAPE

Somerset Maugham.

I have always been effaced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine, seeing the inevitable loom menacingly before him; took ship from a certain port (with a tooth-brush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year traveling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he tell m love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should 1 call it a quality?) that renders most men defenseless, and it was this that dispossessed Roger of his-common sense, his prudence and his worldly wisdom. He went down like a row of ninepins. This was the gift of pathos. Mrs. Barlow for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear It, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself- I must stand between the hazards of life and this helpless little thing, oh, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance

goes right. If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. 'She's a little afraid of you, you know; she thinks you're callous."

"Upon my word I don't know why she should think that.

"You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dread fully

sorry for her."

"Yes " I said.

I couldn't say less. I knew she was stupid and I thought she was scheming. My own belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my partner she twice trumped my best card. I behaved like angel, but I confess that I thought if the tears were going to well up into anybody's eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal of money to me, she said she would send me a cheque and never did, I could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels He took her here, there, and everywhere. Their marriage was announced for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising it he was a trifle more pleased with himself than was altogether becoming

Then, on a sudden» he fell out of love. I do not know why. It -could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he

was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure. Besides, it is always awkward for a man to jilt a woman" People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither by word nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from   the   cellars in the   basement to the attics under the roof. Sometimes they were too large and sometimes they were too small; sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable of course he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. Househunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger begged her to have patience; somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they   would find it. They looked at hundreds of houses they climbed thousands of stairs;   they   inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon", she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered, "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply.

"Of course I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us."

"I don't feel well enough to look at any more houses just yet."

"Poor dear, I was afraid you were looking rather tired."

Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter:

Roger,

I do not think you really love me. I have found someone who is anxious to take care of me and I am going to be married to him to-day.

Ruth.

He sent back his reply by special messenger:

Ruth,

Your news shatters me. I shall never get over the blow, but of course your happiness must be my first consideration. I send you herewith [10] seven orders to view; they arrived by this morning's post and I am quite sure you will find among them a house that will exactly suit you.

Roger.

The prime of Miss Jean Brodie.

By Muriel Spark.

THE STORY

Miss Jean Brodie, who keeps repeating to her pupils that she is in the prime of life, is a teacher in a junior school in Edinburgh. From her class of ten-year-old girls she singles out a small l group of favorites that become known as 'the Brodie set'. She has a major influence over their young, impressionable minds as she feeds them a diet of unorthodox teaching methods and strongly-held personal views (► Text a).

She tries to maintain her hold over the girls through their teens but runs into an enemy in Sandy. When Sandy tells the headmistress, Miss Mackay, that Miss Brodie had expressed fascist sympathies, the teacher is sacked.

Putting Ideas into My Girls' Heads (Text a)

Miss Brodie is taking her favourite group of girls on a walking tour of central Edinburgh. As she does so, she explains what she thinks education means and how her views differ from those of Miss Mackay. While she is talking, Sandy is making up a story in her head about a love story between herself and the hero of a Robert Louis Stevenson novel.

Chapter Two

Their walk had brought them into broad Chambers Street. The group had changed its order, and was now walking three abreast, with Miss Brodie in front between Sandy and Rose. 'I am summoned to see the headmistress at morning break on Monday,' said Miss Brodie. 'I have no doubt Miss Mackay wishes to question my methods of instruction. It has happened before. It will happen again. Meanwhile, I follow my principles of education and give of my best in my prime. The word 'education' comes from the root *e* from *ex,* out, and *duco,* I lead. It means a leading out. To me education is a leading out of what is already there in the pupil's soul. To Miss Mackay it is a putting in of something that is not there, and that is not what I call education, I call it intrusion, from the Latin root prefix *in* meaning in and the stem *trudo,* I thrust. Miss Mackay's method is to thrust a lot of information into the pupil's head; mine is a leading out of knowledge, and that is true education as is proved by the root meaning. Now Miss Mackay has accused me of putting ideas into my girls' heads, but in fact that is *her* practice and mine is quite the opposite. Never let it be said that I put ideas into your heads. What is the meaning of education, Sandy?

'To lead out,' said Sandy who was composing a formal invitation to Alan Breck, a year and a day after their breath-taking flight through the heather.

Miss Sandy Stranger requests the pleasure of Mr Alan Breck's company at dinner on Tuesday the 6th of January at 8 o'clock.

That would surprise the hero of *Kidnapped* coming unexpectedly from Sandy's new address in the lonely harbour house on the coast of Fife -described in the novel by the daughter of John Buchan - of which Sandy had now by devious means become the mistress. Alan Breck would arrive in full Highland dress. Supposing that passion struck upon them in the course of the evening and they were swept away into sexual intercourse? She saw the picture of it happening in her mind, and Sandy could not stand for this spoiling. She argued with herself, surely people have time to *think,* they have to stop to think while they are taking their clothes off, and if they stop to think, how can they be swept away? carryaway

'That is a Citroen,' said Rose Stanley about a motor car that had passed by. 'They are French.'

'Sandy, dear, don't rush. Take my hand' said Miss Brodie. 'Rose, your mind is full of motor cars. There is nothing wrong with motor cars, of course, but there are higher things. I'm sure Sandy's mind is not on motor cars, she is paying attention to my conversation like a well-mannered girl. '

And if people take their clothes off in front of each other, thought Sandy, it is so rude, they are bound to be put off their passion for a moment.   And if they are put off for just a moment, *how* can they be swept away in the urge? If it all happens in a flash ...

Miss Brodie said, 'So I intend simply to point out to Miss Mackay that there is a radical difference in our principles of education. Radical is a word pertaining to roots - Latin *radix,* a root. We differ at root, the headmistress and I, upon the question whether we are employed to educate the minds of girls or to intrude upon them. We have had this argument before, but Miss Mackay is not, I may say, an outstanding logician. (...) 'When I see Miss Mackay on Monday morning,' said Miss Brodie, 'I shall point out that by the terms of my employment my methods cannot be condemned unless they can be proved to be in any part improper or subversive, and so long as the girls are the least equipped for the end-of-term examination. I trust you girls to work hard and try

and scrape trough, even if you learn up the stuff and forget it next day. As for impropriety, it could never be imputed to me except by some gross distortion on the part of a traitor. I do not think ever to be betrayed. Miss Mackay is younger than me and higher salaried. That is by accident. The best qualifications available at the University in my time were inferior to those open to Miss Mackay. That is why she holds the senior position. But her reasoning power is deficient, and so I have no fears for Monday'

'Miss Mackay has an awfully red face, with the veins all showing,' said Rose.
I can't permit that type of remark to pass in my presence, Rose,' said Miss Brodie, 'for it would be disloyal.'

The English patient
By Michael Ondaatje

THE STORY

Hana, a Canadian nurse, has abandoned her unit which is accompanying Allied troops as they pursue German forces up through Italy towards the end of the Second World War. She has stayed behind in a Tuscan village to look after the English patient, who cannot move because his whole body has been severely burnt. She is joined by Caravaggio, an old friend, and by an Indian soldier, Kip, with whom she falls in love (► Text a).

The narrative switches from life in the village to the English Patient's recollections of the war in North Africa, where the shooting down of his plane caused his horrific injuries. He dies just before the war finishes and the other characters go their separate ways. The novel ends many years later with a quasi-telepathic meeting between Hana and Kip (► Text b)

'Keep Very Still'

Kip has found a bomb and is trying to work out which wire to cut in order to defuse it. At times he listens to music in his earphones because it helps him concentrate on this very delicate operation. Hana wants to help him but he is very worried about her safety.

Chapter III - Sometime a fire

(...)

He stood, his hands raised above him as if he were holding a giant cobweb. He was shaking his head to get free of the earphones. As she ran towards him he yelled at her

to circle to the left, there were mine wires all over the place. She stopped. It was a walk she had taken numerous times with no sense of danger. She raised her skirt and moved forward watching her feet as they entered the long grass.

His hands were still up in the air as she came alongside him. He had been tricked, ending up holding two live wires he could not put down without the safety of a descant chord. He needed a third hand to negate one of and he needed to go back once more to the fuze head. He passed the wires carefully to her and dropped his arms, getting blood back into them.

'I'll take them back in a minute.'

'It is OK

'Keep very still.'

He opened his satchel for the Geiger counter and magnet. He ran the dial up and along the wires she was holding. No swerve to negative. No clue. Nothing. He stepped backwards, wondering where the trick could be

 'Let me tape those to the tree, and you leave.

' No I'll hold it. They won't reach the tree.'

'No'

'Kip – I can hold them.'

 'We have an impasse. There's a joke. I don't know where to go from here. I do not know how complete the trick is.'

Leaving her he ran back to where he had first sighted the wire. He raised it and followed it all the way this time, the Geiger counter alongside it. Then he was crouched about ten yards from her, thinking, now and then looking right through her, watching only the two tributaries of wire she held in her hands. I don't know, he said out loud, slowly, I don't know. I think I have to cut the wire in your left hand, you must leave. He was pulling the radio earphones on over his head, so the sound came back into him fully, filling him with clarity. He schemed along the different paths of the wire and swerved into the convolutions of their knots, the sudden corners, the buried switches that translated them from positive to negative. The tinderbox. He remembered the dog whose eyes were as big as saucers. He raced with the music along

the wires, and all the while he was staring at the girl's hands, which were very still holding onto them.

'You would better go.'

'You need another hand to cut it don't you?'

'I can attach it to the tree.'

'I'll hold it.'

He picked a wire like a thin adder from her left hand. Then the other. She didn't move away. He said nothing more, he now had to think as clearly as he could, if he were alone. She came up to him and took back one of the wires. He was not conscious of this at all, her presence erased. He traveled the path of the bomb fuze again, alongside the mind that had choreographed this, touching all the key points, seeing the X ray of it, the band music filling everything else.

Stepping up to her, he cut the wire below her left fist before the theorem faded, the sound like something bitten through with a tooth. He saw the dark print of her dress along her shoulder, against her neck. The bomb was dead. He dropped the cutters and put his hand on her shoulder, needing to touch something human. She was saying something he couldn't hear, and she reached forward and pulled the earphones off so silence invaded. Breeze and a rustle. He realized the click of the wire being cut had not been heard at all, just felt, the snap of it, the break of a small rabbit bone. Not letting go of her, he moved his hand down her arm and pulled the seven inches of wire out of her still tight grip.

She was looking at him, quizzical, waiting for his answer to what she had said, but he hadn't heard her. She shook her head and sat down. He started collecting various objects around himself, putting them into his satchel. She looked up into the tree and then only by chance looked back down and saw his hands shaking, tense and hard like an epileptic's, his breathing deep and fast, over in a moment. He was crouched over.

'Did you hear what I said?'

'No. What was it?'

'I thought I was going to die. I wanted to die. And I thought if I was going to die I would die with you. Someone like you, young as I am, I saw so many dying near me in

the last year. I didn't feel scared. I certainly wasn't brave just now. I thought to myself, We have this villa this grass, we should have lain down together, you in my arms, before we died. I wanted to touch that bone at your neck, collarbone, it's like a small hard wing under your skin. I wanted to place my fingers against it. I've always liked flesh the colour of rivers and rocks or like the brown eye of a Susan, do you know what that flower is? Have you seen them? I am so tired, Kip, I want to sleep, I want to sleep under this tree, put my eye against your collarbone I just want to close my eyes without thinking of others, want to find the crook of a tree and climb into it and sleep. What a careful mind! To know which wire to cut. How did you know? You kept saying I don't know I don't know, but you did. Right? Don't shake, you have to be a still bed for me, let me curl up as if you were a good grandfather I could hug, I love the word 'curl', such a slow word, you can't rush it... .'

Text B

If Writers Have Wings'

Hana is now thirty-four, still single, and living in Canada. Kip is living in India with his wife and children. They have not seen each other since the war, but they often think about each other.

Chapter X - August

(...) She will, he realizes now, always have a serious face. She has moved from being a young woman into having the angular look of a queen, someone who has made her face with her desire to be a certain kind of person. He still likes that about her. Her smartness, the fact that she did not inherit that look or that beauty, but that it was something searched for and that it will always reflect a present stage of her character. It seems every month or two he witnesses her this way, as if these moments of revelation are a continuation of the letters she wrote to him for a year, getting no reply,   until she stopped   sending   them,

turned away by his silence. His character, he supposed.

   Now there are these urges to talk with her during a meal and return to that stage they were most intimate at in the tent or in the English patient's room, both of which contained the turbulent river of space between them. Recalling the time, he is just as

fascinated at himself there as he is with her - boyish and earnest, his lithe arm moving across the air towards the girl he has fallen in love with. His wet boots are by the Italian door, the laces tied together, his arm reaches for her shoulder, there is the prone figure on the bed.

During the evening meal he watches his daughter struggling with her cutlery, trying to hold the large weapons in her small hands. At this table all of their hands are brown. They move with ease in their customs and habits. And his wife has taught them all a wild humour, which has been inherited by his son. He loves to see his son's wit in this house, how it surprises him constantly going beyond even his and his wife's knowledge and humour - the way he treats dogs on the streets, imitating their stroll, their look. He loves the fact that this boy can almost guess the wishes of dogs from the variety of expressions at a dog's disposal.

And Hana moves possibly in the company that is not her choice. She, at even this age, thirty-four, has not found her own company, the ones she wanted. She is a woman of honour and smartness whose wild love leaves out luck, always taking risks, and there is something in her brow now that only she can recognize in a mirror. Ideal and idealistic in that shiny dark hair! People fall in love with her. She still remembers the lines of poems the Englishman read out loud to her from his commonplace book. She is a woman I don't know well enough to hold in my wing, if writers have wings, to harbour for the rest of my life.

And so Hana moves and her face turns and in a regret she lowers her hair. Her shoulder touches the edge of a cupboard and a glass dislodges. Kirpal's left hand swoops down and catches the dropped fork an inch from the floor and gently passes it into the fingers of his daughter, a wrinkle at the edge of his eyes behind his spectacles.

Text for discussing 'Setting'

Tess of the d'Urbervilles

By Thomas Hardy

THE STORY

Tess Durbeyfield, a poor country girl, learns that she is descended from a noble family, the d'Urbervilles. When she goes to find her rich relatives, she is seduced by Alec d'Urbervilles and has a baby (► Text A) who dies in infancy. She goes to work on a dairy farm and falls in love with Angel Clare. On their wedding night she reveals the secret of her relationship with Alec. Angel reacts angrily, abandons her and goes to Brazil.

Out of necessity, and to help her family, she goes back to Alec. When she hears that Angel has returned to England and realises he has forgiven her, she kills Alec in a fit of anger. Tess and Angel run away to escape from the police but she is eventually captured at Stonehenge (► Text B) and hanged.

Text A

The Girl in the Pink Cotton Jacket

For the first time since the birth of her child, Tess returns to work. She is helping the other people from the village with the harvesting.

Chapter 14

(...)

This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of them all. But her bonnet is pulled so far over her brow that none of her face is disclosed while she binds, though her complexion may be guessed from a stray twine or two of dark brown hair which extends below the curtain of her bonnet. Perhaps one reason why she seduces casual attention is that she never courts it, though the other women often gaze around them.

(...)

It is Tess Durbeyfield, otherwise d'Urbervilles, somewhat changed - the same, but not the same; at the present stage of her existence living as a stranger and an alien here,

though it was no strange land that she was in. After a long seclusion she had come to a resolve to undertake outdoor work in her native village, the busiest season of the year in the agricultural world having arrived, and nothing that she could do within the house being so remunerative for the time as harvesting in the fields. The movements of the other women were more or less similar to Tess's, the whole bevy of them drawing together like dancers in a quadrille at the completion of a sheaf by each, every one placing her sheaf on end against those of the rest, till a shock, or 'stitch' as it was here called, of ten or a dozen was formed.

They went to breakfast, and came again, and the work proceeded as before. As the hour of eleven drew near a person watching her might have noticed that every now and then Tess's glance flitted wistfully to the brow of the hill, though she did not pause in her sheafing. On the verge of the hour the heads of a group of children, of ages ranging from six to fourteen, rose above the stubbly convexity of the hill.

 The face of Tess flushed slightly, but still she did not pause. The eldest of the comers, a girl who wore a triangular shawl, its corner draggling on the stubble, carried in her arms what at first sight seemed to be a doll, but proved to be an infant in long clothes. Another brought some lunch. The harvesters ceased working, took their provisions, and sat *do*wn against one of the shocks. Here they fell to, the men plying a stone jar freely, and passing round a cup.

Tess Durbeyfield had been one of the last to suspend her labours. She sat down at the end of the shock, her face turned somewhat away from her companions. When she had deposited herself a man in a rabbit-skin cap and with a red handkerchief tucked into his belt, held the cup of ale over the top of the shock for her to drink. But she did not accept his offer. As soon as her lunch was spread she called up the big girl her sister, and took the baby of her, who, glad to be relieved of the burden, went away to the next shock and joined the other children playing there. Tess, with a curiously stealthy yet courageous movement, and with a still rising colour, unfastened her frock and began suckling the child.

The men who sat nearest considerately turned their faces towards the other end of the field, some of them beginning to smoke; one, with absent-minded fondness, regretfully

stroking the jar that would no longer yield a stream. All the women but Tess fell into animated talk, and adjusted the disarranged knots of their hair. When the infant had taken its fill the young mother sat it upright in her lap, and looking into the far distance dandled it with a gloomy indifference that was almost dislike; then all of a sudden she fell to violently kissing it some dozens of times, as if she could never leave off, the child crying at the vehemence of an onset which strongly combined passionateness with contempt.

'She's fond of that there child, though she mid pretend to hate en, and say she wishes the baby and her too were in the churchyard,' observed the woman in the red petticoat.

'She'll soon leave off saying that replied the one in buff. 'Lord, 'tis

wonderful what a body can get used o' that sort in time!'

Text B

It Is Stonehenge!

(*a prehistoric ruin in S England, in Wiltshire on Salisbury Plain: constructed over the period of roughly 3000-1600 BC; one of the most important megalithic monuments in Europe; believed to have had religious and astronomical purposes*)

Tess and Angel Clare are on the run from the police, who want to arrest her for the murder of Alec d'Urbervilles.

Chapter 58

They had proceeded thus gropingly two or three miles further when on a sudden Clare became conscious of some vast erection close in his front, rising sheer from the grass. They had almost struck themselves against it.

'What monstrous place is this?' said Angel.

'It hums,' said she. 'Hearken!'

He listened. The wind, playing upon the edifice, produced a booming tune, like the note of some gigantic one-stringed harp. No other sound came from it, and lifting his hand and advancing a step or two, Clare felt the vertical surface of the structure. It seemed to be of solid stone, without joint or moulding. Carrying his fingers onward he

found that what he had   come in contact with was a colossal rectangular pillar; by stretching out his left hand he could feel a similar one adjoining. At an indefinite height overhead something made the black sky blacker, which had the semblance of a vast architrave uniting the pillars horizontally. They carefully entered beneath and between; the surfaces echoed their soft rustle; but they is seemed to be still out of doors. The place was roofless.   Tess   drew her breath fearfully, and Angel, perplexed, said   'What can it be?'

Feeling sideways they encountered another tower-like pillar, square and uncompromising as the first; beyond it another and another. The place was all doors and pillars, some connected above by continuous architraves.

'A very Temple of the Winds,' he said.

The next pillar was isolated; others composed a trilithon; others were prostrate, their flanks forming a causeway wide enough for a carriage; and it was soon obvious that they made up a forest of monoliths grouped upon the grassy expanse of the plain. The couple advanced further into   his pavilion of the night till they stood in its midst.

'It is Stonehenge!' said Clare.

The heathen temple, you mean?'

'Yes. Older than the centuries; older than the d'Urbervilles! Well, what shall we do, darling? We may find shelter further on.' But Tess, really   tired by this time, flung[15] herself upon an oblong slab that lay close at   hand, and was sheltered from the wind by a pillar. Owing to the action of the sun during the preceding day the stone was warm and dry, in comforting contrast to the rough and chill[18] grass around, which had damped her skirts and shoes.

'I don't want to go any further, Angel,' she said stretching out her hand for his. (...)

In the far north-east sky he could see between the pillars a level streak of light. The uniform concavity of black cloud was lifting bodily like the lid of a pot, letting in at the earth's edge the coming day, against which the towering monoliths and trilithons began to be blackly defined.

'Did they sacrifice to God here?' asked she.

'No,' said he.

"Who to?'

'I believe to the sun. That lofty stone set away by itself is in the direction of the sun, which will presently rise behind it.' (...)

In a minute or two her breathing became more regular, her clasp of his hand relaxed, and she fell asleep. The band of silver paleness along the east horizon made even the distant parts of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity, and hesitation which is usual just before day. The eastward pillars and their architraves stood up blackly against the light, and the great flame-shaped Sun-stone beyond them; and the stone of sacrifice midway. Presently the night wind died out, and the quivering little pools in the cup-like hollows of the stones lay still. At the same time something seemed to move on the verge of the dip eastward - a mere dot. It was the head of a man approaching them from the hollow beyond the Sun-stone. Clare wished they had gone onward, but in the circumstances decided to remain quiet. The figure came straight towards the circle of pillars in which they were.

He heard something behind him, the brush of feet. Turning, he saw over the prostrate columns another figure; then before he was aware, another was at hand on the right, under a trilithon, and another on the left. The dawn shone full on the front of the man westward, and Clare could discern from this that he was tall, and walked as if trained. They all closed in with evident purpose. Her story then was true! Springing to his feet, he looked around for a weapon, loose stone, means of escape, anything. By this time the nearest man was upon him.

'It is no use, sir,' he said. 'There are sixteen of us on the Plain, and the whole country is reared.'

'Let her finish her sleep!' he implored in a whisper of the men as they gathered round.

When they saw where she lay, which they had not done till then, they showed no objection, and stood watching her, as still as the pillars around. He went to the stone and bent over her, holding one poor little hand; her breathing now was quick and small, like that of a lesser creature than a woman. All waited in the growing light, their faces and hands as if they were silvered, the remainder of their figures dark, the stones

glistening green-grey, the Plain still a mass of shade. Soon the light was strong, and a ray shone upon her unconscious form, peering under her eyelids and waking her.

'What is it, Angel?' she said, starting up. 'Have they come for me?' 'Yes, dearest,' he said. 'They have come.'

'It is as it should be,' she murmured. 'Angel, I am almost glad - yes, glad! This happiness could not have lasted. It was too much. I have had enough; and now I shall not live for you to despise me!' She stood up, shook herself, and went forward, neither of the men having moved. 'I am ready' she said quietly.

9.Глоссарий

Alliteration - The repeating of <u>consonant</u> sounds. The repetition can be put side by side (for example, *"sleepy sun sank slowly over the sea").*

Allusion - A short mention of a famous <u>historical</u> or literary person or event.

Analogy - New words, ideas, or <u>pronunciations</u> become like the pattern of older or more familiar ones. Comparing two different things. The purpose of an analogy is to describe something unfamiliar or new with something that is more familiar.

Antagonist - The character who the main character has the most <u>conflict</u> with. The antagonist is not always a person or animal, however: for example, the main character could have the most conflict against <u>nature</u>.

Anecdote - A short and <u>humorous</u> (funny) story about a real event or person.

Antihero - A <u>protagonist</u> who does not have many heroic qualities. For example, Tom Jones in <u>Henry Fielding</u>'s book *<u>Tom Jones</u>* is an antihero. Sometimes <u>antagonists</u> who are surprisingly likable are called antiheroes, too.

Archetype - The good example, pattern, or model of a type or group. All other things of the same kind are made from this.

Aside - In a play, an aside is a speech that the actor says in a way that the other characters are supposed not to hear it. It usually shows the person's inner thoughts.

Autobiography - A form of <u>nonfiction</u>. In an autobiography, a person tells his or her own life story. For example, <u>Benjamin Franklin</u> wrote his own famous autobiography.

Audience - A group of people that experience a work of <u>art</u> or <u>literature</u>.

Ballad - A <u>song</u> or poem that tells a story in short <u>stanzas</u> and repeated simple words.

Bard - A <u>poet</u> hired by a <u>patron</u> such as a ruler or nobleman to write or sing about the patron's <u>ancestors</u> and to praise the patron's own works.

Biography - A form of <u>nonfiction</u> in which a writer tells the life story of a different person.

Character - A person or an animal who is part of the action of a literary work. The *main character* is the one the work focuses on. The person with whom the main

character has the most <u>conflict</u> is the *<u>antagonist</u>*. He is the enemy of the main character, who is usually called a *<u>protagonist</u>*.

<u>Conflict</u> - A <u>struggle</u> between two forces against each other. It can be internal or external. When a conflict happens inside a character, it is called *internal conflict*. For example, in <u>Charlotte Brontë</u>'s novel *<u>Jane Eyre</u>*, Jane is asking herself whether she should live with Mr. Rochester, whom she loves, or if she should go away. An *external conflict* is usually a conflict that is easy to see, happening between the protagonist and antagonist. Conflict is one of the most important elements of narrative literature.
Crisis or climax - The moment or event in the plot where the conflict is most directly addressed. Here, the main character usually "wins" or "loses". After the climax, there is a *denouement* (falling action).

<u>Drama</u> - A story written to be performed by <u>actors</u>. The person who writes the play writes dialogue for the characters to speak and directions for <u>costumes</u>, <u>lighting</u>, setting, and the character's movements.

Dramatic monologue - A poem or speech in which an <u>imaginary</u> character speaks to a silent listener.

Epilogue - A piece of writing at the end of a work of literature, especially in <u>drama</u>. It is usually different from the whole work and is used to end it.

<u>Essay</u> - A short <u>nonfiction</u> work about a special subject from the writer's point of view. *Essay* comes from the Old French word *essai*, meaning "a trial, try, or attempt".

Idyll - A short poem about simple everyday life, sometimes written in a pastoral (about shepherd life) or <u>sentimental</u> style.

Imagery - Imagery is strong describing language which helps us use our senses and memory when we read.

Irony - Irony means to say something while meaning a different, <u>contradictory</u> thing.

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10.Реферат мавзулари
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1. Stylistics and Text interpretation as a subject. Its place in the theory of literature.

2. Edgar Po and his contribution to detective genre development. Literary and stylistic analysis of his stories.

3. Literary and stylistic analysis of O Henry's stories.

4. The role of a title in the development of plot.

5. Plot strucure of a literary text.

6. Analysis of a literary text.

7. The place of a word in literary text plot development.

8. Imlicitness and its function in the literary text.

9. Types of Poetic Details.

10.Character sketches in literary text.

11.The role of stylistic devices in literary texts.

12. The idea and the theme of a literary text. Comparison of terms.

13. Literary characters in J.Galsworthy's short stories.

14. Literary and stylistic interpretation of the S.Maugham's short stories.

11. Адабиётлар рўйхати

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1. В.А.Кухаренко. - Интерпретация текста.-М.,1988

2. Арнольд И.В.-Стилистика современного английского языка-М.,Высшая школа,1973,1991.

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4.Гальперин И. Р. – Текст как объект лингвистического исследования. – М. , 1981.

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1.Shakirova V.G Lectures on stylistics of the English and interpretation of literary text Bukhara, 2005

2.Ахманова О.С. Словарь лингвистических терминов Москва,1969

3.Aznaurova E.S. - Interpretation of literary text-Taskent.Ukituvchi,1990

1-МАВЗУ: Stylistics and Interpretation as a subject. Its aims , tasks and ties with other subjects Literary text as Poetic Structure.

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1 .The essence of the subject of Interpretation and Stylistics. 2. The aims and tasks of Interpretation. 4. Ties of Interpretation and Stylistics with other branches of learning. 5. Verbal and supraverbal layers of the literary text. 6. Poetic structure and the form-content relationship of its components . 7. Principle of Poetic structure cohesion.
Ўқув машғулотининг мақсади	• Стилистика ва матн таҳлили фани, унинг келиб чиқиши,ҳамда бўлимлари ҳақида тушунчага эга бўлиш. • Фаннинги мақсад ва вазифаларини ўрганиш.
Таянч тушунча ва иборалар	Essence of the literary work, Stylistic Devices, Expressive means, Objective reality, verbal layer of the text, supraverbal layer of the text, principle of incomplete representation, principle of analogy and contrast, principle of recurrence

Педагогик вазифалар	Ўқув фаолияти натижалари
Талабаларни Стилистика ва матн таҳлили фанининг мақсад ва вазифалари билан таништирилади.	Талабалар Стилистика ва матн таҳлили фанининг мақсад ва вазифалари ҳақида айтиб бера оладилар.
Фаннинг предмети ва стилистик таҳлил Мақсадлари ҳақида маълумот берилади.	Фаннинг предмети ва стилистик таҳлил мақсадлари ҳақида тушунчаларга эга бўладилар.
Стилистика ва матн таҳлилининг таркибий қисмлари ва бошқа фанлар билан боғлиқлиги ҳақида маълумот берилади.	Стилистика ва матн таҳлилининг таркибий қисмлари ва бошқа фанлар билан боғлиқлиги ҳақида маълумот бера оладилар.
Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.
Ўқитиш воситалари	Маъруза матни, компютер технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат,ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни боскичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	Талаба
1 босқич. Кириш (15 дақиқа)	1.1. ўқув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова) 1.2. мазкур фаннинг ўрганиладтган мавзулари	Тинглайди ва ёзади

	бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хакида қисқача маълумот бериди, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўқув дастурини талабаларга таништиради.	Мавзу номини ёзиб оладилар.
	1.3. Маъруза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий ҳужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Саволларга жавоб беради.
2 босқич Асосий жарён (55 дақиқа)	2.1. Маъруза режасининг барча саволлари бўйича визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол жавоб ўтказади.. Жавобларни тўғрилайди ва хулосалайди. 2.2. Талабаларга эркин фикр айтишга рухсат берилади ва уларни рағбатлантиради.	Тинглайди, ўрганади, ёзади, аниқлайди, саволлар беради. Асосий жойларни ёзади. Саволларга жавоб беради. Ҳарбир таянч тушунча ва ибораларни муҳокама қилади. Ёзади. Жавоб беради.
3 босқич Якуний босқич (10 дақиқа)	3.3. Мавзу бўйича умумий хулоса қилади. 3.4. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдвги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

2-МАВЗУ: EXPRESSIVE MEANS AND STYLISTIC DEVICES, THEIR CHARACTERISTIC FEATURES AND FUNCTIONS

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1. The category of expressiveness and emotiveness. 2. Expressive Means and their types: • Phonetic EMs; • Morphological EMs; • Lexical EMs; • Syntactical EMs. 3. Stylistic Devices and their functions.
Ўқув машғулотининг мақсади	• Стилистика фанида ифодалилик тушунчасига ҳақида маълумотга эга бўлиш. • Ифода воситалари ва уларнинг турларини ўрганиш. • Стилистик усулларнинг ўзига хос хусусиятларини ўрганиш
Таянч тушунча ва иборалар	Expressiveness. Emotiveness. Intensification. Manifest. Predominant. Pitch.

Педагогик вазифалар	Ўқув фаолияти вазифалари
Талабаларни ифодалилик категорияси ва бу категория билан боғлиқ тушунчалар билан таништирилади.	Талабалар ифодалилик категорияси ва бу категория билан боғлиқ тушунчалар ҳақида айтиб бера оладилар.
Ифода воситалари ва уларнинг турлари	Ифода воситалари ва уларнинг турлари

ҳақида маълумот берилади.	ҳақида маълумотга эга бўладилар.
Стилистик усуллар ва уларниинг ўзига хос хусусиятлари мисоллар ёрдамида тушунтириб берилади.	Стилистик усуллар ва уларниинг ўзига хос хусусиятларини мисоллар ёрдамида тушунтириб бера оладилар.
Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.
Ўқитиш воситалари	Маъруза матни, компютор технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат,ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни боскичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	Талаба
1 босқич. Кириш (15 дақиқа)	1.1. ўқув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова)	Тинглайди ва ёзади
	1.2. Мазкур фаннинг ўрганиладтган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хақида қисқача маълумот бериди, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўқув дастурини талабаларга таништиради.	Мавзу номини ёзиб оладилар.
	1.3. Маъруза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий хужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Саволларга жавоб беради.

2 босқич
Асосий жарён
(55 дақиқа)
	2.1. Маъруза режасининг барча саволлари бўйича визуал материални намойиш қилади.
	Мавзунинг асосий жойларини ёзиб олишларини сўрайди.
	Фаоллаштирувчи савол жавоб ўтказади..
	
	  1. 1. What is the category of expressiveness and emotiveness?
	
	  2. What is the difference between expressiveness and emotiveness? Explain with examples?
	
	  3. What is EMs? How many types of EMs do you know?
	
	  4. What kind of Phonetic EMs do you know? Count them.
	
	Жавобларни тўғрилайди ва хулосалайди.
	2.2. Талабаларга эркин фикр айтишга рухсат берилади ва уларни рағбатлантиради.
		Тинглайди, ўрганади, ёзади, аниқлайди, саволлар беради.
		
		 Асосий жойларни ёзади.
		
		Саволларга жавоб беради.
		
		 Ҳарбир таянч тушунча ва ибораларни муҳокама қилади. Ёзади.
		Жавоб беради.

3 босқич **Якуний босқич** **(10 дақиқа)**	3.5. Мавзу бўйича умумий хулоса қилади. 3.6. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдвги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

3-МАВЗУ: Stylistic Devices based on the interaction of logical and contextual meanings. Stylistic Devices based on the interaction of logical and emotive meanings of the word.

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1. Metaphor – its linguistic nature, types and stylistic function. 2. Metonymy – its types of associations, and functions. 3. Irony – its linguistic nature. Irony and humor, their functions. 4.Epithet and logical attribute. Ways of expressing of Epithet, types and functions. 5.Oxymoron; structural models of Oxymoron. 6.Hyperbole; types of hyperbole, its functions.
Таянч тушунча ва иборалар	metaphor metonymy irony affinity contiguity opposition **interaction** personification

Педагогик вазифалар	Ўқув фаолияти вазифалари
Талабаларни метафора, метонимия, киноя каби стилистик усуллар билан боғлиқ тушунчалар билан таништирилади.	Талабалар метафора, метонимия, киноя каби стилистик усуллар билан боғлиқ тушунчалар ҳақида айтиб бера оладилар.
Метафора, метонимия, киноя каби стилистик усулларнинг турлари ҳақида маълумот берилади.	Метафора, метонимия, киноя каби стилистик усуллар, уларнинг турлари ҳақида маълумотга эга бўладилар.

Стилистик усуллар ва уларнииинг ўзига хос хусусиятлари мисоллар ёрдамида тушунтириб берилади.	Стилистик усуллар ва уларнииинг ўзига хос хусусиятларини мисоллар ёрдамида тушунтириб бера оладилар.
Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.
Ўқитиш воситалари	Маъруза матни, компютор технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат,ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни боскичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	Талаба
1 босқич. Кириш (15 дақиқа)	1.1. ўкув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова)	Тинглайди ва ёзади
	1.2. Мазкур фаннинг ўрганиладтган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хакида қисқача маълумот бериди, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўкув дастурини талабаларга таништиради.	Мавзу номини ёзиб оладилар.
	1.3. Маъруза дарсининг мақсади ва ўкув фаолияти натижаларини айтади. Талабаларни ақлий хужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Саволларга жавоб беради.
2 босқич	2.1. Маъруза режасининг барча саволлари бўйича	Тинглайди,

Асосий жарён (55 дақиқа)	визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол жавоб ўтказади. 1.What SDs are registered when dictionary and contextual meanings interact? 2.What is the linguistic nature of metaphor? 3.According to what aspects a metaphor is classified? 4.From what sources do the writers and poets borrow images for metaphors and metonymy? Жавобларни тўғрилайди ва хулосалайди. 2.2. Талабаларга эркин фикр айтишга рухсат берилади ва уларни рағбатлантиради.	ўрганади, ёзади, аниқлайди, саволлар беради. Асосий жойларни ёзади. Саволларга жавоб беради. Ҳар бир таянч тушунча ва ибораларни муҳокама қилади. Ёзади. Жавоб беради.
3 босқич Якуний босқич (10 дақиқа)	3.7. Мавзу бўйича умумий хулоса қилади. 3.8. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдвги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

4-МАВЗУ: Lexico Syntactical Stylistic Devices. Syntactical Stylistic Devices.

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1.Simile, its types and functions. Simple and logical comparison. 2. Periphrasis, its types and functions.

	3.Antithesis, its types and functions.
	4.Litotes: its structural types.
	5.Climax (gradation), its types and functions.
	6.Rhetorical question.
	7.Inversion.
	8 .Detached construction.
	1. Repetition
Таянч тушунча ва иборалар	simile periphrasis antithesis litotes climax (gradation) rhetorical questions basis assertion

Педагогик вазифалар	Ўқув фаолияти вазифалари
Талабаларни ўхшатиш, перифраз, антитеза, литота, градация, риторик сўроқ гап каби стилистик усуллар билан боғлиқ тушунчалар билан таништирилади.	Талабалар ўхшатиш, перифраз, антитеза, литота, градация, риторик сўроқ гап каби стилистик усуллар билан боғлиқ тушунчалар ҳақида айтиб бера оладилар.
Ўхшатиш, перифраз, антитеза, литота, градация, риторик сўроқ гап каби стилистик усулларнинг турлари ҳақида маълумот берилади.	Ўхшатиш, перифраз, антитеза, литота, градация, риторик сўроқ гап каби стилистик усуллар, уларнинг турлари ҳақида маълумотга эга бўладилар.
Стилистик усуллар ва уларниинг ўзига хос хусусиятлари мисоллар ёрдамида тушунтириб берилади.	Стилистик усуллар ва уларниинг ўзига хос хусусиятларини мисоллар ёрдамида тушунтириб бера оладилар.
Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.

Ўқитиш воситалари	Маъруза матни, компютор технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат,ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни боскичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	талаба
1 боскич. Кириш (15 дақиқа)	1.1. Ўқув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова) 1.2. Мазкур фаннинг ўрганиладтган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хақида қисқача маълумот бериди, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўқув дастурини талабаларга таништиради. 1.3. Маъруза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий ҳужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Тинглайди ва ёзади Мавзу номини ёзиб оладилар. Саволларга жавоб беради.
2 боскич Асосий жарён (55 дақиқа)	2.1. Маъруза режасининг барча саволлари бўйича визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол жавоб ўтказади. 1. What is the difference between simile and the logical comparison 2. How many types of periphrasis do you know	Тинглайди, ўрганади, ёзади, аниқлайди, саволлар беради. Асосий жойларни ёзади. Саволларга жавоб беради.

3. What is the antithesis and what is the difference between it and oxymoron Жавобларни тўғрилайди ва хулосалайди. 2.2. Талабаларга эркин фикр айтишга рухсат берилади ва уларни рағбатлантиради.	Ҳарбир таянч тушунча ва ибораларни муҳокама қилади. Ёзади. Жавоб беради.
3 босқич Якуний босқич (10 дақиқа)	3.9. Мавзу бўйича умумий хулоса қилади. 3.10. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдаги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

5-Мавзу: Informativity of the text. Implicitness and explicitness.

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1. Informativity the main category of the text. 2. Types of information. 6. Levels of expressing thoughts. 7. Types of implication 8. Deliberate and undeliberate types of Implicitness 9. Symbols. Cultural and literary symbols
Таянч тушунча ва иборалар	Factual information, conceptual information, subtextual information, implied information, Explicit and implicit information, implicit title, implication of precedence, implicit

Педагогик вазифалар	Ўқув фаолияти вазифалари
	detail, symbols, cultural symbols, literary symbol
Талабаларни ахборот категорияси, ахборот турлари, имплицит ва эксплицит маълумот каби тушунчалар билан таништирилади.	Талабалар ахборот категорияси, ахборот турлари, имплицит ва эксплицит маълумот каби тушунчалар ҳақида айтиб бера оладилар.
Ахборот категорияси, ахборот турлари, имплицит ва эксплицит маълумот каби тушунчалар ҳақида маълумот берилади.	Ахборот категорияси, ахборот турлари, имплицит ва эксплицит маълумот каби тушунчалар ҳақида маълумотга эга бўладилар.
Тушунчалар ва уларниинг ўзига хос хусусиятлари мисоллар ёрдамида тушунтириб берилади.	Тушунчалар ва уларниинг ўзига хос хусусиятларини мисоллар ёрдамида тушунтириб бера оладилар.
Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.
Ўқитиш воситалари	Маъруза матни, компютор технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат,ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни боскичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	талаба

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1 босқич. Кириш (15 дақиқа)	1.1. Ўқув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова) 1.2. Мазкур фаннинг ўрганиладтган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хақида қисқача маълумот беради, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўқув дастурини талабаларга таништиради. 1.3. Маъруза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий ҳужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Тинглайди ва ёзади Мавзу номини ёзиб оладилар. Саволларга жавоб беради.
2 босқич Асосий жарён (55 дақиқа)	2.1. Маъруза режасининг барча саволлари бўйича визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол жавоб ўтказади. Жавобларни тўғрилайди ва хулосалайди. 2.2. Талабаларга эркин фикр айтишга рухсат берилади ва уларни рағбатлантиради.	Тинглайди, ўрганади, ёзади, аниқлайди, саволлар беради. Асосий жойларни ёзади. Саволларга жавоб беради. Ҳарбир таянч тушунча ва ибораларни муҳокама қилади. Ёзади. Жавоб беради.
3 босқич Якуний босқич (10 дақиқа)	3.11. Мавзу бўйича умумий хулоса қилади. 3.12. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдаги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

6-Мавзу : Category of modality of the text

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1. The notion of modality 2. Different approaches to the problem. 3. Realization of modality in different substyles of emotive prose 4. The theme of the literary text 5. Idea of the text. 6. Plot of the text, composition of the text. 7. Poetic details. Their types, Functions. 8. The title of the text, its types.
Таянч тушунча ва иборалар	objective modality, subjective modality, phrase modality, textual modality, the theme and idea of the text, plot structure, components of the composition of literary text, setting and its functions, poetic details: 1) depicting; 2) authentic; 3) characterological; 4) the implication details, title of the text

Педагогик вазифалар	Ўқув фаолияти вазифалари
Талабаларни модаллик категорияси, унинг субъектив ва объектив турлари, иборавий ва текстуа модаллик, бадиий асар гояси, каби тушунчалар билан таништирилади.	Талабалар модаллик категорияси, унинг субъектив ва объектив турлари, иборавий ва текстуа модаллик, бадиий асар гояси, каби тушунчалар ҳақида айтиб бера оладилар.
Модаллик категорияси, унинг субъектив ва объектив турлари, иборавий ва текстуа модаллик, бадиий асар гояси, каби тушунчалар ҳақида маълумот берилади.	Модаллик категорияси, унинг субъектив ва объектив турлари, иборавий ва текстуа модаллик, бадиий асар гояси, каби тушунчалар ҳақида маълумотга эга бўладилар.
Тушунчалар ва уларниинг ўзига хос хусусиятлари мисоллар ёрдамида тушунтириб берилади.	Тушунчалар ва уларниинг ўзига хос хусусиятларини мисоллар ёрдамида тушунтириб бера оладилар.

Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.
Ўқитиш воситалари	Маъруза матни, компютер технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат, ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни боскичлари вақти	Фаолиятнинг мазмуни	
	Ўқитувчи	талаба
1 босқич. Кириш (15 дақиқа)	1.1. Ўқув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова) 1.2. Мазкур фаннинг ўрганиладтган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хақида қисқача маълумот бериди, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўқув дастурини талабаларга таништиради. 1.3. Маъруза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий ҳужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Тинглайди ва ёзади Мавзу номини ёзиб оладилар. Саволларга жавоб беради.
2 босқич Асосий жарён (55 дақиқа)	2.1. Маъруза режасининг барча саволлари бўйича визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол жавоб ўтказади. Жавобларни тўғрилайди ва хулосалайди. 2.2. Талабаларга эркин фикр айтишга рухсат	Тинглайди, ўрганади, ёзади, аниқлайди, саволлар беради. Асосий жойларни ёзади.

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		Саволларга жавоб беради.
		Ҳарбир таянч тушунча ва ибораларни муҳокама қилади. Ёзади. Жавоб беради.
3 босқич Якуний босқич (10 дақиқа)	3.13. Мавзу бўйича умумий хулоса қилади. 3.14. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдаги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

7-Мавзу: Segmentation of the text. Syntactical whole. Wholeness of the text.

Машғулот шакли	Кириш-мавзу бўйича маъруза
Маъруза режаси	1. The problems of segmentation of the text. 2. Volume pragmatic segmentation 3. Context-variative segmentation 4. Wholeness as a structural – semantic category of the text. 5.The classification of the means of cohesion.
	Segmentation, volume pragmatic segmentation, context-variative segmentation, paragraph, narration, description, author's digressions,

Таянч тушунча ва иборалар	dialogue, monologue, reported speech, Cohesion(wholeness): logi¬cal, associative, image-forming, compositional-structural, stylistic and rhythm-creating cohesion
Педагогик вазифалар	**Ўкув фаолияти вазифалари**
Талабалар бадиий матн бўлиниши ва боғланиши каби тушунчалар билан таништирилади.	Талабалар бадиий матн бўлиниши ва боғланиши каби тушунчалар ҳақида айтиб бера оладилар.
Бадиий матн бўлиниши ва боғланиши каби тушунчалар ҳақида маълумот берилади.	Бадиий матн бўлиниши ва боғланиши каби тушунчалар ҳақида маълумотга эга бўладилар.
Тушунчалар ва уларниинг ўзига хос хусусиятлари мисоллар ёрдамида тушунтириб берилади.	Тушунчалар ва уларниинг ўзига хос хусусиятларини мисоллар ёрдамида тушунтириб бера оладилар.
Ўқитиш усуллари	Маъруза, намойиш, блиц сўров, кластер, ақлий ҳужум.
Ўқитиш воситалари	Маъруза матни, компютор технологияси, слайдлар.
Ўқитиш шакллари	Фронтал, коллектив иш.
Ўқитиш шароити	Техник воситалар билан таъминланган, Ўқитиш усулларини қўллаш мумкин бўлган ўқув хона.
Мониторинг ва баҳолаш	Кузатиш, оғзаки назорат,ёзма назорат, ўқув топшириқ

Маърузанинг технологик харитаси

Иш жараёни	Фаолиятнинг мазмуни

боскичлари вақти	Ўқитувчи	талаба
1 босқич. Кириш (15 дақиқа)	1.1. Ўқув фанининг номини айтади, предметнинг дастлабки умумий тасаввурини беради. Услубий ва ташкилий томонлари, талабалар билимларини баҳолаш мезонларини ва фан структурасини таништиради. (1-илова) 1.2. Мазкур фаннинг ўрганиладтган мавзулари бўйича назарий ва амалий машғулотлар, уларнинг узвийлиги хақида қисқача маълумот бериди, Асосий адабиётлар рўйхати билан таништиради. (2-илова) Ўқув дастурини талабаларга таништиради. 1.3. Маъруза дарсининг мақсади ва ўқув фаолияти натижаларини айтади. Талабаларни ақлий ҳужумга тортиш учун жонлантирувчи саволлар беради. (3-илова).	Тинглайди ва ёзади Мавзу номини ёзиб оладилар. Саволларга жавоб беради.
2 босқич Асосий жарён (55 дақиқа)	2.1. Маъруза режасининг барча саволлари бўйича визуал материални намойиш қилади. Мавзунинг асосий жойларини ёзиб олишларини сўрайди. Фаоллаштирувчи савол жавоб ўтказади. Жавобларни тўғрилайди ва хулосалайди. 2.2. Талабаларга эркин фикр айтишга рухсат берилади ва уларни рағбатлантиради.	Тинглайди, ўрганади, ёзади, аниқлайди, саволлар беради. Асосий жойларни ёзади. Саволларга жавоб беради. Ҳарбир таянч тушунча ва ибораларни муҳокама қилади. Ёзади. Жавоб беради.
3 босқич Якуний босқич (10 дақиқа)	3.15. Мавзу бўйича умумий хулоса қилади. 3.16. Талабаларнинг билим ва кўникмаларини баҳолайди. 3.3. Навбатдаги машғулотга кўриладиган масалани эълон қилади ва мустақил тайёргарлик кўришни сўрайди. 3.4. Талабаларга уйга вазифа қилиб: 1. Келгуси мавзу эълон қилинади ва унга тайёрланиб келиш айтилади. 2. Ўзини-ўзи назорат қилиш учун саволлар берилади. 3. Тавсия қилинган адабиётларни ўрганишга беради.	Тинглайди. Мустақил ишлаш учун топшириқларни ёзиб олади.

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13. Ўкув материаллари
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O`ZBEKISTON RESPUBLIKASI OLIY VA O`RTA MAXSUS

TA'LIM VAZIRLIGI

BUXORO DAVLAT UNIVERSITETI

XORIJIY FILOLOGIYA FAKULTETI

INGLIZ FILOLOGIYASI KAFEDRASI

Stilistika va matn tahlili

fanidan ma'ruza matnlari

Tuzuvchi: **Khajieva F.M.**

Buxoro – 2013

Lecture 1

Stylistics and interpretation of the text as a subject.

Its aims, tasks and ties with other subjects.

Literary text as poetic structure.

Literature

1. «Interpretation of literary text» E.S.Aznaurova and others, Tashkent 1990.

2. «Analytical Reading» V.B.Sosnovskaya, Moscow Higher School 1974.

3. Стилистика современного английского языка. И.В.Арнольд, Ленинград 1981.

4. Интерпретация текста. В.А. Кухаренко, Ленинград. Просвещение 1979.

5. Текст как объект лингвистического исследования. И.Р.Гальперин.-М.,1981.

Plan.

1 .The essence of the subject of Interpretation and Stylistics.

2. The aims nand tasks of Interpretation.

4. Ties of Interpretation and Stylistics with other branches of learning.

5. Verbal and supraverbal layers of the literary text.

6. Poetic structure and the form-content relationship of its components .

7. Principle of Poetic structure cohesion.

Interpretation of the text as a scientific subject comprises a system of methods and devices for grasping the meaning of a belles-lettres text and its ideological-aesthetic and emotional information by comprehending the author's vision of the world and cognition of objective reality reflected in the text.

Interpretation is **aimed** at developing the student's skill for penetrating into the deep essence of a literary work, for finding objective reasons in the text of its ideological, aesthetic, educational and emotional impact on the reader and for extracting the entire information that is deposited in it. **Its aim** is to give students of English some major concepts in the theory of verbal art enabling them to derive greater aesthetic pleasure out of reading imaginative literature, to disclose the meaning of the text.

Stylistics is an integral part of Linguistics which investigates expressiveness and emotiveness of human and literary speech styles.

Language studies can not avoid subjecting to observation any language data whatever so where grammar refuses to treat Stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (Stylistic Devices and Expressive Means) with its own object of investigation and with its own methods of research.

The exploration of language potentialities is becoming significant and that is why so much attention is paid in Linguo-Stylistics, to the analysis of EMs and SDs, to their nature and functions, to their classification and to possible interpretations of additional meanings, they may carry in a message as well as their aesthetic value.

In order to limit the borders of Stylistics, it is necessary to go at some length into the question of what is style.

The word style is derived from the Latin word ***"stilus"*** which meant ***"a short stick"*** – sharp at the one end and flat at the other used by the Romans for writing on wax tables. Now the word ''style'' is used in so many sentences that it has become a breeding ground for ambiguity. The word is also applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression, it frequently denotes an individual manner of making use of language. Having been changed from Latin, it came to stand not only for a weapon of writing, but ***for "a manner of***

writing". One should not only possess the right speech, but his speech must be stylistically rich, emotional and expressive.

Speaking about interpretation as a scientific subject many researchers point out its creative character considering it to be a humanitarian branch of learning. Interpretation is rightly considered to be a linguistic subject and finds itself on the juncture with stylistics and literary criticism on the one hand and philosophy, sociology, ethics and aesthetics on the other hand. Why? Because the very choice of the subject for the book is usually determined by the atmosphere of the epoch and its main conflicts: social, ideological, political, psychological and emotional and the artistic properties of a belles-lettres work are inseparable from these tendencies and they can be revealed only through the analysts of its linguistic level as well.

Stylistics and Interpretation of the literary text is based on the 3 kindred humanitarian sciences: literature, history and linguistics. Stylistics as one of the branches of linguistics is the main constituent of interpretation of the text. The task of it is a deep penetration into the creative method of the writer, peculiarities of his individual skill through the use of linguistic means. Interpretation of the text reveals the interaction and unity of all means by which the idea and emotions of the text are achieved.

Literary and linguistic stylistics

According to the type of stylistic research we can distinguish literary stylistics and lingua-stylistics. They have some meeting points or links in that they have common objects of research. Consequently they have certain areas of cross-reference. Both study **the common ground** of:

1)   the literary language from the point of view of its variability;

2)   the idiolect (individual speech) of a writer;

3)   poetic speech that has its own specific laws.

The points of difference proceed from the different points of analysis. While lingua-stylistics studies

•   Functional styles (in their development and current state).

• The linguistic nature of the expressive means of the language, their systematic character and their functions.

Literary stylistics is focused on

- The composition of a work of art.
- Various literary genres.
- The writer's outlook.

Comparative stylistics

Comparative stylistics is connected with the contrastive study of more than one language. It analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures and is obviously linked to the theory of translation.

Decoding stylistics deals with analyses of the text from both author's and reader's point of view. It takes into consideration the epoch, the historical situation, the personal, political, social, aesthetic views of the author and vocabulary, composing sentence arrangement. That is to say it makes literary and linguistic analyses simultaneously. Decoding stylistics is an attempt to harmoniously combine the two methods of stylistic research and enable the scholar to interpret a work of art with a minimum loss of its purport(содержание) and message.

Functional stylistics

Special mention should be made of functional stylistics which is a branch of lingua-stylistics that investigates functional styles, that is special sublanguages or varieties of the national language such as scientific, colloquial, business, publicist and so on.

Stylistic lexicology

Stylistic Lexicology studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

Stylistic Phonetics (or Phonostylistics) is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose

and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).

Stylistic Morphology is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb, etc.

Stylistic Syntax is one of the oldest branches of stylistic studies that grew out of classical rhetoric. The material in question lends itself readily to analysis and description. Stylistic syntax has to do with the expressive order of words, types of syntactic links (asyndeton, polysyndeton), figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from paragraph onwards.

***The subject of Stylistics** includes the analysis of expressive means of the language and their functions in different styles of speech.*

The aims of analysis:

1. to perceive the character and inner structure of these stylistic means;
2. to define the main functions fulfilled by them being dependent on speech situations;
3. to choose the right word from the synonyms.

The literary text is entirety individual (unique), it is essentially unsubstitutable for any other word sequence. When we substitute some parts of a literary text, we simultaneously change the content. What is a text? The word text in Latin **(textum)** means to weave. While reading a literary text one gradually moves from the first word of it on to the last one. The **words** one reads combine into **phrases**, phrases into **sentences**, sentences into **paragraphs** making up larger passage: **chapter, sections and parts**. All these represent the **verbal layer** of the literary text.

At the same time when one reads a text of imaginative literature he can not but see another layer gradually emerging out of these verbal sequences. He sees that word sequence represent a series of events, conflicts and circumstances in which characters of the literary work happen to find themselves.

All these word-sequences make a composition, a plot, a genre, and a style,

they all go to create an image of realty and through this image the author conveys his message, his vision of the world.

Plot, theme, composition, genre style, image and the like make the **supraverbal (poetic) layer**. The verbal and supraverbal layers of the text are thus inseparable from each other because all the elements of the literary text mentioned above materialized in word sequence, make the latter acquire a meaning that is superimposed by the whole literary text.

The cohesion of two layers , i.e. of the strictly verbal and supraverbal constituents is known as poetic structure of the literary text. There is nothing in the literary work that is not expressed in its poetic structure. It is the whole of the poetic structure that conveys the author's message. One element (or component) of the poetic structure is as important, as any other, for through them the author's entire message is conveyed. All the components of the poetic structure compose a hierarchy, an organization of independent layers. The basic unit of the poetic structure is the word. All the various layers of the structure, i.e. the syntactic, the semantic, the rhythmical, the compositional, the stylistic are expressed in words.

The simile «he watched me intently like a prize--fighter», taken by itself is nothing, just a play of words, a word image, but within a literary text it is a unit ' which along with others of all tropes and figures of speech used in the novel «The Quiet American» goes to depict the image of Pyle. The image of Pyle in its turn, as one of the character-images, together with all the other ones in the novel goes to convey the author's message.

Representation of the literary work in terms of a structure or a hierarchy of layers presupposes the concept of macro (theme and idea, image, genre, composition, etc.)   and micro (tropes ,figures of speech)-elements(components) and bears upon **form – content relationship**.

Macro and micro-elements is a functional, not an absolute category. Within a literary work a simile , for instance , is a micro – element in relation to a macro-element which may be the image of a character , and the latter in its turn   is a micro-element in relation to the macro-element which is the literary work itself ,

understood as an image of reality.

The fact that macro-elements of a literary work are made out of micro-elements means in the final analyses that micro- elements are form in relation to macro elements which are content.

Thus, an analysis in which the idea of the literary work is considered separate from the verbal materialization is an erroneous and harmful practice, because it leads the reader away from the appreciation of the essence of verbal art.

Each literary work is a unique instance of imaginative representation of reality. Imaginative representation has its own principles which cohere all elements of the literary text and render it possible for the latter to constitute a world complete in itself. These principles are common to all literary works.

Principle of incomplete representation.

Author in re-creating an object or phenomenon of reality selects out of an infinity of features pertaining to the object only those which are most characteristic. In other words , a literary image represents features that are most characteristic of an object or which at least , seems such to the author.

Principle of analogy and contrast.

Analogy and contrast are known to be universal principles of cognition. It is by analogy that the essence of a phenomenon is revealed. The similar and the contrastive in different phenomena discovered.

In literature analogy – contrast is a way of imaginative cognition. The author contra- and juxtaposes images of real life in that way reveals the good and the evil , the beautiful and the ugly, the just and the unjust of the life.

Analogy and contrast are the organizing axis of poetic structure. They permeate the whole text, all its components , both macro- and micro- : the character and the events representation the imagery.

Principle of recurrence.

When we read a literary text our thoughts does not run in just one , onward , direction. Its movement is both progressive and recursive: from the given item it goes on to the next with a return to what has been previously stated. This

peculiar movement of the thought is conditioned by the fact that the literary text represents a cohesion   of two layers   the verbal and the supraverbal. The supraverbal layer is not coincident with the strictly verbal layer. The verbal is direct , linear, the supraverbal is essentially recursive.

Poetic structure of the literary text is so modeled that certain of its elements which have already occurred in the text recur again at definite intervals. These recurrent elements may be a poetic detail , an image , a phrase, a word.

Key words and word combinations.

Essence of the literary work, Stylistic Devices, Expressive means, Objective reality, verbal layer of the text, supraverbal layer of the text, principle of incomplete representation, principle of analogy and contrast, principle of recurrence

Questions:

What does interpretation as a scientific subject comprise?

How does the reader decode the writer's message?

Why is interpretation on the junction with stylistics & literary criticism?

What other branches of learning is interpretation connected with?

What is the main task of stylistics and interpretation?

What the meaning of the term "Stylistics"?

 What is a text? What does the word «text» mean?

A literary text is a fragment of objective reality, isn't it?

Why does the author always address his work to the reader?

Why is any literary production called a "cultural context"?

What is an addressee ? What are the types of it?

What is the verbal layer of the text?
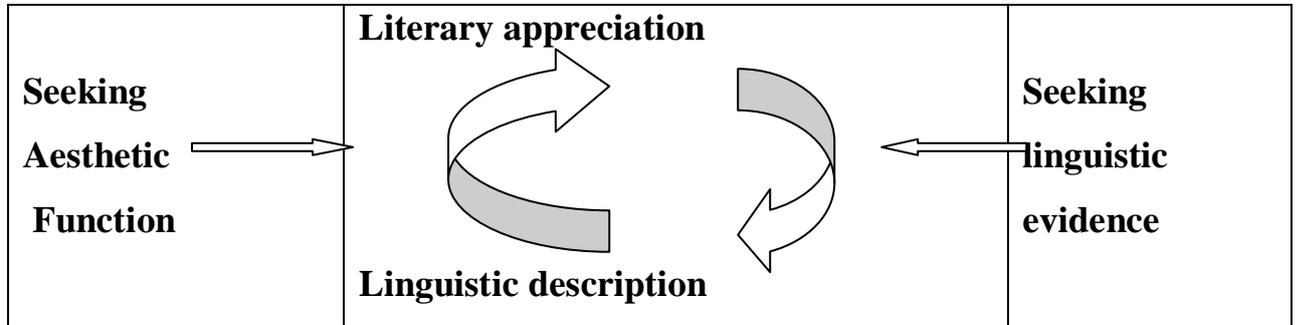
How is supraverbal layer of the text materialized?

What is the basic element of the text?

Why are verbal & supraverbal layers inseparable from each other?

Slide 1

The circle of understanding a literary text

Seeking **Aesthetic** **Function**	**Literary appreciation** **Linguistic description**	**Seeking** **linguistic** **evidence**

Slide 2

Stylistics is applied to:

1) A system of devices (SD) and expressive means in the language (EM);

2) Emotional colouring;

3) Synonymous ways of rendering one and the same idea;

4) Aesthetic function of the language:

5) Functional styles;

6) The individual style of the writer.

Lecture 2
Stylistic Devices (SDs) and their functions. Classifications of SDs
Outline:

1. **Stylistic Devices as a main tool of the subject.**
2. **The difference between SD and EM.**
3. **Different classifications of SDs.**
4. **Phonetic SDs.**

The boundaries of Stylistics are not limited with the study of EMs. In most cases we deal with SDs. According to Prof. I. R. Galperin's definition "It is a conscious and intentional literary use of some of the facts of the language including EM in which the most essential features both structural and semantic forms of the language are raised to a generalized level and thereby present a generative model." Most stylistic devices may be regarded as aiming at the further intensification in the corresponding EM.

In another sourse SDs are characterizes as following: "A figure of speech(here SD) is any use of language which deviates from the obvious usage in order to achieve a special meaning or effect."

This conscious transformation of a language fact into a stylistic device has been observed by certain linguists whose interests in scientific research have gone beyond the boundaries of grammar.

The birth of a SD is not accidental. Language means which are used with more or less definite aims of communication and in one and the same function in various passages of writing begin gradually to develop new features, a wider range of **functions** and become a relative means of the language. It would perhaps be more correct to say that unlike expressive means stylistic devices are patterns of the language whereas the expressive means do not form patterns. They are just like words themselves, they are facts of the language, and as such are, or should be, registered in dictionaries.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. *Expressive means have a greater*

degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means are commonly used in language, and are therefore easily predictable. Stylistic devices carry a greater amount of information . They are less predictable than expressive means. It follows that stylistic devices must be regarded as a special code which has still to be deciphered.

SDs must always have some **function** in the text, besides they bring some additional information. The conception that words possess several meanings gives rise to such SDs as metaphor, metonymy, and irony. Thus Metaphor is intentional intensification of typical semantic properties of a word.

He enveloped her in a great embrace.

The dictionary meaning of the verb "envelop" is "wrap up", "cover on all sides". The contextual meaning is "to embrace".

He wants his girlfriend to mother him

(He wants his girlfriend to take care of him, to protect him).

Speaking about SDs we must mention the cases when two or more EMs or SDs meet at one point, in one utterance. Such clusters of SDs are called ***convergence.*** "Together, each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis." (M. Riffaterree).

Thus, we may draw the conclusion, that EMs are the facts of the language, while SDs are the property of the speech. They are the creation of individuals (writers and poets) and are based on the peculiarities of existing EMs of the language. This is in short the difference between EMs and SDs.

Classifications of EM and SDs.

Before looking into the new stylistic theories and findings it's good to look back and see what's been there for centuries. The problems of language in antique times became a concern of scholars because of the necessity to comment on literature and poetry. This necessity was caused by the fact that mythology and lyrical poetry

was the study material on which the youth was brought up, taught to read and write and generally educated. Analysis of literary texts helped to transfer into the sphere of oratorical art the first philosophical notions and concepts.

The first linguistic theory called sophistry appeared in the fifth century B. C oration played a paramount(высший) role in the social and political life of Greece so the art of rhetoric developed into a school.

Antique tradition ascribes some of the fundamental rhetorical notions to the Greek philosopher Gorgias (483-375 B.C). Together with another scholar named Trasymachus they created the first school of rhetoric whose principles were later developed by Aristotle (384-322 B.C.) in his books «Rhetoric» and «Poetics».

Aristotle differentiated literary language and colloquial language. This first theory of style included 3 subdivisions:

- the choice of words;
- word combinations;
- figures.

1. The choice of words included lexical expressive means such as foreign words, archaisms, neologisms, poetic words, nonce (colloquial coinages) words and metaphor.

2. Word combinations involved 3 things:

a) order of words;

b) word-combinations;

c) rhythm and period (in rhetoric, a complete sentence).

3. Figures of speech. This part included only 3 devices used by the antique authors always in the same order.

a) antithesis;

b) assonance of colons;

c) equality of colons.

A colon in rhetoric means one of the sections of a rhythmical period in Greek chorus consisting of a sequence of 2 to 6 feet. (in classical prosody) a part of a

rhythmic period with two to six feet and one principal accent or ictus(метрическое ударение).

Later contributions by other authors were made into the art of speaking and writing so that the most complete and well developed antique system, that came down to us is called the **Hellenistic Roman rhetoric system**. It divided all expressive means into 3 large groups: Tropes, Rhythm (Figures of Speech) and Types of Speech.

A condensed description of this system gives one an idea how much we owe the antique tradition in modern stylistic studies.

The classification suggested by **Prof. Galperin** is simply organised and very detailed. His manual «Stylistics» published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

1.   Phonetic expressive means and stylistic devices.

2.   Lexical expressive means and stylistic devices.

3.   Syntactical expressive means and stylistic devices.

Phonetic Stylistic Devices

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

 1. Phonetic expressive means and stylistic devices. To this group Ilya Romanovich Galperin refers such means as:

1)   onomatopoeia (direct and indirect): ding-dong; silver bells... tinkle, tinkle;

2)   alliteration (initial rhyme): to rob Peter to pay Paul;

3)   assonance is the repetition of similar vowels, usually in stressed syllables.

4)   rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme. Also, stanza rhymes: couplets, triple, cross, framing/ring);

5)   rhythm.

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. Onomatopoeia is the choice of sounds capable of suggesting the image of the object by their very sounding, imitating the signified object or action.

E.g. bubble, splash, rustle, purr, flop, giggle, whistle.

e.g. ... where white horses and black horses and brown horses and white and black horses and brown and white horses trotted tap-tap-tap tap-tap-tappety-tap over cobble stones ... (Ш.О'Кейси)

The pretty birds do sing-cuckoo, jug-jug, pee-we, to-witta-woo!

There are two varieties of onomatopoeia: **direct and indirect.**

Direct onomatopoeia is contained in words that imitate natural sounds, as *ding-dong, burr, bang, cuckoo.* These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoetic words can be used in a transferred meaning, as for instance, ding - dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

 (Direct) onomatopoeia (звукоподражание) - the use of words whose sounds imitate those of the signified object of action (V.A.K.)

(Direct) onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.) by people (sighing, laughter, patter of feet, etc.) and by animals (I.R.G.) e.g. babble, chatter, giggle, grumble, murmur, mutter, titter, whisper; buzz, cackle, croak, crow, hiss, howl, moo, mew, roar; bubble, splash; clink, tinkle; clash, crash, whack, whip, whisk

e.g. hiss, powwow, murmur, bump, grumble, sizzle, ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar

e.g. Then with enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.Saxton)

Indirect onomatopoeia demands some mention of what makes the sound.

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing": "And the silken, sad, uncertain rustling of each purple curtain" (E.A.Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain or the imitation of the sounds produced by the soldiers marching over Africa:

"We are foot-slog-slog-slog-slogging

Foot-foot-foot-foot-slogging over Africa.

Boots- boots- boots- boots - moving up and down again (Kipling).

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, as a rule, consonant sounds, in close succession, particularly at the beginning of successive words:

"The possessive instinct never stands still" (J.Galsworthy)

 "Deep into the darkness peering, /long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E.A.Poe).

 "Dead Dufton," I muttered to myself. Dirty Dufton, Dreary Dufton, Dispicable Dufton" – then stopped. (J.Braine) – ("Душный Дафтон, – бормотал я себе под нос. – Допотопный Дафтон, Дрянной Дафтон, Дохлый Дафтон ..." – и умолк.)

Assonance is the repetition of similar vowels, usually in stressed syllables.

e.g. Tell this soul, with sorrow laden, if within the distant Aiden,

 I shall clasp a sainted maiden, whom the angels name Lenore

 Clasp a rare and radiant maiden, whom the angels name Lenore? (E.Poe - Raven)

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verses they are usually placed at the end of the corresponding lines.

Full rhymes: Might - Right

Incomplete rhymes: worth - forth

Eye - rhyme: love - prove

> And on the leaf a browner hue, (a)
>
> And in the heaven that clear obscure, (a)
>
> So softly dark, and darkly pure, (a)

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

In verse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

In prose - by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.
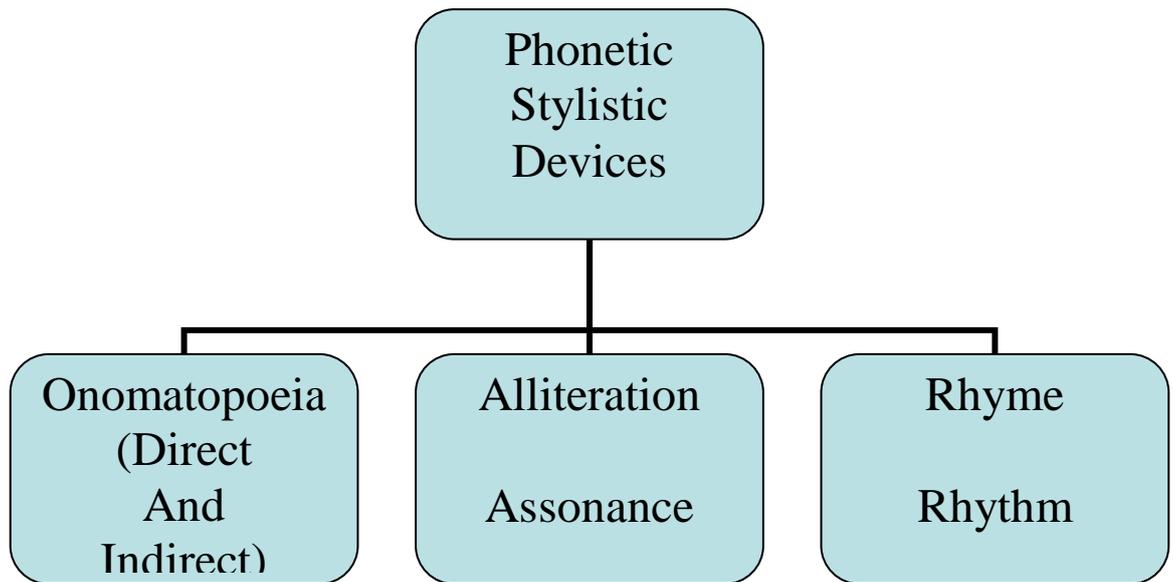
Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions.

Key words: Stylistic Devices, convergence, phonetic SDs, onomatopoeia, alliteration, assonance, rhyme, rhythm

Questions:

1. What is Stylistic Device? How do we define the term?
2. What classifications of SDs do you know?
3. Characterize I.R. Galperin's classification of SDs.
4. What is Stylistic convergence? Give examples.
5. Phonetic SDs are divided into several types. What are they?
6. Give examples to direct and indirect onomatopoeia.

Slide 4

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                    ┌─────────────┐
                    │  Phonetic   │
                    │  Stylistic  │
                    │   Devices   │
                    └──────┬──────┘
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│  Onomatopoeia   │ │ Alliteration│ │    Rhyme    │
│    (Direct      │ │             │ │             │
│     And         │ │  Assonance  │ │   Rhythm    │
│    Indirect)    │ │             │ │             │
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Lecture 3

Lexical stylistic devices

1. Metaphor – its linguistic nature, types and stylistic function.

2. Metonymy – its types of associations, and functions.

3. Irony – its linguistic nature. Irony and humor, their functions.

4. Epithet and logical attribute. Ways of expressing of epithet, types and stylistic functions.

5. Oxymoron and structural models of oxymoron.

6. Hyperbole: its types and functions.

Used literature:

1.Арнольд И.В.-Стилистика современного английского языка –М.. Высшая школа.1990.

2.Мусаев К. English Stylistics-Т.Адолат.2003.

3.Гальперин И.Р –Stylistics-М.1971.

4.Бобохонова Л.Т.-Инглиз тили стилистикаси-Т. Ўқитувчи-1995.

5. Зарубина З.В.Get on English-М.1988.

Metaphor – its linguistic nature, types and stylistic function.

The relations between different types of lexical meanings may be based on various principles:

1. the principle of affinity(metaphor); kinship родство
2. the principle of contiguity(metonymy); contact примыкание
3. the principle of opposition (irony).

Metaphor is a lexical SD based on the interaction between the dictionary and contextual meanings, on the resemblance of two objects, ideas, features and actions. For ex: ***She is a fox.***

The word "fox" denoting one object is transferred into another in order to indicate a resemblance between them on the bases of one common feature "cunning". It is very important to remember that metaphor doesn't identify two notions. They are brought together on the bases of only one feature, other features being quite different. There should be a certain distance between two objects comparing.

Metaphors like many SDs must be classified according to three aspects:

1. the degree of expressiveness;
2. the structure – in what linguistic form it is presented or by what part of speech it is expressed. (Metaphors can be expressed almost by all parts of speech, but it is mostly expressed by nouns. For ex: ***The night swallowed him up. The leaves fell sorrowfully.***)
3. the function – the role of a SD in making up image.

Favourite images in oriental poetry are nightingale, rose, moon. Nature, art, fairy tales and myths, science may also serve as sources for metaphorical images.

We can distinguish ***genuine and trite metaphors***. The metaphors in which images are quite unexpected are called genuine (fresh, speech metaphors). Those which are commonly used are called trite (language) or dead metaphors. Genuine metaphors can easily become trite if they are frequently repeated.

Metaphor is a productive way of building up new meaning and new words. Language can be called the "dictionary of faded metaphors" (I.R. Galperin).

Examples for genuine metaphors:

- The whole space was a bowl of heat.

- Mrs. Small's eyes boiled with excitement.

- The words seemed to dance.

Examples for trite metaphors:

- The salt of life;

- A flight of imagination;

- To burn with passion (anger).

Very often trite metaphors are given new force (intensify) and their primary dead meaning is created a new. It is achieved by introducing new additional images. Such metaphors are called: ***sustained or prolonged,*** that's to say it is expressed by a group of words.

"Our family joined other streams and the stream was a river pouring into St. Thomas Church".

The main function of metaphor is to create images. Genuine metaphors create bright images in poetry and emotive prose. Trite metaphors are widely used in newspaper and scientific prose style.

When likeness (affinity) is observed between inanimate objects and human qualities, we have the cases of ***personification*** :

Slowly, silently, now the moon

Walks the night in her silvery shoon,

This way and that she peers and sees

Silver fruit upon silver trees.

Metonymy – its types of associations, and functions.

Metonymy is a lexical SD which is a transfer of meaning upon the association of contiguity (proximity). In metonymy the name of the thing is applied to another with which it has some permanent or temporary connection.

Metonymy can be divided into trite (words of metonymy origin) and genuine metonymy.

Trite metonymy in the course of time its figurativeness and emotional colouring fades away: *hand* – workman, *bench* – a judge, *grave* – death.

Metonymy is based on different relations of contiguity (proximity):

1. A leading significant feature of a person can be used instead of its possessor:

Who is the moustache? Olive uniforms (young men).

Some names of fairy tales: Red Riding Hood

2. A symbol can be used for an object:

Then I think of taking silk (to become a lawyer).

3. the name of the place can be used for somebody and something connected with it:

It was too late for the river. (a picnic on the riverside).

4. A concrete noun may stand for an abstract one:

My mother's voice had the true tiger in it. (had fierce in it).

5. An abstract notion may stand for a concrete one:

Subservience sprang round the counter. (weak and mild people were standing round the counter).

6. An object may denote an action :

When I awakened old sleepy Mary was gone and coffee and bacon were afoot. (the breakfast was ready).

The sources where images for metonymy are borrowed are quite different: features of a person, an object, facial appearance, names of writers and poets, names of their books, names of some instruments.

Prof. Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary. Though for trite metonymy the case is not the same. We can see this from the following examples:

Genuine metonymy: The brown suit gaped at her. The blue suit grinned, might even have winked. But the big nose in the grey suit still stared and he had small angry eyes and even didn't smile.

Trite metonymy: fifty sails – fifty ships, to live by the pen – by writing, smiling year – spring.

Synecdoche is the case when the object is called instead of the whole object: *under one's roof – in one's house, not to lift a foot – don't help.*

The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Besides it may have a characterizing function when it is used to make the character description significant or rather insignificant (by mentioning only his hat and collar). It has the function of introducing a new person into the book.

Irony – its linguistic nature. Irony and humor, their functions.

Irony – is lexical SD which is based also on the interaction of dictionary and contextual meanings, but these two meanings stand in opposition to each other. This is peculiar feature of irony. In irony the opposite of what is said is meant: ***It must be delightful to find oneself in a foreign country without a penny in one's pocket.***

The word "delightful" has two meanings: dictionary and contextual. It is generally used to convey a negative meaning through the positive one. Irony mustn't be confused with humour, in spite of the fact that they have much in common.

Humour always causes laughter and may be produced by different SD not only by irony. The main stylistic function of irony is to produce a satiric affect, but it rather expresses a feeling of displeasure, pity or regret.

Irony is realized only in the context and it mostly used in belles-lettres style.

Epithet and logical attribute. Ways of expressing of epithet, types and stylistic functions

The epithet is an SD which is built on the interplay of two meaning of a word: emotive and logical. It denotes a permanent and temporary quality of a person, thing, idea and characterizes it from the point of view of subjunctive perception:

Cat-like eyes, iron hate, waiting silence, silver hair

A comparison of such word combinations as **"iron gate" and "iron will"** shows the difference between an epithet and a logical attribute. In the first case "iron" is a logical attribute denoting a special type of gates and in the second one iron will serves as an epithet and denotes a very strong and unbroken will. The same refers to *green leaves – green old age, green thoughts;*

Steel weapon – steel will;

Golden watch – golden heart;

Black pencil – black thoughts.

So epithet makes a strong impact on the reader and he begins to see and evaluate things as a writer wants him to. Like all SDs epithets are divided into *trite and genuine.*

After the long usage epithets form fixed word combinations which are established in the language and enter the group of set –expressions: *true love, sweet smile, heated discussion.*

Individual epithets depend on the author's style and his artistic purpose:

He looked shy and embarrassed and *a wild hope* came to me.

From the point of the compositional structure epithets may be divided into:

1. simple epithets;
2. compound epithets;
3. string epithets;
4. phrase/sentence epithets;
5. reversed epithets.

Here are illustrations:

Simple epithets: a brainless animal, smiling year, the wild moon.

Compound epithets stand very close to compound adjectives: weak-minded ideas, a shamed looking dog, fairy-like work.

String epithets are like enumeration: Moving magically fresh and strange and exciting places.

Phrase/sentence epithets: a life and death struggle, all-is-well-in-the-end adventures.

Reversed epithet consists of two nouns connected by an of phrase: a day of happiness, a claw of fear.

The function of epithet is to reveal the subjective evaluative attitude of the writer towards the events or things spoken of.

Oxymoron and structural models of oxymoron

Oxymoron is the attributive phrase that is contradictory to the noun it modifies: ***beautiful sorrow, busy idleness, stormy silence, horribly beautiful.***

The emotive meaning suppresses the logical meaning. But it should be noted that the logical meaning being suppressed is not lost completely. If the logical meaning is lost there, there is no SD or we call it the trite oxymoron. For example: in word combinations: awfully nice, awfully glad, terribly sorry, -- the words awfully and terribly have lost their primary logical meaning and now used with emotive meaning only as intensifiers.

Genuine oxymoron is a SD and it is an individual creation: the poorest millionaires.

Oxymoron has the following structure models:

1. **Adjective + noun** – an honest lie;
2. **Adverb + adjective** – pleasantly ugly, horribly beautiful.
3. **Noun of noun** – paradise of our despair, vitality of a person.
4. **Verb + adverb** – she cried silently.

The main stylistic function of oxymoron is to express the writer's attitude to the things or phenomena described and sometimes to produce a humorous effect.
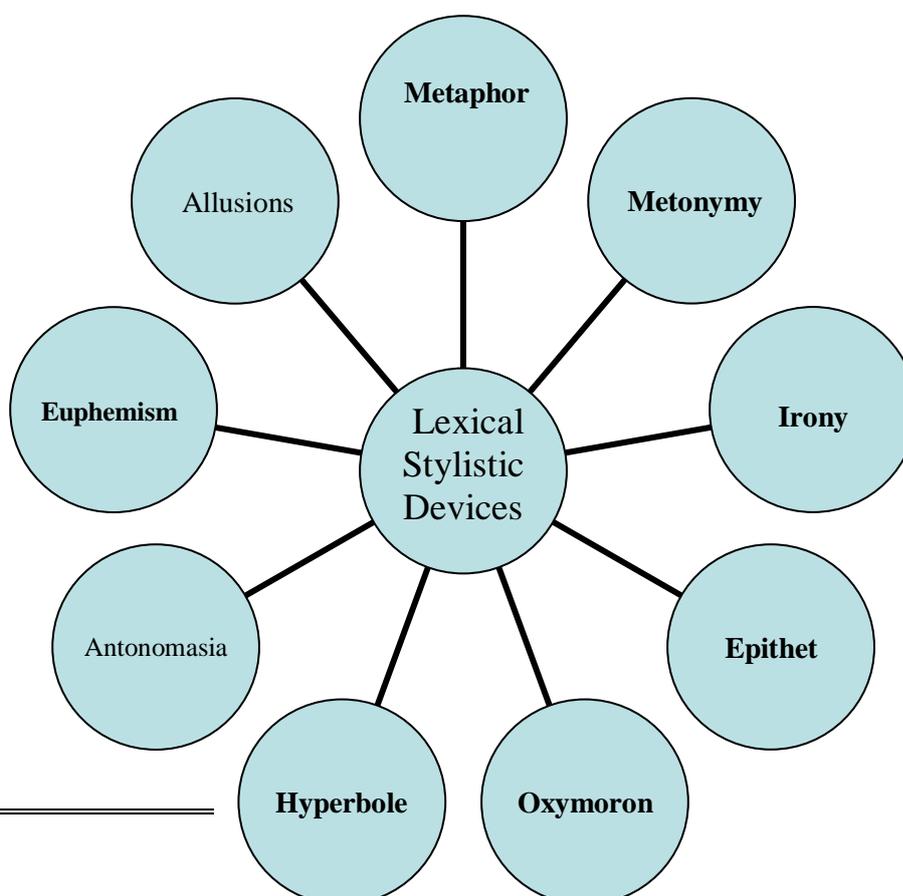
Hyperbole: its types and functions.

Hyperbole is based on the interaction of the logical and emotive meanings. It is an exaggeration of a feature essential to the object or phenomena: a million colored rainbow (but we know that there are only 7 colors in rainbow). Hyperbole may be based on exaggeration and just the opposite it. It diminishes the described object. For ex: I would give you worlds to see again.

I haven't seen you for ages.

Hyperbole is widely used in the oral type of speech to make it more vivid convincing, that's why the main stylistic function of hyperbole is to express feelings and emotions.

Key words:

Metaphor, Metonymy, irony, affinity, contiguity, opposition, **interaction,** personification**,** genuine, trite, Epithet, Oxymoron, Hyperbole, Compound Epithet, String Epithet, Phrase Epithet

LECTURE 4

Lexico Syntactical Stylistic Devices, Syntactical Stylistic Devices.

1. Simile, its types and functions. Simple and logical comparison.
2. Periphrasis, its types and functions.
3. Antithesis, its types and functions.
4. Litotes and its structural types.
5. Climax (gradation), its types and functions.
6. Rhetorical question.
7. Inversion.
8. Detached construction.
9. Ellipsis.
10. Repetition.

Used literature:

1.Арнольд И.В.-Стилистика современного английского языка –М.. Высшая школа.1990.

2.Мусаев К. English Stylistics-Т.Адолат.2003.

3.Гальперин И.Р –Stylistics-М.1971.

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5. Зарубина З.В.Get on English-М.1988.

Simile, its types and functions. Simple and logical comparison.

Simile reveals the most essential features of an object (or person) and draws a comparison between two different things. Such formal elements as: ***like, as, such as, as if, seem*** introduce similes and comparison. We must not confuse ordinary

comparison and simile as a SD. Comparison implies estimation of two objects which belong to one class of objects. Its purpose is to show the features which bring these objects together: ***If he is like his mother, he must be a good – looking boy,*** two human beings are compared.

The nature of simile is to compare two (or several) objects which belong to different class of things. Simile finds one or several features (the state, actions, and manners) which are common to the objects compared: ***The sun was as red as ripe new blood.***

My heart is like singing bird.

The body was tensed as a strong leaf spring.

I crawled like a mole onto my bed.

A simile usually consists of these components:

1. What is compared – the subject of a simile,

2. with what is comparison is made – the object of the simile,

3. the basis of the comparison:

<u>She</u> is <u>happy</u> as a <u>lark</u> out of here.

<div align="center">Subject   basis   object</div>

Like all SDs similes are divided into ***trite and genuine.*** Similes enrich English phraseology: Like a squirrel in a cage, to sleep like a dog, busy as a bee, blind as a bat. These phraseological units are trite similes.

The stylistic function of simile may be different:

1. imaginative characterization of a phenomenon;

2. to produce a humorous effect by its unexpectedness: a hairless as a boiled onion.

Periphrasis, its types and functions.

Periphrasis is the nomination of an object or action through exhibiting certain features of this object or action. Periphrases are divided into two logical and figurative. The logical periphrasis constitutes the essence of traditional dictionary periphrasis: ***to turn over a new leaf (to make a new, a better start), one's better half (a wife), to tie the knot (to marry), the House of God (the church), to enter the House (to become a member of parliament).*** All these

word combinations are synonyms by nature and have become phraseological units.

Figurative periphrasis is often based on the use of metaphor or metonymy: **Five weeks of perfect liberty… would have prepared her for the day of bells. (for the day of wedding).**

One of the stylistic functions of periphrasis is to produce a humorous effect, sarcastic description: **Come on. Has the cat got your tongue? (Can you speak?).**

Antithesis, its types and functions.

Antithesis is such a SD which is based on the opposition of concepts. We must distinguish between logical and stylistic opposition. Logical opposition implies the use of dictionary antonyms – words that are contrary in meaning to another: white-black, day- night, long – short. Stylistic opposition is based on the relative opposition which arises out of the use of contextual antonyms. Let's see the following examples:

We are *young,* friend, like the *flowers,*

You are *old* friend like the *tree*,

What concern have you with ours?

You are *dying*, we're *to be*

It is very true, *I'm dying,*

You are *roses still in bud…*

In this poem antithesis is based on the following oppositions: young – old, Flowers – trees, dying – to be: only the first opposition "young - old" may be considered as dictionary antonyms, the rest are contextual antonyms and bring the emphasis to the whole poem. The use of antithesis built on the contextual antonyms is clearly seen in the next example:

I *had walked* into the reading – room *a happy healthy man.* I *crawled out a decrepit wreck*. In this sentence such word – combinations as "walked into" and "crawled out" and "a happy healthy man" and "a decrepit wreck" are used as contextual antonyms.

Among the stylistic functions of antithesis we single out the following: making comparison of different objects and notions, division or separation of several concepts, combining various objects and notions.

Litotes and its structural types.

Litotes is an utterance where an affirmative meaning is expressed in the negative form. It is used to diminish the positive meaning instead of "He is a clever man" we say "He is not a silly man". In this case we have intentional restrain which produces a stylistic effect.

In litotes the negative particle "not" stands before the word with a negative meaning: "Her figure was evidently not bad" means "it was good", "She is not without a taste", means "she has a taste".

In litotes we have two meanings of quality – positive and negative. The positive meaning is in opposition to the negative meaning. The following structural types of litotes can be outlined:

5. Negative particle +a word with a negative meaning: She is not a fool.
6. Negative particle + a word with a negative prefix: He was laughing at her but not unkindly.

Litotes doesn't express a positive state in a negative form, but produces a certain SD effect making the utterance more ironical

Climax (gradation), its types and functions.

Gradation is an SD is a structural unit which is based on the gradual intensification of logical meaning and emphatic expression. In gradation every sentence or phrase is emotionally stronger or logically more important than the preceding one:

The human heart has hidden treasures,

In secret kept, in silence sealed,-

The thoughts, the hopes, the dreams, the pleasures

Whose charms were broken if revealed?

(Ch. Bronte).

Each word of this structural unit coming one after the other (the thoughts, the hopes, the dreams, the pleasures) is understood to be more convincing in the revealing the authors idea. It is only the analysis of synonym that helps us to feel the increase. We must distinguish three ways of increasing the significance: logical, emotional and quantitative.

Logical gradation is based on the use of a successive unit which is stronger than the preceding one from the point of view of its meaning: ***Threaten* him, *imprison* him, *torture* him, *kill* him, you will not induce him to betray his country.**

The word "kill" is the strongest in meaning among all these contextual synonyms.

Emotional gradation is based on the relative emotional tension produced by words of emotional meaning: **He was in love, and if in love then not just *a little* in love, but *terribly, desperately, and needfully* in love.**

Quantitative gradation is based on the use of hyperbole or numerals: **Farmers   wives had *strength, endurance and energy of locomotives* and *the appetites of dinosaurs…***

The main stylistic function of Gradation is to show the significance of the things described and to show the dynamic development of the same process.

Rhetorical question.

Rhetorical question is lexico-syntactical SD which contains a statement made in the form of a question. Interrogative sentence is more expressive that an affirmative one from the stylistic point of view.

Rhetorical questions are realized in different constructions:

1. **Interrogative sentences (general and special questions):** Is there such a thing as a happy life? What can any woman mean to a man in comparison with his mother?

2. **Interrogative negative constructions:** Who has not seen a woman hide the dullness of a stupid husband?

3. **A rhetorical question contains the modal verb "should" + "but"**: Whom should they light but Rebecca and her husband?

4. **Declarative sentences:** So it was wicked, like being smutty, to feel happy when you looked at things and read Keats?

5. **Infinitive constructions take part in the building of rhetorical questions to express indignation:** A man like Matthew Brodie to return home at the childish hour of ten o'clock?

Rhetorical questions express doubt, assertion, or suggestion.

Inversion.

The direct word order in Modern English is well known fact for everybody. But according to the writer's aim the word order may be changed in the sentence after which the emphasis springs up. The leading stylistic function of inversion is to add accessory meaning to the narration. They are realized in the following widely used patterns of Stylistic inversion:

1. The object is at the beginning of the sentence: Poems he wanted to enjoy. To this question he didn't answer.

2. The attribute is after the word it modifies: With fingers weary and worn.

3. The predicative is placed before the subject. The predicative is placed before the link verb and both are placed before the subject: Strange is the heart of woman. Sure am I from what I have heard.

4. The adverbial modifier is at the beginning of the sentence, the subject becomes especially emphatic: Among them stood tulips.

5. The modifier and predicate stand before the subject: Off flew the entire roof. Down went the group of struggling men again.

6. Simple verbal predicate also serves to lay the emphatic stress on the subject: Came frightful days of snow and rain.

The main SF of inversion is to put stress on one of the parts of the sentence which is significant.

Detached construction.

Detached constructions are such constructions which are formed by singling out secondary parts of the sentence. This isolation is achieved with the help of stress, commas or dash. DCs stand close to inversion: He didn't answer, and sickly white, she jumped up. They awe us, these strange stars, so cold, so dear.

Different parts of the sentence may be detached. For example: 1) An attribute can be detached from its head noun: The coffee came – hot and good - the whole ring of cake. 2) The adverbial modifier can also be detached: Subconsciously, he knew that he looked better than in an ordinary coat.

As inversion DCs breaks the ordinary word order in the English sentence and in this way isolates the secondary parts of the sentences.

Ellipsis.

Ellipsis is a deliberate omission of some parts of the sentence in the written type of speech – especially in belles – lettres style. Very often ellipsis occurs in poetry. It is caused by the melody of poetry:

And all men kill the thing they love,

By all let this be heard,

Some do it with a bitter look,

Some with a flattering word,

The coward does it with a kiss,

The brave man with a sword!

Repetition

Repetition as an SD is typified generalization of essential features of the language means that express emotive, excited state of the mind. The excited speech is always broken, fragmentary illogical and that's why the repetition of some words, word combinations and parts of the sentence is quite natural. When repetition becomes an SD it brings logical emphasis to a certain part of the utterance in order to attract the reader's attention.

Like other SDs repetition has several structural types:

2. The repeated word or phrase at the beginning of each sentence, clause or phrase. This repetition is called *anaphora.*

<div align="center">

For want of a nail, the shoe was lost,

For want a shoe, the horse was lost,

For want of a horse, the rider was lost,

For want of the rider, the battle was lost.

</div>

3. The repetition of a final word or word group is called **epiphora.** When I go into a bank I **get rattled**. The clerks **rattle** me. The wickets **rattle** me, the spirit of money **rattles** me.

4. **Frame repetition** when the beginning of a syntactical unit or phrase is repeated at the end. E.g.: **He couldn't spy on her.** If she wanted to keep things from him – she must; **he couldn't spy on her.** This structural type of repetition is sometimes called **ring repetition**. It is expressive in poetry and singling out a paragraph in prose:

<div align="center">

Our hands have met, but not our hearts;

Our hands will never meet again,

Friends, if we have ever been

Friends we cannot now retain:

I only know I loved you at once,

I only know I loved in vain.

Our hands have met, but not our hearts;

Our hands will never meet again…

</div>

5. Another model of repetition is **linking repetition or anadiplosis**. The last word or phrase of an utterance is repeated at the beginning of the next part. Anadiplosis serves to stress the most important part of the utterance: To Jan it was as though **a curtain** had been raised in her mind - **a curtain** from which she recoiled in horror.

6. There are cases when the linking device is repeated several times in one utterance. This compositional form of repetition is called **chain repetition:** But two minutes later the sun vanished behind flying cloudy continents, a

relative darkness **descended** on the summer afternoon, and rain too **descended – descended** in such soaking overwhelming quantities that…

7. The next type of repetition is **root repetition**. The child *smiled the smile and laughed the laughter* of contentment…In these examples not the same word but the same root is repeated.

8. **Synonym repetition** consists in the reiteration of the same notion by means of various synonyms: **The poetry of earth** is never dead, **the poetry of earth** is ceasing never.

We distinguish between different SF of repetition. One of the leading functions of repetition is to intensify the utterance, to bring emphasis into the narration. However, the overuse of repetition may bring sadness, meditation and thus monotony appears which is considered the lack of the style.

Key words:

Simile, periphrasis, antithesis,litotes, climax (gradation), rhetorical questions basis,assertion, Inversion, Detached construction, Ellipsis, Repetition, Anaphora, Epiphora, Ring repetition, Anadiplosis
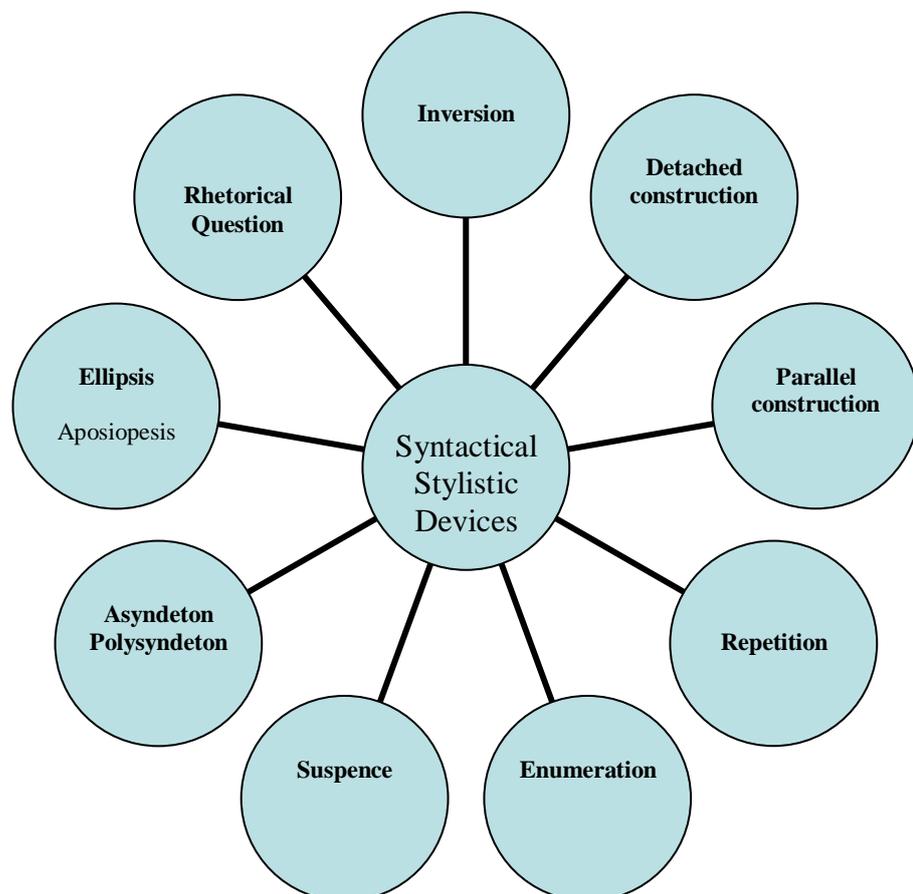
Lexico-syntactical Stylistic Devices

Simile
Litotes
Climax
Anticlimax
Periphrases
Antithesis

Informativity of the text

Literature

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Plan

1. Informativity of the text-the main category of the text.

2. Types of information.

3. The theme of the literary text.

4. The idea of the text.

5. The plot of the text: exposition, story, climax and denouement.

6. Setting and its functions

7. Levels of expressing thoughts.

8. Types of Implications.

9 . Deliberate and undeliberate types of Implicitness

10. Symbols. Cultural and literary symbols.

Informativity is the main category of the text, its ability to convey information, i.e. certain meaningful contents. The concept of information embraces a number of problems, one of them is the problem of the new (the unknown). The report, which is new, rises much interest of the reader, on the contrary, the information which being repeated loses its value and as a result ceases to be information. We distinguish the following kinds of information:

content—factual information (C.F.I.)

content—conceptual information (C.C.I.)

content- sub-textual information (C.S.I.)

C.F.I, contains reports about facts, processes which took place or are taking place or will take place in the surrounding world, real or imaginary.

C.C.I. conveys to the reader the author's individual understanding of the relations described by means of C.F.I., individuals and their complex psychological, aesthetic and cognitive interaction.

C.S.I, is a kind of sub-current, concealed information that can be derived from C.F.I, thanks to the ability of the language units and connotative meanings as well thanks to the ability of sentences united into syntactical wholes to convey increment of sense.

Subtext is the meaning of some events or remark, which is felt by a reader but not expressed by the words in the imaginative text, it's a purely linguistic phenomenon connected with the ability of sentences to engender additional sense thanks to different structural peculiarities. It is difficult to catch it in the first reading and it requires more thorough observation in the second or third reading. It's a kind of additional information, which arises thanks to the reader's ability to see the text as a combination of a linear and superlinear information. The greater is the wealth and diversity of the reader's thesaurus the more is the ability to perceive

the untold and implied things in the text. Informativity of the text presupposes definite requirements of the choice of theme and idea of any literary text.

It is known that language has two levels of expressing thoughts: explicit and implicit. The explicit is what has, its own, complete immediate verbal expression, the implicit is what has no such verbal expression, but is suggested by the explicit, expressed and comprehended by the addressee with the help of the explicit, as well as the context, linguistic and pragmatic situations and other factors. Therefore we can't say that the explicit has its own expression, but their kinds are different: the first one is direct and immediate and the second one is indirect and hidden. The explicit and implicit are in a certain sense opposite forms of expressing thoughts.

The analyses of the implicit presupposes the following questions: what the man says and what he means by it; what is concealed in his utterance, what is employed by his words; what he keeps in his mind, what he is hinting at, what is the hidden meaning of his words.

Very often the conveyance of the implicit becomes a primary and even the only purpose of the utterance, moving the explicit to the background. V. I. Moroz compares the act of thinking with an iceberg, calling the explicit its 'above- water' part and the implicit- its 'under water' part.

The problem of the implicit acquires a special significance in studying literary texts, as the essence of imaginative literature lies in the fact, that its ideas are expressed by means of images, i.e. smth. abstract is expressed by means of smth. concrete. Consequently that means that literary texts should consist of two layers or two levels: the obvious surface layer (explicit) and the deep-lying, concealed layer (implicit). Moreover the implicit layer may have different levels which results in different degrees of grasping the meaning by different readers (addressees).

The idea of belles-lettres work must be implicit, it shouldn't be self-evident and unequivocal, it is the law of imaginative literature, its sense, the basis of its artistic significance.

The first man to pay attention to the problem of the implicit was Aristotle. At present time the implicit is researched from the position of logic, philosophy, psychology and literary criticism.

In the linguistic literature the problem of the implicit was touched upon by. R. Galperin, V. A. Kuharenko, I. Arnold and others.

Implicitness is often identified with the concepts of subtext, implication, suggested meaning.

Implicitness of the text is a concept of structural-semantic character, the implicit level has its own structural unit- an implicate.

Among the most wide-spread types of implicates in belles-lettres text we distinguish the following:

a) an implicit title. It expresses in a concentrated form the main idea or theme of a literary production and requires for its realization the macro context of the whole work. An implicit title is a framing sign, requiring obligatory conclusive consideration after reading the complete literary text. It increments the volume of its meaning at the expense of a multitude of contextual meanings. The content meaning of a title at the entrance into the text never coincides with its meaning at the exit from the text.

b) Implication of precedence(предшествование). It denotes such compositional structure of a literary text which gives the reader an impression that he is a witness of some continued story and the preceding events, facts and personages are supposed to be familiar. Implication of precedence is realized with the help of such implicates as the initial definite article opening the text, initial usage of personal and demonstrative pronouns and other synsemantic elements, producing the impression of 'beginning from the middle', increasing the dynamism of narration and deep-hidden tension.

c) An implicit detail. This term unites a multitude of implicates, which mark the external characteristics of a phenomenon, intimating its deep-lying meaning.

Kinds and degrees of Implicitness.
There 2 kinds of implicitness:

1) Deliberate, introduced by the author

 2) Undeliberate, occasional

Usually Deliberate implicitness becomes the object of the interpreters attention. They are consciously intended for the reader's consideration. Yet not all of them yield(давать результат) to unambiguous(точный) decoding, to a great extent it depends on the reader's linguistic, philological, cultural competence - his "background knowledge" as well as on the time remoteness of the literary work, the conditions of writing and other facts.

According to the degree of their significance it's necessary to distinguish 5 types of implicitness: 1). Superficial; 2). Trite; 3). Local; 4). Deep; 5). Dark.

Superficial implicates are language economy in speech, it doesn't need special decoding, the missing parts are easily restored. It embraces all kinds of elliptic utterances Are you going to the cinema? Yes, (1 am is missed but implied. It embraces all kinds of elliptical utterances, unfinished sentences, aposiopesis, and break-in-the-narration,

Trite implicates include trivial SD and EM: dead epithets, metaphors, similes, hyperbole.

Local are rather significant for the correct understanding of the text lexical repetition of the same word serves as an implicate to emphasize some details of the description.

Deep implicates require maximum attention from the reader and its decoding is significant for the understanding of the entire, literary works, its primary theme, the main idea. Such are the implication details-symbol, as symbols of loneliness , homelessness, dissatisfaction.

Dark implicates require from the reader not only the knowledge of the given work but also the acquaintance with the history of its creation, with historic situation, biography of the writer, and other production by the same author.

Symbols

A symbol is an example of what is called the transference of meaning. Writers take a concrete item - an object, a colour, a person, a place - and attribute a

deeper meaning to it. A symbol may be a detail, an object, a character or an incident. It exists first as something literal and concrete in the work, but it also has the capacity to evoke in the mind of the reader a range of invisible and abstract associations. By definition symbols are open-ended. A given symbol will evoke different responses in different readers. There is, however, an acceptable range of possible readings and any interpretation of a symbol must be confirmed by the rest of the work.

The identification and understanding of symbols demands awareness and intelligence of the reader. It involves the reader directly in the creative process, asking him to add his own intellectual and emotional responses. Through this collaboration the work is enriched and enlarged.

Cultural or shared symbols

Many symbolic associations are widely recognised and accepted: the dawn with hope, the serpent with evil, the colour white with innocence, light with knowledge, dark with ignorance. Writers often make use of these cultural or shared symbols. Readers must not, however, automatically apply conventional meanings to these symbols. Sometimes writers will enlarge or narrow the meaning of a cultural symbol. The reader must first carefully examine how the symbol is used in the text before assigning meaning.

Literary or personal symbols

Authors also use their own original symbols. Personal or literary symbols do not have pre-established associations: the meaning that is attached to them emerges from the context of the work in which they occur. A particular landscape or certain atmospheric conditions may become associated with a character's emotional state. A colour or an object may take on a secondary meaning. A recurring gesture or a character may be given symbolic meaning.

Identifying and understanding symbols

When does an object, character or action cease to be just part of the story and begin to develop symbolic associations? There is no simple answer to this question. Ultimately, the reader must develop his own awareness through receptive

and responsive reading. There are, however, some broad guidelines he can follow. The principal techniques that writers use for creating symbols are:

repetition: the reader should take note of multiple references to a particular object or the recurrence of the same gesture;

emphasis: does the author seem to pay particular attention to some element, describe it in detail or use poetic or connotative language when referring to it?

associations automatically made with shared symbols: the reader should try to understand if the author wishes him to make conventional associations with the symbol or if he has added his own personal significance.

While there is a risk that a reader may not identify symbols, there is also the danger that he may see symbolic importance where the writer did not intend it. 'Symbol hunting', i.e. attributing symbolic status to objects, characters or actions when there is little evidence in the text that they should be viewed as a symbol, should be avoided.

Words and word combinations.

Factual information, conceptual information, subtextual information, implied information,   Explicit and implicit information, implicit title, implication of precedence, implicit detail, symbols, cultural symbols, literary symbol

Questions:

Why is the informativity considered to be the main category of the text?

And what problems does informativity embrace?

What are the main levels of expressing thoughts?

What are the wide – spread types of implicates? Comment on each of them.

Why do we distinguish implicates according to the degree of significance?

Does the writer refer repeatedly to any objects or gestures in his work?

Does he make any concrete items in the story emerge and assume importance?

Does he use poetic or connotative language when describing particular objects or

gestures?

Does he use any shared or cultural symbols?

Does he attribute the conventional meaning to these symbols?

How does the use of symbols help the writer to convey the meaning of his work?

We distinguish the following kinds of information:

content—factual information (C.F.I.)

content—conceptual information (C.C.I.)

content- sub-textual information (C.S.I.)

Lecture 6

Category of Modality of the text.

Literature:

1. «Interpretation of the literary text» E.S. Aznaurova. Tash. «Ukituvchi»1990.

2. «Интерпретация текста» В.А.Кухаренко. Л-д. «Просвещение», 1979.

3. «Стилистический анализ художественного текста». Н.Ф.Пелевина. Л-д. «Просвещение». 1980.

4. Текст как объект лингвистического исследования. И.Р.Гальперин.-М.,1981.

5. "Fields of vision" D.Delaney, Longman 2003.

Plan:

1. The notion of Modality of the text.

2. Different approaches to modality

3. Realization of modality in different sub-styles of Emotive style.

4. Poetic details, its types.

5. The title of the text, its types.

Modality implies the authors attitude to his personages and described reality. It can be explicit when the author describes the events and characters himself or hidden when he entrusts role to one of the personages . Modality can be expressed directly or indirectly . In the first case the author himself shows his attitude to the personage through his evaluating epithets (Jack was a brave man and true friend) In the second case it is the reader who draws conclusions about the personage's positive or negative traits through the description of his actions by the author.

There are 3 approaches to modality. The first group of linguists consider modality as following: modality or the attitude of the speaker or writer to reality characterizes any utterance. It is a category inherent in the language in action and therefore, equally with other categories, constitutes the essense of the communicative process. This is' the opinion of the outstanding modern linguists V.V.Vinogradov, I.R.Galperin, N.Yu.Shvedova, G.A.Zolotova and others.

The second approach is that the category of modality is presented in two aspects — as an objective modal meaning and a subjective modal meaning. Besides the objective modal meaning belonging to the system of sentence forms and referring the report to reality/irreality plane, writes N.Yu.Shvedova,— every utterance possesses subjective modal meaning. The objective-modal meaning expresses the character of the relation of the reported information to reality, whereas the subjective modal meaning expresses the attitude of the speaker to the reported information. This meaning is expressed not through the structural scheme

and its forms but by additional grammatic, lexico-grammatic and intonation means, imposed on one or another form of the sentence

The third approach to modality is found in modern English grammars, which avoid giving any definition to this category, evidently looking upon it as a matter of course, and confine themselves only to stating the forms which carry modality. (J.Lyons, R.Quirk).

Out of the three enumerated approaches to the category of modality the second one is the most suitable for the theory of interpretation, because it distinguishes objective and subjective modality. The introduction of subjective modal meaning into the general category of modality represents an important stage in extending the limits of grammatic analysis of a sentence and serves as a bridge connecting a sentence with an utterance and a text. So, I.R.Galperin demarcates phrase and text subjective-evaluating modality. According to his definition, phrase modality is expressed by grammatic and lexical means; text modality, besides these means applied in a special way, is realized in personages' characters, in a peculiar distribution of predicative and relative spans of the text, in epigrammatic statements, in deductions, in foregrounding some parts of the text, etc.

Modality is especially **conspicuous** in poetry, where the author expresses his attitude to reality through the words of his lyrical hero

It is inherent in a poetic text as a whole. "From the three main genres of literature — lyrics, epos, drama — writes G. V. Stepanov, — for many centuries of its existence lyrical poetry has become the best form of expressing the author's inner state", and further on: "A personal attitude to the created image is sure to suppose an evaluation".

Things are entirely different in scientific texts. Objectivity, logic, argumentation— the typical qualities of scientific texts — usually leave no room for subjective evaluating modality. Similar absence of subjective modality is typical of business documents too, while in newspaper editorials, sketches, essays and speeches modality comes forward rather distinctly.

In compositions of emotive prose textual **modality   is realized** on   the

basis of certain regularities. Subjective evaluating attitude to the object of utterance, as a rule, doesn't reveal the essence of a phenomenon, but only colours it correspondingly, and gives a notion of the author's world outlook. Therefore textual modality more frequently finds its place in_relative_spans of the text, which don't carry the main factual information, but not in predicative spans, which are mostly imbued with facts. Yet, in the process of linear development of the text accentuation can be shifted and relative spans may gradually acquire the status of predicative ones. As a result, modality acquires a more significant role in creating conceptual information.

Grammatical and lexical means of modality serving for revealing this category inside a sentence (**phrase modality**) are used in the text in special ways. For instance, repeating one and the same pattern of a stylistic device and giving it various lexical filling, the author consciously or unconsciously characterizes some phenomenon, event or personality and indirectly reveals his own attitude to them.

The most convenient and concise way of realizing modality in a sentence is an epithet. In the text it plays a less significant part, because (in virtue of its syntactic function of an attribute) it characterizes only the object to which it refers. Yet the epithet also, becoming a frequently repeated stylistic device, begins to reveal the **textual modality**. This is particularly conspicuous in literary portraits (cf. the portrait of Babbit, created by S. Lewis, the portrait of Scrooge, created by Ch. Dickens, the portrait of Pyle by Gr. Greene). Textual modality in the novels of these and other writers becomes obvious only when the reader can get a notion about some thematic field, i.e. about a group of epithets, similes, descriptive phrases and indirect characteristics scattered over the text and united by one dominant of emotional meaning. For instance, the adjectives "innocent", "quiet", "good" used by Gr. Green in "The Quiet American" acquire an ironic meaning in the context of the novel, form a distinct thematic field expressing textual modality of condemnation and censure.

The theme of a literary work is the represented aspect of life. As literary works commonly have human characters for their subject of depiction, the

theme of a literary work may be understood to be an interaction of human certain circumstances such as some social or psychological conflicts. A writer may depict the same theme, i.e. the theme of war, from different angles, the same theme, on the other hand, may be differently developed and integrated with other themes in different works. Within a single work the basic theme may alternate with rival themes and their relationship may be very complex. They are all linked, a link between the various constructive themes is indispensable(обязательный): loses its essential characteristic, which is unity of all its element.

The theme of a literary work can be easily understood from the plot of the work (the surface layer); it allows of a schematic formulation for instance as: this is a story of race discrimination or victims and the like.

There are no 2 works that have the same poetic **idea;** there are no 2 works that have exactly the same mode of representation. The poetic idea and its mode of representation form a unity, a unity of content and form. **Plot** is a sequence of events in which the characters are involved, the theme and the idea are revealed. Events are made up of episodes in their turn, of smaller actions, details, etc.

Each and every event that represent a conflict (the gist of the plot) have a beginning, a development and an end. The plot, accordingly, consists of exposition, story, climax and denouement.

In the **exposition** the necessary preliminaries to the action are laid out, such as the time, the place and the subject of the action. Also some light may be cast on the circumstances that will influence the development of the action.

Story is that part of the plot, which represent the beginning of the collision and the collision itself.

Climax is the highest point of the action.

Denouement is the event or events that bring the action to an end. There is no uniformity as far as the above-mentioned elements of the plot and their sequence in the text are concerned.

A literary work that has all the element mentioned above is said to have a **closed plot** structure. Such short story writers as W. Irving, E. Poe, Bret Hart and

O. Henry mostly cultivated this type of writing. A work of narrative prose in which the action is represented without an obvious culmination, which does not contain all the above-mentioned elements understood in its conventional sense, is said to have an **open plot** structure. Plot structure is not a formal factor. It is as meaningful work, whether it is open or closed is conditioned entirely by the content.

Where does the story take place? What kind of world do the characters live in? The term we use to refer to the general locale and historical time in which a story occurs is the **setting**. The term is also used to refer to the particular physical location in which an episode or scene within the story takes place. The general setting of a story may be , for example, a large city like London, while the setting of the opening scene may be the kitchen of the main character.

Some settings are relatively unimportant. They serve simply as a decorative backdrop helping the reader to visualise the action and adding authenticity(подлинность) to the story. Other settings are closely linked to the meaning of the work: the author focuses on elements of setting to create atmosphere or mood or setting plays a major role in shaping the characters' identity and destiny. If the setting is sketched briefly, we can assume that it is of little importance , or that the writer wishes us to think that the action could take place anywhere and at any time . If the passages describing the setting are extensive and highly developed, or are written in connotative or poetic language , we can assume that the setting is being used for more profound or symbolic purposes. Some of the main functions of setting are:

Setting as a mirror

The setting may reflect a prevailing mood or reinforce (укреплять) the emotions felt by a character; barren (бесплотный) landscapes may mirror despair and desperation; stormy weather may provide a suitable backdrop for emotional turmoil. However the setting may also be ironic or comment on the characters' state of mind or behavior in an indirect way.

Setting as an antagonist. The setting of the story often shapes the

characters' identities and destinies-making people what they are. Someone growing up in an inner city slum is likely to have a different outlook on and approach to life than someone who has grown up in wide open rural spaces, in close contact with nature. Stories sometimes show us characters that are direct products of their environment, reflecting its moods and values. Often, however, stories depict characters who rebel against their restrictive settings and fight to break free of their stifling environment.

Setting as a way of revealing character.The manner in which a character perceives the setting may tell the reader more about the character and his or her state of mind than about the setting itself. When, for example, an urban landscape is described by a character as 'desolate' and 'ominous' the writer may be telling us more about how the character is feeling rather than accurately describing the setting. The writer is using the outer word setting to give us an insight into the character's inner world.

The setting may also reinforce and clarify the theme of a novel or short story. The physical setting in which the action takes place may symbolically represent the central ideas of the work. A solitary house in bleak, hostile surroundings may reinforce the theme of man's struggle against nature. Many modern literary works take place in what are termed 'alien settings', where even the familiar seems unfamiliar. The characters are often exiles(изгнанник), tourists or expatriates(эмигрант), and the inhospitable setting reinforces the theme of loss of roots and loss of home which is common to much modern fiction.

Setting in time.The historical period, time of year and time of day are all important features of the setting. The fact, for example, that most of a story's action takes place at night may create an atmosphere of mystery, violence or conspiracy. Authors often use the traditional associations with the seasons and the cycle of the day to create appropriate time settings for their work, for example spring-morning-youth.

Social setting

While the setting refers to the time and place in which the action occurs, the term **social setting** is used to indicate the social environment in which a story takes place. The social setting of a novel or story may be explicitly indicated by the author or it may be conveyed through the use of **social** or **class markers**, i.e. the way the characters talk, where and how they live, the clothes they wear, how they eat, and so on. Like the physical and temporal setting, the social setting may be relatively unimportant or it may play a determining role in a novel or story. In many novels characters are presented as products of their social class, and many authors have explored the themes of conformity to or rebellion against the values and mores of specific social settings.

Poetic Details are such details, which are selected by the author to represent the whole and serve as a basis for recreation of the compete picture by the reader. In the function of a PD the word is always used in its direct meaning. It is actualized and serves as a signal of imagery. It stirs up the reader's imagination, it arouses his active thinking. PD greatly contributes to the localism and terseness of style because they give a great impulse to the reader's imagination and help to avoid verbosity of style. As for S.D. for instance, metaphor, metonymy, simile, synecdoche, and etc. The are used in the transferred meaning and care should be taken not to mix them with PD.

The main function of PD is to create Implicitness, subtext of the literary work. In some definite cases PD can be a poetic symbol. For instance rain in «Farewell to Arms» by E. Hemingway is the symbol of unhappiness, loneliness; the word «hyena» in «The snow of Kilimanjaro» is the symbol of misfortune, fear. PD carries out different functions. According to their functions we distinguish the following kinds of details: 1) depicting; 2) authentic; 3) characterological; 4) the implication details.

Depicting details are frequently come across in the description of nature, person's appearance, and they help to make these descriptions more concrete, vivid, individual.

Authentic details chiefly denote the names of the country, cities, streets, avenues, numbers of houses, flats. Sometimes they are non-existent places, persons and are used to create the impression of reality,

Characterological details are of 2 kinds:

a) details describing a new trait of the personage;

b) details describing the most essential feature of the character, revealing his predominant merits or demerits.

Implication details mark a surface of the phenomenon, to create undercurrent information. Sometimes it is achieved by aposiopesis or some hints for guessing the meaning.

PD help to convey much through little a din correlation with other elements create a harmonious picture of the imaginary object or phenomenon.

The title of the text has great importance for implicitness or conceptual information. Sometimes in explicit and concrete form, sometimes in veiled and implicit form the title expresses the scheme, idea concept incarnated by the author in the text.

The title represents the nucleus of the content-conceptual information. First the title denotes a vague, abstract notion, later on it fills with concrete meaning. In the course of plot development the words chosen by the author for the title, begin to acquire some additional connotative shades of meaning, extend their semantic structure. The title can be metaphorically depicted as a wound up spiral, revealing its potentialities.

According to their form concept-content-conceptual and content-factual information reflected in them titles can be classified as: a title-symbol; a title-thesis; a title-quotation; a title-report; a title-hint; a title-narration.

Words and word combinations.

objective modality, subjective modality, phrase modality, textual

modality, the theme and idea of the text, plot structure, components of the composition of literary text, setting and its functions, poetic details: 1) depicting; 2) authentic; 3) characerological; 4) the implication details, title of the text

Question:

What is modality as a category?

What are the main approaches to the problem of modality?

What is the role of the title of the text in disclosing the author's attitude towards the events (characters) described?

How is modality expressed by the author?

What is the theme (and idea) of the literary text?

What arc the components of the composition of the literary text?

What is a closed and open plot structure?

What is the setting of the work in time and space?

Is the setting briefly sketched or is it described in detail?

Is the language used in the descriptions connotative or poetic?

What are Poetic details?

What is the difference between PD and SDs?

What is the main function of PDs?

What are the types of PDs?

What is the title of the literary work?

What are the main types of the title according to the form, cont-factual and cont -conceptual information?

Lecture 7

Segmentation of the text. Syntactical whole

Literature

1. «Interpretation of literary text» E.S.Aznaurova and others, Tashkent 1990.

2. «Analytical Reading» V.B.Sosnovskaya, Moscow Higher School 1974.

3. Стилистика современного английского языка. И.В.Арнольд, Ленинград 1981.

4. Интерпретация текста. В.А. Кухаренко, Ленинград. Просвещение 1979.

5. Текст как объект лингвистического исследования. И.Р.Гальперин.-М.,1981.

Plan

l. The problems of segmentation of the text

2. Volume- pragmatic segmentation.

3.Context- variative segmentation.

Segmentation of the text is a function of the general compositional plan of a literary work. The character of segmentation depends on the size of the

text, the content-factual information and the author's pragmatic aim. For the convenience of the readers the writer tries to divide the text into such portions as to ensure the most effective way of perceiving information. The segmentation of the text is regulated by the reader's ability to grasp the given volume of information with the least possible losses.

Segmentation of the text is based on the psycho-physiological factors connected with a man's ability to concentrate attention on one and the same object for a more or less definite period of time. Intervals in temporal continuum are as necessary for the mental activity as for the physical one. Switching over from one object of attention to another in C.F.I, unfolding is as necessary as the change of kinds of physical exercises.

There are two kinds of text segmentation: volume — pragmatic and context-variative.

The volume-pragmatic segmentation takes into consideration the size (volume) of each part and orientation at the reader's attention.

An imaginative text of maximal length, as for instance a novel is, can be segmented in the following way: a volume, a part, a chapter, a section demarcated by dots, paragraphs, syntactical wholes. The segmentation of a whole complete text into parts is caused by the author's endeavour to pass over from one line of plot development to another or from one episode to another.

The character and peculiarities of text segmentation are very significant for interpretation because they reveal the author's orientation at the perception of the text by the reader and simultaneously show how the author in accordance with his socio — political views, moral, ethic and aesthetic principles demarcates some episodes, facts and events etc. from others. Sometimes we can observe logically inconsistent movement of the narration line. That is connected with the author's endeavour to actualize separate moments in narration to make the reader dwell on them, divert his attention from the perception of consecutive facts and concentrate his attention on the chosen episode.

Thus, the segmentation of the text into chapters in this case focuses the

reader's attention on the most important spans of the text, compels him to halt and ponder over the significance of this or that element.

One of the main compositional units facilitating the reader's perception of the utterance is **a paragraph**, since it graphically reflects the logic and emotional structure of the semantic unit. While reading, a paragraph is marked out by a specially prolonged disjunctive pause. The disjunctive pause between paragraphs sums up the information of the preceding paragraph and prepares transition to the succeeding one. The pause and the structure of the paragraph perform important textual-stylistic functions: they help to place accents, create the composition of the text, reflect and make noticeable the principles of selecting language material and the degree of its completeness;

A paragraph is a syntactico-intonational unity of a higher range than a sentence. It consists of one or more sentences joined by conjunctional-adverbial connections, by pronominal or lexical repetitions, by the unity of time, by the change of the indefinite article into the definite one etc. The general feature of a paragraph in all functional styles is its logical wholeness. Typical peculiarities, of a paragraph which distinguish the style of one trend from another are the relative completeness or incompleteness, dependence .or independence of its constituting sentences.

The second kind of text segmentation is a **<u>context-variative</u>** one. This kind represents different **forms of stating** content-factual and content-conceptual information, to wit: narration, description, the author's meditations, as well as a dialogue, monologue and represented speech.

Narration conveys the main plot thread of a literary production. Most frequently the events are related in their chronological succession. The successive relation of facts makes it possible for the author to mark out the plot line more conspicuously and to convey information about the persons of the novel or story.

A characteristic trait of narration   is its dynamism.   Dynamic spans of the text abound in verbs expressing action. The action can be external, physical, denoting movement or shifting in space. Besides that the action can be internal,

taking place inside a person's mind: something changes in his knowledge and understanding of the environment, in his attitude to it, in his personal inclinations

Description serves for depicting nature, locality, interior of the house and personal appearance. Characterization of a man's qualities also belongs to description. The description of personal appearance, landscape, interior of an apartment is static in comparison with an account of external or internal action; as if in such cases the time in narration halts or slows down and no events are taking place. Description is an integral part in a majority of prosaic works. Its main function is to create imaginative space and environment in which the action takes place. In truly artistic texts descriptions are very important. They can be used for the expression of emotions as a parallel or a contrast to some or other events, as a plot metaphor. It is just descriptions that are usually selected for stylistic analysis.. As a rule they contain a great number of stylistic devices and stylistically-marked language means.

Parts of the text containing the **author's digressions** also play an important role in disclosing the conceptual information. The author's discourses usually take the form of deep philosophic generalizations, conclusions, judgments and individual epigrams. The author's reasonings very distinctly show his position, his social, political and aesthetic credo. It is just the author's reasonings that very frankly express his ideologic and aesthetic point of view, his personal evaluation of depicted things. Thus, the author's discourses are characterized by an extraordinary functional load, performing the role of principal turning points in a literary production, most ponderous in ideological and artistic respects. The enumerated forms of context-variative segmentation-narration, description, discourse — constitute the plan of the author's speech. The speech of the personages is represented in the text by the forms of dialogues, monologues and represented speech.

Dialogue of a literary work is a complex and polyfunctional formation. Being an analogue of oral speech, it, on one side, reflects the regularities intrinsic to oral intercourse and on the other side it immediately expresses individual peculiarities of a speaker and characterizes his life standing, ideologic, aesthetic and social status. The dialogic context is a portrayal of personages: it reveals their speech peculiarities, discloses their world, outlook and clearly shows their emotional, ethic and moral traits.

Interior monologue - the interior speech of the personage, which allows the author and the reader to peep into the inner world of the character, to observe his ideas and views.

Thus the personage's viewpoint can be realized in the uttered (dialogue) and inner (interior) speech. Both are introduced into the text by the author's remarks, containing indications of the personages name or name substitute and the act of speaking, thinking expressed by such verb as «to say», «to think», and their numerous synonyms.

Represented (reported) speech - peculiar blend of the view points and language spheres of both the author and the character. Represented speech serves to show either the mental reproduction of a once uttered remark or the character's thinking, i.e. uttered and unuttered represented speech. The inner speech is close to the personages interior speech in essence but differs from it in form: it is rendered in the third persons singular and may have the author's qualitative words.

All this forms of presentation as a rule interrelate; in a literary text with one or another of them standing out more prominent (descriptive - narration interrelated with some elements of dialogue or represented speech and so on).

The arrangement and disposition of all the forms of the subject matter presentation make up the composition of the literary work.

It is necessary to remark that the analysed speech forms are seldom used in their pure state. They are usually mixed up or combined with one another. There are different ways of joining them: either one form is interspersed with elements of the

other, or one form intrudes in big portions into the other, or several forms are mixed up together. Replenishing each other they blend so organically that sometimes it is difficult to disjoin them. And yet they present different kinds of information dynamic (action, movement, communication) and static (the description of an object and its environment).

The structural-semantic categories, which actually serve as "steps of cognizing" the nature of the text, its organizational units and its functioning, include the **category of text wholeness** —the category reflecting the primary properties of the text.

In modern linguistics the wholeness of the text, the close interconnection of its constituents has got the name of text coherency (from Latin "cohaerens"—sticking together, well-knit). It is also metaphorically conveyed by the molecular-physics term — cohesion, attraction of particles to each other, tendency to remain united.

The means of cohesion in the text can be classified according to different traits. Besides traditionally graphic means, performing the text-forming function, they can be divided into **logical, associative, image-forming, composition-structural, stylistic and rhythm-creating.**

The traditionally grammatic means embrace all conjunctions and conjunctional words of the type: *as, since, therefore, that's why, because, however, in this connection, both…and*, participial phrases. All these means are called traditionally grammatic means because they are already described as means of connection between separate sentences and clauses. But in the text they serve as means of connection between much larger spans — syntactical wholes, paragraphs, chapters. Such forms of cohesion also include the following means, of enumeration*: in the first place, in the second place,* graphic means-*a) b), c),* or means dismembering parts of the utterance by figures *1), 2), 3),* etc. Such adverbs as: *soon, a few days (weeks, years) later, when* etc, being temporal parameters of communication, hitch-together separate events, imparting authenticity to them. The same function is performed by the following words: *not far from, apposite, behind, under, above, next to, in the distance, close by, past, etc.*, which are spatial

parameters of communication. The enumerated means of cohesion are considered **logical**, because they fit the logic-philosophic concepts —the concepts of consistency, temporal, spatial, cause-and-effect relations. These means are easily recognized and therefore don't detain the reader's attention. It is; just in logical means of cohesion that we observe the intersection of grammatic and textual forms of connection. Connecting separate spans of the text into one aggregate whole, into a speech production, the grammatic means acquire the status of textual means, i.e.. acquire the status of cohesion.

Naturally in this process the connective means don't lose their system properties completely. That's why we can say that in logic connectives we observe simultaneous realization of two functions: grammatic and text-forming.

The basis of the next kind of cohesion — **associative** — is formed by other peculiarities of text structure such as: retrospection, connotation, subjective-evaluating modality. The verbal signals of associative cohesion are such introductory phrases as: *suddenly it occurred to him, that reminded him of... etc*. Associative cohesion is often elusive. However it sometimes determines the connection between the described phenomena, the connection which is very important for understanding the content-conceptual information of a literary work. It is necessary to point out that associations in literary works do not appear accidentally (spontaneously). They appear as a result of imaginative-creative process, in which remote notions, which are not connected by logical means of cohesion acquire quite clear connections.

The compositional-structural forms of cohesion include first of all such forms which break consistency and logical organization the communication by all kinds of digressions, insertions, temporal or spatial descriptions of phenomena, events, actions, not immediately connected with the main theme (plot) of narration. Such violations, interrupting the main line of narration, sometimes constitute the second plan of communication. The compositional-structural forms of hitching remind of the assemblage of cinema sequences into complete films, when some recollections, "second plans" burst into the consistently connected

stills.

In every case of compositional-structural cohesion we can mentally imagine words and expressions which could logically conned the disunited pieces of narration, for instance: *"digressing from the theme of the account", "passing over to the second line in the narration", 'that reminds me of...",*

"a parallel case", "simultaneously with this", "at the same time", "in the other place", "we can detect similarity of the events"... etc.

Stylistic and rhythm-creating forms of cohesion in many cases interface, as the above, mentioned forms also do by the way. Stylistic; forms of cohesion are revealed in such organization of the text, in which stylistic peculiarities successively recur in the structure of syntactical wholes and paragraphs. Structural identity always supposes a certain degree of semantic affinity. If in one paragraph of the text we find a structure, in which the events develop from cause to effect, then a similar development of the structure in the second or third paragraphs of the text (extract) will constitute a case of stylistic cohesion. The same can be said about the usage of partial parallelism, about anaphoras in two or more spans of the text. Most frequently such means of cohesion is realized by the device of parallelism, i.e. by the identity of structures in sentences, syntactical wholes and paragraphs. Such identity of structures is perceived only at the contact disposition of text spans with the given structure, although sometimes identity can be observed even at the distant realization of parallelism. In cases of distant disposition of stylistic devices cohesion is traced with the help of statistic methods.

The most ordinary case of stylistic cohesion is the usage of chiasmus, when the sequence of sentences in one syntactical whole (paragraph) is inverted with regard to the preceding or succeeding one. Sometimes this device is realized in much larger spans of utterances. Thus, if in one span the unfolding of communication goes from cause to effect, and in the next span from effect to cause, then we deal with chiasmus, i.e. a form of stylistic cohesion.

These forms of cohesion also include recurrent usage of one and the same stylistic device (simile, allusion, metaphor), if its basis is identical and the forms of

realization are different

Rhythm-creating forms of cohesion are hardest for perception. They chiefly belong to poetry. Such phenomena as meter and rhyme serve not only the purposes predetermined for them by the very form of poetic works, but act as means of cohesion.

The rhythm-creating form of cohesion is almost elusive in prosaic works, since the rhythm of prose refers to such categories about which we say "it is inexplicable, but it is felt". Yet, if in a number of successive spans we can see certain identical syntactic structures, their rhythmic organization can be recognized as a form of cohesion.

By image cohesion we mean such forms of connection, which echoing the associative ones, arouse notions of sensually perceptible objects of reality. The peculiarity of this kind of cohesion consists in the fact, that the author connects not objects or phenomena of reality, but images, through which these objects are depicted.

One of the best known forms of image cohesion is a sustained metaphor. This stylistic device can develop communication inside a syntactical whole or, integrating the entire literary production, it can join two or more parallel communications into one united whole. Furthermore, a sustained metaphor, possessing the ability of realizing itself simultaneously both within the limits of a syntactical whole and the entire literary work does not only serve as means of creating intertextual connections (linkage), but, being a stylistically marked element of the text (focus), it facilitates revelation of the text contents and its theme (topic) through a number of minute particular themes or subthemes.

By the "theme" we mean the sense nucleus of the text, the condensed and generalized contents of the text. The quotation itself from a theoretical treatise1 on this subject runs as follows: "By the theme of the whole text or a micro-text we consider the sense nucleus understood as a generalized concentrate of the entire contents of the text".

The subthemes are revealed in separate chapters, paragraphs and complex

syntactical wholes constituting a speech production. Between the theme of the entire speech production and its subthemes there exists an indirect connection. The theme of the entire speech production is by no means a mere arithmetic sum of particular subthemes. That is most distinctly seen in the genre of imaginative literature. The main idea of a literary work, as it is well known, is not stated by the writer immediately, but it is brought to the reader through a system of images, through concrete pictures of human life, coloured by his subjective attitude to it.

Nature descriptions, portraits of people, stories about separate events in the life of personages, or about their sufferings and experiences serve as separate subthemes of chapters, parts and syntactical wholes. Of course, the aggregate sum of subthemes is not equal to the ideo-thematic contents of the whole literary work, but it is only aimed at its revelation and serves as a means of its realization.

Words and word combinations.

Segmentation, volume pragmatic segmentation, context- variative segmentation, paragraph, narration, description, author's digressions, dialogue, monologue, reported speech,

 Cohesion(wholeness): logical, associative, image-forming, compositional - structural, stylistic and rhythm-creating cohesion

Questions

2. What main parameters does the character of segmentation depends on?
3. What factors is segmentation of the text based on?
4. What kinds of segmentation do you know ?
5. What is volume – pragmatic segmentation?
6. What is context- variative segmentation?
7. What forms of stating does context variative segmentation represent?
8. Why wholeness is considered to be a structural-semantic category of the lit

text?

9. What kinds of cohesion do you know?

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14.Хорижий манбалар
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1. Введение в литературоведение. Под.ред. Л.В.Чернец. Москва, 2003

2. Введение в литературоведение. Хрестоматия. Под.ред. П.А.Николаева. Москва, 1988

3. Квятковский А. Поэтический словарь. Москва, 1966.

4. Барт Р. Критика и истина. От произведения к тексту. Москва, 1994.

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6. Delaney Denis and others. Fields of vision. Volume 1. Longman, 2003

7. Sosnovskaya V.B. Analytical reading. Moscow, 1974.

8. Хазагеров Г.Г., Лобанов И.Б. Основы теории литературы. Ростов-на-Дону, из-во «Феникс», 2009.

15.Курс ишлари мавзулари (мустақил иш учун мавзулар)

===

Мустақил таълим учун ажратилган мавзулар.

Erskine Caldwell. Daughter p.114

Joyce Carol Oates. Stalking p. 123

Flannery O'Connor. Enoch and the Gorilla p. 134

John Updike. The Stare p. 144

William Faulkner. Carcassonne p. 155

Stan Barstow. Freestone at the fair p. 162

Pelham Grenville Wodehouse. By Advice of Counsel p. 171

Robert Sheckley. The store of the Worlds p. 183

All the stories are taken from the book «Интерпретация текста» В.А Кухаренко. - Москва 1988

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16. Аннотация
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“Стилистика ва матн тахлили” фанининг максади тўртинчи боскич талабаларига мўлжалланган бўлиб, у мулоқотнинг турли босқичларида тилни фаол эгаллаш, малака ва кўникмаларини такомиллаштириш, бадиий матнни мураккаб структурал бутунлик тарзида тушунишга ўргатади. Бундан ташқари, бундай тайёргарлик бўлажак мутахассисни онгли ўқишга ўргатиш усулларини яхшироқ эгаллаш имконини беради, бадиий асарга юзаки ёндошишнинг олдини олади, тафаккур ва хиссиётни нозик сезиш, умумий ғоя ва таъсирчанликни кучайтириш эстетик дид, бадиий адабиётни ўқишнинг юксак маданиятини яратиш имконини беради.

Фаннинг мақсад ва вазифаларига бадиий матнларнинг турли хилларини, ўзига хослигини, рангба-ранглигини аниклаш киради. Талабалар

бадиий матннинг ўзига хослиги, унинг категориялари(информативлик, модаллик), стилистик воситалар ва уларнинг матндаги вазифасини таҳлил қила олиш кўникмаларини шакллантирадилар.

Таълим жараёнида талабалар насрий матнлар таҳлили, уларнинг ғояси ва мавзусини фарқлаш ва изоҳлаш малакасига ҳам эга бўлиб борадилар, бу билим келажакда уларнинг курс лойиҳа ишларида, малакавий битирув ва илмий тадқиқот ишларида асос бўлиши назарда тутилади.

Фан бўйича талабалар ўзларига юклатилган вазифаларни бажаришлари, берилган илмий ва бадиий адабиётлар билан танишиб боришлари, маърузаларни қайд этиб, семинар дарсларида қўшимча маълумотлар келтиришлари керак.

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17. Муаллиф ҳақида маълумот
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Хажиева Феруза Мэлсовна – 1979 йилда туғилган. Маълумоти олий. Бухоро давлат университети Хорижий филология факультетининг бакалавр ҳамда магистратура йўналишларида таҳсил олиб, муваффақиятли якунлаган. 2005 йилдан буён Бухоро давлат университети Филология факультети Инглиз филологияси кафедрасида ўқитувчи лавозимида ишлаб келмоқда. Мутахассислиги – адабиётшунос.

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19.Фойдали маслаҳатлар
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Адабиёт яшаса миллат яшайди, деган экан мутафаккирларимиздан бири. Стилистика ва матн таҳлили фани адабиётшуносликнинг ажралмас бир қисми бўлганлиги сабабли уни ўрганиш бадиий адабиётни теран англаш ва адабий, эстетик тафаккурни шакллантиришда асосий қурол бўлиб хизмат қилади. Шундай экан, адабиёт ривожида ўзига хос ўринга эга бўлган ушбу "Стилистика ва матн таҳлили"фанини ўқиш ва ўқитишда адабиётшуносликка оид луғатлар, атамалар луғати, бадиий асарлар таҳлилини келтирувчи илмий тадқиқот ишларини ўрганиб бориш мақсадга мувофиқ бўларди. Шунинг билан бир қаторда ўрганилган маърузаларни мустаҳкамлаб боришда турли бадиий асарларни ўрганиш ва таҳлил қилиш маъруза берадиган самарани бир қатор оширган бўларди.

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19.Норматив ҳужжатлар

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Филология факультети Инглиз филологияси
кафедрасининг 1- сонли йиғилиши
БАЁННОМАСИДАН
КЎЧИРМА

Бухоро шаҳри
 2013 йил __ август

Катнашдилар:

Кафедра мудири З.И.Расулов ва
кафедра профессор-ўқитувчилари

Кун тартиби:
1. Кафедраси фанлари бўйича тузилган ишчи ўқув дастурлар ҳамда ўқув услубий мажмуаларни тасдиклаш.

Эшитилди:

Ушбу масала юзасидан кафедра мудири ф.ф.н. З.И.Расулов сўзга чиқди ва   2013-2014 ўқув йилида ўқитиладиган барча фанлар бўйича тузилган ишчи ўқув дастурларни, ўқув-услубий мажмуалар ва профессор ўқитувчиларининг шахсий иш режаларининг тузилиши тўғрисида маълумот берди ҳада тасдиқлаш тўғрисида тўхталиб ўтди.

Кафедра аъзолари барча фанлар бўйича тузилган ишчи ўқув дастурлар, ўқув услубий мажмуалар ва шахсий иш режаларининг тузилиши юзасидан ўз фикр мулоҳазаларини билдирдилар

Қарор   килинди:

1.   2013-2014 ўқув йилида кафедрада ўқитиладиган барча фанлар бўйича
тузилган ишчи ўқув дастурлари ҳамда ўқув услубий мажмуалар ва профессор ўқитувчиларининг шахсий иш режалари тасдиқлансин.

2.   Ушбу қарорни тасдиқлаш факультет Илмий кенгашидан сўралсин.

Раис :   **ф.ф.н. З.И.Расулов**

Котиба: **Н.С. Қобилова**
Бухоро давлат университети
Филология факультети Илмий кенгашининг

1-йиғилиши баённомасидан

К Ў Ч И Р М А

Бухоро шаҳри   **Қатнашдилар:**

2013 йил _ август   Кенгаш аъзолари ва факультет
                                              профессор-ўқитувчилари

КУН ТАРТИБИ:

1. Филология факультетида 2013-2014 ўқув йилида ўқитиладиган барча фанлар бўйича тузилган ишчи ўқув дастурлари ҳамда ўқув-услубий мажмуаларни муҳокама қилиш ва профессор-ўқитувчиларнинг шахсий иш режаларини тасдиқлаш

ЭШИТИЛДИ:

Ушбу масала юзасидан факультет декани А.А.Ҳайдаров сўзга чиқиб, 2013-2014 ўқув йилида ўқитиладиган барча фанлар бўйича тузилган ишчи ўқув дастурларни, ўқув-услубий мажмуаларни ва профессор-

ўқитувчиларнинг шахсий иш режаларини тасдиқлаш тўғрисида тўхталиб ўтди.

Кенгаш аъзолари ва факультет профессор –ўқитувчилари мазкур масала юзасида ўз фикр-мулоҳазаларини билдиришди.

Қ А Р О Р   Қ И Л И Н Д И :

1. 2013-2014 ўқув йилида ўқитиладиган барча фанлар бўйича тузилган ишчи ўқув дастурлари ҳамда ўқув-услубий мажмуалар ва профессор-ўқитувчиларнинг шахсий иш режалари тасдиқлансин.

Кенгаш раиси: А.А.Ҳайдаров

Котиба: Д.Йўлдошева

БухДУ Филология Факультети Инглиз филологияси кафедраси ўқитувчиси Ф.М.Хажиева томонидан бакалавр йўналиши IV курс талабаларинин "Стилистика ва матн таҳлили" фани бўйича тузилган электрон ўқув-услубий мажмуасига

Т А Қ Р И З

ЭЎУМ " Стилистика ва матн таҳлили " фанидан бакалавр йўналиши IV курс талабаларига мўлжалланган бўлиб, ушбу ЭЎУМда   маъруза матнлари, амалий машғулотлар ишланмаси, уларни қўллашнинг технологик хариталари тақвимий иш режа асосида ёритилган.

"Стилистика ва матн таҳлили" фанининг предмети, асосий тушунчалари, бадиий матннинг ўзига хослиги, стилистик воситалар, тилнинг экспрессив воситалари, бадиий асар архитектоникаси ҳақида талабаларга маълумот берилади.

Дарслар учун ўқув-визуал материаллар, мустақил таълим шакллари, рейтинг назорат турлари, талабалар билимини текшириш учун топшириқлар мавжуд. Топшириқлар турли формаларининг мазкур мажмуада ёритилиши

талабаларнинг   мустақил равишда ўрганилган материаллар асосида бадиий матнни поэтик таҳлил қилиш каби кўникмаларини ўстиришга ёрдам беради.

Мажмуанинг электрон вариантида юқорида таъкидланган барча шакллар мужассамлашган. ЭЎУМ намунавий дастур асосида тузилган, ҳамда уни амалиётда қўллаш мумкин.

Тақризчи: ф.ф.н.   З.И.Расулов

БухДУ Филология Факультети Инглиз филологияси кафедраси ўқитувчиси Ф.М.Хажиева томонидан “ Стилистика ва матн таҳлили” фани бўйича тузилган электрон ўқув- услубий мажмуага

т а қ р и з.

IV курс талабалари учун мўлжалланган ушбу электрон ўқув-услубий мажмуа “Стилистика ва матн таҳлил” фанидан бўлиб, намунавий дастур, ишчи дастур, маърузалар матни, тестлар, саволлар ва вариантлар мужассамлаштирилган.

Ф.М.Хажиева “Стилистика ва матн таҳлили”   фанидан ўқув услубий мажмуа тайёрлашда қатор олимлар томонидан нашр этилган мазкур фанга доир китоб ва ўқув қўлланмалардан фойдаланган. Кўп ҳолларда И.Р.Гальперин, В.А.Кухаренко, Қ.Мусаев   каби тилшуносларнинг илмий ишларидан фойдаланган. Мажмуадан унинг таркибий қисмлари бўлмиш намунавий дастур, ишчи дастур, маърузалар матни, фан бўйича саволлар ва тестлар тўплами, тестларнинг вариантларга бўлинган   шакллари, жорий, оралиқ ва якуний назорат топшириқлари намуналари кабилар ўрин олган.

Мазкур ўкув услубий мажмуадаги ишчи дастур "Стилистика ва матн таҳлили" фанидан намунавий дастур талаблари бўйича шакллантирилган.

Намунавий дастурда мўлжалланган барча мавзулар ишчи дастурда ўз аксини топган. Ушбу мажмуа Ўзбекистон Республикаси Олий ва Ўрта Махсус Таълим Вазирлиги томонидан 2008 йилда тасдиқланган намунавий дастур талабларига биноан тузилган бўлиб, барча маърузалар матни, саволлар, тестлар ва вариантлар инглиз тилида тайёрланган. Ушбу ўкув-услубий мажмуа барча талабларга жавоб беради ва уни IV талабаларининг маъруза ва амалий дарсларда кўллаш мумкин деб ҳисоблайман.

Тақризчи: **ф.ф.н. Ҳ.Ў.Юсупова**

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20. Баҳолаш мезонлари

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Reyting nazorat turlari va baholash me'yorlari

Joriy baho-30			Oraliq baho -40			Ya.B	Jami	Baholash me'yori			
10	10	10	20	20		30	100	0-54=2	55-70=3	71-85=4	86-100=5

ФАН БУЙИЧА ТАЛАБАЛАР БИЛИМИНИ БАҲОЛАШ МЕЗОНЛАРИ

Талабалар билими _100_ балли тизим бўйича баҳоланади. Бундан: 30 балл жорий назорат, 40 балл оралиқ назорат ва 30 балл якуний назорат натижаларига кўра тўпланади.

Балл	Бахо	Талаба билим даражаси
86-100	Аъло	1. Стилистика ва матн таҳлили фани бўйича таҳлилий фикрлар бера олиш, ўз билим савияларини мустақил бера олиш. 2. Нутқнинг равон ва хатосизлиги. 3. Илмий асарлардаги маълумотларни талкин кила олиш, талкинга ижодий ёндашиш. 4. Ёзма ишларда грамматик, лексик ва стилистик хатоларга йул куймаслик, ёки хатога йул куйилганда хам бир бетда биттадан ошмаслиги.
71-85	Яхши	1. Стилистика ва матн таҳлили ҳакида тўлиқ тушунчага эга бўлиш.

		2. Фикрнинг равон ва санокли хатолар билан ифода этилиши. 3. Илмий асарлардаги ёндашувларни иктидори етган даражада таъриф-тавсиф бера олиш. 4. Ёзма ишларда кам грамматик, лексик ва стилистик хатоларга йул куйиш.
55-70	Коникарли	1. Стилистик воситалар ҳақида тушунчага эга бўлиш. 2. Фикрни, баъзи грамматик ва стилистик хатолар билан булса-да, баён эта олиш. 3. Бадиий асарлардаги вокеа-ходисаларни баён эта олиш, улардаги образларни тавсиф кила олиш. 4. Ёзма ишларда хар бир бетда 7 тадан ортик хатога йул қўймаслик.