ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

САМАРҚАНД ДАВЛАТ ЧЕТ ТИЛЛАР ИНСТИТУТИ

ИНГЛИЗ ТИЛИ СТИЛИСТИКАСИ ВА МАТН ТАХЛИЛ

ФАНИДАН

ЎҚУВ-УСЛУБИЙ МАЖМУА

САМАРКАНД - 2016

Учебно-методический комплекс по стилистике английского языка. – Самарканд: СамГИИЯ, 2016. – 245 с.

Предлагаемый учебно-методический комплекс рассчитан на 30 часов лекционных и 46 часов семинарских занятий.

Цель УМК — помочь студентам выработать навыки стилистического анализа конкретного языкового материала, научить их обнаруживать и правильно интерпретировать языковые явления разных уровней, несущие дополнительную информацию логического, эмоционального, изобразительного и оценочного характера.

Комплекс состоит из 15 лекционных и 23 семинарских занятий. Каждая лекция содержит теоретический материал, а каждое семинарское занятие содержит задания для самоконтроля и упражнения. В качестве иллюстративного материала использована англоязычная проза XIX—XX вв. Объем и сложность фрагментов для анализа возрастают к концу каждой главы. Примерная схема анализа дана в приложении в конце пособия.

УМК содержит тексты для развернутого комплексного стилистического анализа, предусматривающего использование навыков и умений, закрепленных на материале предыдущих глав.

СОСТАВИТЕЛЬ: старший преподаватель Назарьян А. Р.

Самаркандский Государственный Институт Иностранных Языков. 2016 г.

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Рўйхатга олинди:
№ БД-51202-3.05
2014 йил 13-ноябр

Олий ва ўрта махсус таълим
вазирлигининг 2014 йил
"13" ноябр "438" - сонли
буйруғи билан тасдиқланган

СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ

ФАНИНИНГ

ЎҚУВ ДАСТУРИ

Билим соҳаси:	100 000	- Гуманитар соҳа
Таълим соҳаси:	110000	- Педагогика
	120 000	- Гуманитар фанлар
Таълим йўналиши:	5111400	- Хорижий тил ва адабиёти (инглиз тили)
	5120200	- Таржима назарияси ва амалиёти (инглиз тили)

ТОШКЕНТ – 2014

Фаннинг ўқув дастури Олий ва ўрта махсус, касб-ҳунар таълими йўналишлари бўйича Ўқув-услубий бирлашмалар фаолиятини Мувофиқлаштирувчи Кенгашининг 2014 йил 10 ноябрдаги 5-сонли баённомаси билан маъқулланган.

Фаннинг ўқув дастури Ўзбекистон давлат жаҳон тиллари университетида ишлаб чиқилди.

Тузувчилар:

Джусупов Н. М. - «Инглиз тили стилистикаси» кафедраси доценти, ф.ф.н.

Нормуродова Н.З. - «Инглиз тили стилистикаси» кафедраси мудири, ф.ф.н., доцент

Тақризчилар:

Жураева И.А. - ЎзМУ "Таржима назарияси ва қиёсий тилшунослик" кафедраси мудири, ф.ф.н. доцент

Галиева М.Р. - ЎзДЖТУ, "Лингвистика ва Инглиз адабиёти" кафедраси доценти, ф.ф.н.

Фаннинг ўқув дастури Ўзбекистон давлат жаҳон тиллари университети Илмий кенгашида кўриб чиқилган ва тавсия қилинган (2014 йил 26 июндаги 11-сонли баённома.)

КИРИШ

Стилистика ва матн таҳлили юқори курс талабаларига мўлжалланган бўлиб, мулоқотнинг турли босқичларида тилни фаол эгаллаш, малака ва кўникмаларини такомиллаштиришни ўз олдига мақсад қилиб қўяди. Стилистика ва матн таҳлили фани турли мулоқот турлари, жумладан, анъанавий, бадиий ва илмий мулоқотни ўрганиш билан бир қаторда, иш муносабатлари (бизнес, маркетинг, менежмент соҳаларида ҳам мулоқот малакаларига эга бўлишни тақозо этади.

Фаннинг мақсад ва вазифалари

Фанни ўқитишдан мақсад талабаларнинг шахсий фикрларини турли хил усуллар билан ёритишнинг муайян нутқ шароитига мос йўлларини аниқлаш ҳамда тилдаги ҳис-ҳаяжонли ҳолатларни ифодалаш учун қўлланиладиган лексик–фразеологик бирикмаларнинг маъно ва вазифаларини таҳлил қилишдир, тилдан фаол фойдаланиш малакаси мулоқотнинг ижтимоий, миллий, психологик томонларини ҳисобга олган ҳолда ривожлантириш.

Фаннинг вазифаси бўлажак мутахассисга онгли ўқишни ўргатиш усулларини яхшироқ эгаллаш имконини бериш, асарга юзаки ёндашишнинг олдини олиш, бадиий матнни мураккаб таркибий бутунлик тарзида тушунишни ўргатиш. Тафаккур ва ҳиссиётни сезиш, умумий ғоя ва таъсирчанликни кучайтириш, эстетик дид, бадиий адабиётни ўрганишни юксак маданиятини яратиш имконини бериш.

Фан бўйича талабаларнинг билим, кўникма ва малакасига қўйиладиган талаблар

Стилистика ва матн таҳлили ўқув фанини ўзлаштириш жараёнида амалга ошириладиган масалалар доирасида бакалавр:
- стилистика лингвистиканинг қисми ва нутқ маданияти назарияси сифатида, функционал услублар тизими, стилистик луғатнинг таснифи, коммуникатив нутқ, стилистик услубларнинг турлари, матн ва матн тури тушунчаларини ажрата олиш, матн таҳлилининг стилистик усуллари ҳақида тасаввурга эга бўлиши керак;
- матнни турли услублар ёрдамида фарқлаш, тил қурилишининг стилистик усуллари ва хусусиятлари, махсус адабий ва сўзлашув бирликларининг матндаги фарқи ва хусусияти, матн категорияларини билиши керак;
- коммуникация турини, ифода этиш шакли ва таҳлил этилиётган матн коммуникатив-прагматик турларини аниқлаш;
- тил тузилишининг барча босқичларида услубий белгиланган бирликларни таниши, уларнинг услубий, коммуникатив-прагматик матн вазифаларини ва миллий-маданий ўзига хослигини аниқлаш, концептуал маъноли бадиий деталлар кўрсатиш усуллари, турлари ва матн мазмунини очишдаги аҳамиятини аниқлашни, муайян ахборот турини буришни, матн асосий категорияларини қўллашнинг тил воситаларини аниқлаш, услубий таҳлил ва бадиий матн таҳлилини унинг концепти ва эстетик баҳосини очиш мақсадида ўтказиш малакаларига эга бўлиши керак. Фаннинг ўқув режадаги бошқа фанлар билан ўзаро боғлиқлиги ва услубий жиҳатдан узвийлиги Стилистика ва матн таҳлили фанини ўқитишда талабаларнинг лексикология, назарий ва қиёсий грамматика, фонетика, адабиётшуностик, тилшунослик, ўрганилаётган тил филологиясига кириш, ўрганилаётган чет тили тарихи каби фанлардан эгаллаган билимларига асосланилади. Мазкур фан бошқа назарий ва амалий фанлар билан узвий боғлиқ ҳолда ўқитилади. Мазкур фан талабаларнинг луғат бойлигини янги сўз ва атамалар билан бойитишга, жонли тил билан алоқа қилишларига, ҳозирги замон француз тилининг ўзига хос хусусиятларини ўргатишга қаратилган бўлиб, у асосий ўрганилаётган тил, шунингдек ижтимоий-иқтисодий фанлар – тарих, фалсафа, педагогика ва психология, социология каби фанлар билан узвий боғлиқ.

Фаннинг ишлаб чиқаришдаги ўрни

Стилистика ва матн таҳлили фани ишлаб чиқариш жараёни билан бевосита боғлиқ эмас. Фан бўйича эгаллаган билим, кўникма ва малакалар талабаларнинг умумий ўрта таълим мактаблари, академик лицейлар ва касб- ҳунар коллежларида фаолият кўрсатишларида, шунингдек инглиз тилини амалий қўллашларида ёрдам беради.

Фанни ўқитишда замонавий ахборот ва педагогик технологиялар

Талаба фанни ўзлаштириш учун замонавий ахборот ва педагогик технологияларини татбиқ қилиш муҳим аҳамиятга эгадир. Фанни ўзлаштиришда дарслик, ўқув ва услубий қўлланмалар, маъруза матнлари, электрон материал ва луғатлар, тарқатма материаллардан фойдаланилади. Амалий машғулотларида интерактив усуллар, ақлий хужум, мулоқот, фикр алмашиш, баҳс-мунозара, интернетдан изланиш ва тақдимот этиш, қиёсий таҳлиллар мос равишда фойдаланилади.

АСОСИЙ ҚИСМ

Фанга кириш

Стилистика курсининг долзарблиги ва вазифалари. Стилистика замонавий тилшунослик йўналишлари нигохида. Стилистиканинг бошқа фанлар билан боғлиқлиги: стилистика ва коммуникатив лингвистика, стилистика ва прагмалингвистика, стилистика ва лингвокультурология. Стилистика турлари: қиёсий стилистика, амалий стилистика, фурқционал стилистика, индивидуал услуб стилистикаси, коммуникатив стилистика. Стилистик таҳлил методлари.

Услубий лексика таркиби

Услубий лексика таркиби адабий сўзлар, нейтрал сўзлар, ва оғзаки сўзлар. адабий сўзларнинг стилистик жиҳатлари ва турлари: атама, архаизм,неологизм, чатишма, поэтик сўзлар тушунчалари ва уларнинг матндаги стилистик вазифалари. Оғзаки сўзларнинг стилистик хусусиятлари ва турлари: сленг, вульгаризм, эвфемизм, шева ва жаргон сўзларнинг тушунчалари ва уларнинг матндаги стилистик вазифалари.Тилда меъёр тушунчаси. Шахсий ёндашув ва меъёр. Умумий адабий, оғзаки ва адабий услублар хусусиятлари. Регистр тушунчаси.

Функционал услуб тушунчаси

Функционал услуб ва унинг турлари. Бадиий услуб хусусиятлари:
шеърий, драма ва наср услубларининг асосий тил хусусиятлари. Илмий услуб хусусиятлари ва вазифалари. Публицистик услуб хусусиятлари ва вазифалари. Газета услуби хусусиятлари ва вазифалари. Газета матнида жанр турлари ва хусусиятлари. Идоравий услуб вазифалари, турлари ва уларнинг лисоний хусусиятлари.

Лексик стилистик воситалар

Ифода ва стилистик восита тушунчаси. Стилистик вазифа тушунчаси ва турлари. Лексик маъно турлари. Стилистик воситаларнинг сатҳлараро турланиши: метафора, метонимия, кесатиш, эпитет, муболаға, оксиморон,антономасия, зевгма, сўз ўйини тушунчаси, лисоний аҳамияти ва вазифалари.

Лексик-синтактик стилистик воситалар

Ўхшатиш, перефраз, литота, градация, антитеза, аллюзия, ўзлаштирма гап тушунчаси, лисоний аҳамияти ва вазифалари.

Синтактик стилистик воситалар

Синтактик стилистик воситаларнинг лисоний аҳамияти ва вазифалари.Гап қурилишидаги ўзгаришларга асосланган стилистик воситалар: бир бош бўлакли гап, инверсия, параллел конструкция, хиазм, такрор, санаш, полисиндетон, асиндетон ва риторик сўроқ гап. Оғзаки нутқдаги гап таркиби ўзгаришларга асосланган стилистик воситалар: эллипсис, тугалланмаган гап, ажратилган кострукция.

Фонетик стилистик воситар
Юфония, аллитерация, ономатопия тушунчаси, лисоний аҳамияти ва вазифалари.
Матн таҳлили фанинг вазифаси.

Адабий матн тушунчаси. Матн мазмуни, образ структураси: муаллиф образи, табиат образи, асар қаҳрамони образи, бадиий детал тушунчаси ва унинг турлари. Матн бадиий композицияси. Бадиий детал турлари ва вазифалари. Матн линвистикаси асосий тушунчалари, Матн категорияси турлари: информативлик категорияси, модаллик категорияси, матн боғликлиги ва яхлитлиги категорияси, матн сегментацияси, ўрин пайт категорияси, интертекстуаллик категорияси. Бадиий асар номлари, турлари ва унинг информативлиги. Бадиий асар номининг концептуал ахборотни очиб беришдаги ўрни.
Матн тахлили методлари. Матннинг концептуал аҳамияти. Матннинг миллий – маданий хусусиятлари. Матнни стилистик, прагматик, лингвокультурологик таҳлил этиш.

Семинар машғулотларнинг тахминий рўйхати

☐Услубиёт предмети, унинг асосий йуналишлари ва бошқа назарий фанлар билан алоқаси.
☐ Функционал услуб турлари, уларнинг вазифалари ва лингвистик хусусиятлари. (бадиий, илмий, ва газета ва публицистик, расмий ҳужжатлар).
☐Инглиз тили лексикасининг услубий таркиби;
☐Лексик стилистик воситалар (метафора, метонимия, ирония, эпитет, оксиморон, иербола, антономасия, зевгма ва сўз ўйини)нинг лисоний аҳамияти ва вазифалари.
☐ лексик-синтактик стилистик воситалар (ўхшатиш, перефраза, литота, антитеза, градация)нинг лисоний аҳамияти ва вазифалари.
☐ синтактик стилистик воситалар (инверсия, такрорлаш, риторик савол ва бошқалар)нинг лисоний аҳамияти ва вазифалари.
☐фонетик стилистик воситалар (юфония, аллитерация, ономотапия)нинг лисоний аҳамияти ва вазифалари.
☐ Матн таҳлили вазифаси. Бадиий асар матн таҳлилининг объекти сифатида бадиий матннинг ўзига хосликларини кўрсатиш, бадиий детал, матн композицияси. Матн категориялари. Информативлик категориялари. Матнни идрок этиш ва унинг таҳлили.
Лаборатория ишларини ташкил этиш бўйича кўрсатмалар
Фан бўйича лаборатория ишлари намунавий ўқув режада кўзда тутилмаган.
Курс ишини ташкил этиш бўйича услубий кўрсатмалар
Фан бўйича курс иши намунавий ўқув режада режалаштирилмаган.

Мустақил таълимни ташкил этишнинг шакли ва мазмуни

Талаба мустақил ишини тайёрлашда фаннинг ўзига хос хусусиятларини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланиш тавсия этилади:
-маъруза мавзуларига оид тил материалларини йиғиш ва карточкалар тузиш;
-маъруза мавзуларига оид рефератлар ёзиш ва лингвистик адабиётларни таҳлил қилиш;
-бадиий адабиётдан олинган алоҳида матнларни услубий таҳлил қилиш намунасини ишлаб чиқиш;
-стилистиканинг асосий қисмлари бўйича матнлар тузиш;
-маъруза матнлари бўйича мақола, курс иши ва малакавий ишларни ёзиш.

Тавсия этилаётган мустақил ишларнинг мавзулари

1. Comparative study of functional styles.
2. Language features and functions of special literary words.
3. Language features and functions of colloquial words.
4. Comparative study of metaphor/metonymy.
5. Comparative study of epithet/ oxymoron/ hyperbole.
6. Lingua-cultural peculiarities of antonomasia/ simile.
7. Lingua-cultural peculiarities of periphrasis/ Litotes.
8. Comparative study of Repetition.
9. Lingua-cultural peculiarities of Rhetorical Question.
10. Lingua-cultural peculiarities of Phonetic SD.
11. Stylisic usage of synonyms.
12. Stylisic usage of idioms.
13. Stylisic usage of proverbs.
14. Stylisic usage of word-formation patterns.
15. Stylistic role of foreign words in literary texts.
- 10 -
16. Convergence of stylistic devices in literary texts
17. The language of poetry.
18. Poetic details in the literary text.
19. Role of the title in the literary text.
20. Interpretation of a story.

Дастурнинг информацион – методик таъминоти

Мазкур фанни ўқитиш жараёнида таълимнинг замонавий услублари, педагогик ва ахборот-коммуникация технологияларини қўлланилиши назарда тутилган: - стилистика ва матн таҳлили назарияси асослари бўлимига тегишли маъруза дарсларида замонавий компьютер технологиялари ёрдамида тақдимот ва электрон дидактик технологиялари;
- стилистика ва матн таҳлили амалий машғулотларида ақлий хужум, ҳамкорли педагогик технологиялари;
- стилистика ва матн таҳлили амалий машғулотларида кичик гуруҳлар мусобақалари, ҳамкорли педагогик технологияларини қўллаш назарда тутилади.

Фойдаланиладиган адабиётлар рўйхати

Асосий адабиётлар

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2. Galperin I.R. Stylistics. M.: Higher School, 1977.
3. Азнаурова Э.С., Ашурова Д.У. Interpretation of literary text. Т.: Ўқитувчи, 1990.
4. Кухаренко В.А. Seminars in style. М.: Высшая школа, 1971.

Қўшимча адабиётлар

1. Арнольд И.В. Стилистика современного английского языка. М.: Высшая школа, 2004.
2. Гальперин И.Р. Текст как объект лингвистического исследования. - М.: Наука, 1981
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7. Мусаев К. English stylistics. Т.: Адолат, 2003

Интернет сайтлари
1. Website dedicated to linguistics: **www.linguist.org**
2. Русский филологический портал**: www.philology.ru**
3. www.natlib.uz
4. www.dissercat.ru
5. www.nauka.ru
6. www.dissorg.com
7. www.uzscience.uz

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

САМАРҚАНД ДАВЛАТ ЧЕТ ТИЛЛАР ИНСТИТУТИ

ИНГЛИЗ ТИЛИ ФАКУЛЬТЕТИ

ИНГЛИЗ ТИЛИ ЛЕКСИКОЛОГИЯ ВА СТИЛИСТИКАСИ

“**Тасдиқлайман**” _____

Рўйхатга олинди: Ўқув ишлари бўйича проректор

_____   доц. Ф. Ш. Рузикулов

2016 йил “___”_____   2016 йил   “_____” _____

Стилистика ва матн таҳлили фанидан

Билим соҳаси: 100000 - Гуманитар соҳа

Таълим соҳаси: 110000 – Педагогика

Таълим йўналиши: 5111400 – хорижий тил ва адабиёт (инглиз тили)

ИШЧИ ЎҚУВ ДАСТУРИ

Курс – 3

Семестр – 5

Умумий ўқув соати –128

Маъруза – 30

Семинар машғулотлари – 46

Мустақил таълим соати – 52

Жами: 128

Самарқанд – 2016

Фаннинг ишчи ўкув дастури - Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2014йилнинг 13 ноябрдаги 430 сонли буйруғи билан тасдиқланган намунавий ўкув дастурига мувофиқ ишлаб чиқилди.

Тузувчилар:

Ст.преп. А.Р. Назарьян_____

<p style="text-align:right">(имзо)</p>

_____ _____

<p style="text-align:right">(имзо)</p>

Тақризчилар:

_____   _____

(Ф.И.Ш. лавозими, даражаси ва илмий унвони)   (имзо)

_____   _____

(Ф.И.Ш. лавозими, даражаси ва илмий унвони)   (имзо)

Фаннинг ишчи ўкув дастури Инглиз тили факультети "Инглиз тили лексикология ва стилистикаси" кафедрасининг 2016 йил «___» августдаги «1»-сон йиғилишида муҳокамадан ўтди ва факультет кенгашига муҳокама қилиш учун тавсия этилди.

Кафедра мудири: **Амриддинова Н.Ш.**

Фаннинг ишчи ўкув дастури Самарқанд давлат чет тиллар институтининг Инглиз тили

факультети Кенгашининг 2015 йил «___» августдаги 1-сон мажлисида муҳокама этилди ва

маъқулланди.

Факультет декани: **доц. А. Р. Исмаилов**

Келишилди:

Ўкув-услубий бўлим бошлиғи: **доц. М. Ҳолиқов**

<h3 style="text-align:center">Кириш</h3>

Асосий ўрганилаётган тил ихтисослик фани сифатида тили ўрганилаётган мамлакатларнинг бадиий адабиёт намуналарини ўкиш ва мазмунини англаш, даврий матбуот нашрларида баён этилган асосий воқеа-ҳодисалар тўғрисида ўкиб, 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 нуткий малакасини ошириш орқали турли хил нутк 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.

Фанни ўқитиш жараёнини ташкил этиш ва ўтказиш бўйича тавсиялар

Фанни ўқитиш жараёнида таълимнинг анъанавий ва интерфаол ўқитиш усуллардан фойдаланилади. Назарий машғулотларда ҳар бир мавзу тегишли маъруза матнларини оғзаки тушунтириш йўли билан баён этилади. Семинар машғулотлари оғзаки ва ёзма шаклда ташкил этилиши кўзда тутилади. Маъруза ва семинар машғулотларини ўқитиш жараёнида илғор педагогик технологиялардан, хусусан кўргазмали слайдларни кодоскоп орқали намойиш етиш, электрон материалларни проектор орқали тасвирга чиқариш воситаларидан фойдаланилади.

Фаннинг тегишли назарий ва семинар машғулотларида таълимнинг инновацион, интерфаол методлари, жумладан экспресс-сўровлар, ақлий ҳужум, ажурли арра, мунозара, кичик гуруҳларда ишлаш, меню, дебат каби методларини қўллаш назарда 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 ўқув 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.

Стилистика ва матн таҳлили

Стилистика курсининг долзарблиги ва вазифалари. Стилистика замонавий тилшунослик йўналишлари нигохида. Стилистиканинг бошқа фанлар билан боғлиқлиги: стилистика ва коммуникатив лингвистика, стилистика ва прагмалингвистика, стилистика ва лингвокультурология. Стилистика турлари: қиёсий стилистика, амалий стилистика, фурқционал стилистика, индивидуал услуб стилистикаси, коммуникатив стилистика. Стилистик таҳлил методлари.

Услубий лексика таркиби: адабий сўзлар, нейтрал сўзлар, адабий сўзларнинг стилистик жиҳатлари, оғзаки сўзларнинг стилистик хусусиятлари. Адабий нутқ лексикаси: атама, архаизм, неологизм, чатишма, поэтик сўзлар тушунчалари ва уларнинг матндаги стилистик вазифалари. Оғзаки нутқ лексикаси: сленг, вульгаризм, эвфемизм, шева ва жаргон сўзларнинг тушунчалари ва уларнинг матндаги стилистик вазифалари. Тилда меъёр тушунчаси. Шахсий ёндашув ва меъёр. Умумий адабий, оғзаки ва адабий услублар хусусиятлари. Регистр тушунчаси.

Функционал услуб тушунчаси. Функционал услуб ва унинг турлари. Бадиий услуб хусусиятлари: шеърий, драма ва наср услубларининг асосий тил хусусиятлари. Илмий услуб хусусиятлари ва вазифалари. Публицистик услуб хусусиятлари ва вазифалари.
Газета услуби хусусиятлари ва вазифалари. Газета матнида жанр турлари ва хусусиятлари. Расмий ҳужжатлар услуби вазифалари, турлари ва уларнинг лисоний хусусиятлари.Ифода ва стилистик восита тушунчаси. Стилистик вазифа тушунчаси ва турлари. Стилистик воситаларнинг сатҳлараро турланиши.

Лексик стилистик воситалар: метафора, метонимия, ирония, эпитет, гипербола, оксюморон, антономасия, зевгма, сўз ўйини тушунчаси, лисоний аҳамияти ва вазифалари.

Лексик-синтактик стилистик воситалар: ўхшатиш, перефраз, литота, градация, антитеза, аллюзия, ўзлаштирма гап тушунчаси, лисоний аҳамияти ва вазифалари.

Синтактик стилистик воситаларнинг лисоний аҳамияти ва вазифалари. Гап қурилишидаги ўзгаришларга асосланган стилистик воситалар: бир бош бўлакли гап, инверсия, параллел конструкция, хиазм, такрор, санаш, полисиндетон, асиндетон ва риторик сўроқ гап. Оғзаки нутқдаги гап таркиби ўзгаришларга асосланган стилистик воситалар: эллипсис, тугалланмаган гап, ажратилган кострукция.
Фонетик стилистик воситар: юфония, аллитерация, ономатопия тушунчаси, лисоний аҳамияти ва вазифалари.
Стилистик конвергенция тушунчаси ва унинг вазифалари.
Фразеологиянинг стилистик манбаалари ва услубий қўлланилиши.
Морфологиянинг стилистик ресурслари. Сўз туркумларининг стилистик имкониятлари.

Матн таҳлили фанинг вазифаси. Матннинг адабий ва лингвистик тузилиши хусусиятлари. Матн мазмуни. Образ структураси: муаллиф образи, табиат образи, асар қаҳрамони образи, бадиий детал тушунчаси ва унинг турлари. Матн шакли. Матн линвистикаси асосий тушунчалари, Матн категорияси турлари: информативлик категорияси, модаллик категорияси, матн боғлиқлиги ва яхлитлиги категорияси, матн сегментацияси, ўрин пайт категорияси, интертекстуаллик категорияси.
Бадиий асар номлари, турлари ва унинг информативлиги. Бадиий асар номининг концептуал ахборотни очиб беришдаги ўрни. Матн таҳлили методлари. Матннинг концептуал аҳамияти.

Матннинг миллий –маданий хусусиятлари. Матнни стилистик, прагматик, лингвокультурологик таҳлил этиш.

Курс лойиҳасининг мақсади талабаларнинг мустақил ишлаш қобилиятини ривожлантириш, олган назарий билимларини қўллашда амалий кўникмалар ҳосил қилишдир. Курс лойиҳасининг тахминий мавзулари:

1. Услубий воситаларнинг лингвистик моҳияти ва уларнинг нутқдаги вазифалари.
2. Инглиз ва ўзбек тилидаги услубий воситаларнинг қиёсий таҳлили.
3. Функционал услубларнинг ўзига хос хусусиятлари (бадиий, публицистик ва реклама услублари).
4. Оғзаки нутқ услуби масалалари.
5. Сўз бойлигининг баъзи бир бўлимлари, яъни неологизм-янги ясалган сўзлар, слэнг, термин (алоҳида соҳага оид) сўзларнинг услубий таҳлили.
6. Бадиий матндаги тил манбаларининг концептуал қиймати.
7. Бадиий матнни таҳлил қилиш категориялари, модаллик категорияси, яширин маънони очиш категорияси, информативлик категорияси, проспекция, рестроспекция.
8. Бадиий адабиёт ва газета матнларида сарлавҳа.
9. Сўз ясаш жараёнида сўзларнинг услубий белгиланганлиги.
10. Инглиз ва Америка ёзувчилари асарларидаги ўзига хос услубий хусусиятлар.

Ўқув соатлари микдори

Т/Р	Номлари	Жами юклама
1	Маъруза	30
2	Амалиёт	46
3	Мустақил таълим	52
	Жами:	128

Ушбу ишчи дастур билан инглиз филологияси факультети ва «Инглиз тили лексикология ва стилистика» кафедраси жамоаси таништирилган.

"Стилистика ва матн таҳлили" фанидан машгулотларнинг мавзулар ва соатлар буйича таксимоти

№	Мавзу	Инглиз йуналиши	Маъруза	Амалий маш-т	Мустакил
1	General notes on Style and Stylistics	8	2	2	4
2	Stylistic classification of the English vocabulary.	8	2	2	4
3	Functional Styles of Language	8	2	2	4
4	Special literary vocabulary	8	2	2	4
5	Special Colloquial vocabulary	8	2	2	4
6	Phonetic Expressive Means and Stylistic Devices	10	2	4	4
7	Rhythm, rhyme, alliteration, onomotopoeia	10	2	4	4
8	Graphical Stylistic Means	8	2	4	2
9	Lexical Expressive Means and Stylistic Devices	6	2	2	2
10	Epithet. Metaphor.	10	2	4	4
11	Metonymy. Oxymoron.	10	2	4	4
12	Antonomasia, irony	10	2	4	4
13	Pun, zeugma, hyperbole	10	2	4	4
14	Syntactical Expressive Means and Stylistic Devices	8	2	4	2
15	Parallel constructions, repetitions	6	2	2	2
	Жами:	128	30	46	52

Талабаларга бериладиган топшириқ турлари

Талабаларга бериладиган топшириқ турлари: Маърузани пухта ўзлаштириш, тестлар, амалий машғулотлар юзасидан саволлар мажмуаси, назорат саволлари, тақдимотлар, рефератлар тайёрлаш, талабанинг ижодий фикрлаш қобилиятини янада такомиллаштирадиган оғзаки ва ёзма ишлар, Буюк Британия ва АҚШ ҳаётининг турли сохаларига оид маълумотлар тўплаш ва уларни ўрганишдан иборат.

Фанни ўқитилишида қўлланадиган воситалар, усуллар ва технологиялар

Талаба учун таржима назарияси ва амалиёти фанига мўлжалланган дастур, ишчи режа, маърузалар матни, тарқатма материаллар, дунё харитаси, Буюк Британия харитаси, АҚШ харитаси, техник воситалар (компьютер, электрон дарсликлар, аудио ва видео ёзувлар) дан фойдаланиш.

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.

"Стилистика ва матн таҳлили"фани буйича назарий мавзулар
мазмун мохияти:

1.Стилистика тилшуносликнинг ажралмас кисми булиб, у бадиий нуткнинг ифодаланиш услублари, уларнинг таъсирчанлиги ва умуман инсон нуткини урганадиган фандир. Стилистикада сузларнинг маъносини урганиш катта ахамиятка эга. Бунда сузларнинг мавхумлик даражаси , маъно хусусиятлар, тугри ва кучма маъноларнинг интилиши , сузларнинг узаро богланиш коидаларига кура тахлил олиб борилган. Шу юнолишда фразеологик –тургун бирикма ва узгарувчи сузлар тахлили хам берилган. Кейинги давларда турли функционал услублар пайдо була бошлади , тил назарияси жадал суръатлар билан ривожланди, тилнинг лугат таркиби бойиб борди.

Пед технологиялар: Бумеранг, Нима учун ва Қандай, Нилуфар гули методи, Кластер, 3x4, Ақлий Хужум методлари.

Адабиётлар: А2;А3; К1; К2; К3; К4; К5;

2. Хозирги замон инглиз тили лугати таркибида сузларнинг адабий ва огзаки нуткка хос гурухлари мавжуд. Адабий нуткка оид сузлар китобийлик хусусиятига, огзаки нуткка хос сузлар сузлашув услуби лексикасига оид сузлардан булиб , умумийлик хусусиятига эга булади.Адабий нутк лексикаси: умумий адабий сузлар, атамалар , поэтик сузлар, архаик(эс кирган) сузлар , узлаштирма сузлар, чатишмалар ва янги сузларни камраб олади.

Пед технологиялар: Бумеранг, Вен диаграммаси, Нилуфар гули методи, Кластер, 3х4, Аклий Хужум методлари.
Адабиётлар:А2;А3; К1; К2; К3; К4; К6;

3. Огзаки нутк лексикасининг узига хос бир хусусияти уларнинг асосан маълум бир товуш узгаришлари (фонетик узгаришлар-товуш тушиши, товуш орттирилиши, товуш алашинишикабилар) билан айтилиши, кулланишидир.Бу сузларнинг бадиий асарларда шу узгарган шаклларда кулланиши асар бадиийлигини оширади, образларни тула шакллантиришга ердам беради. . Огзаки нутк лексикаси: сленг, жаргонлар, профессионализмлар, диалектизимлар, вулгаризмлар.
Пед технологиялар: Бумеранг, Вен диаграммаси, Нилуфар гули методи, Кластер, 3х4, Аклий Хужум методлари.
Адабиётлар: А1;А2; К1; К2; К3; К4; К5;

4. Таклидий товушлар бу турли сузлар ва хар хил товуш бирикмалари воситасида бирортабиий товушга таклид килиш иули билан амалга оширилган товушлардир. Фонетик стилистик воситалари ва усуллари: аллитерация, ономатопия, кофия, ритм.
Пед технологиялар: Бумеранг, Нима учун ва Қандай, Вен диаграммаси, Нилуфар гули методи, Кластер, 3х4, Аклий Хужум методлари.
Адабиётлар: А1;А2;А3; К1; К2; К3; К4; К5; К6;

5. Лексик стилистик воситалар ва усуллар хусусида гап бораркан маъно икки лексик яни лугавий ва матний маноларнинг узаро муносабатида пайдо булади. Баъзан булар орасидаги фарк жуда катта булади ва бундай маъноларнинг кулланишидан кутилмаган ходиса пайдо булади. Бу холда биз стилистик усул пайдо булганлигини сезамиз. Стилистик максадда кулланиладиган маъноларнинг орасидаги узаро муносабатни куйидаги холларга булиш мумкин: 1) сузлар уртасидаги ухшашликка асосланган муносабатга кура – истиора ; 2) тушунчалар уртасидаги якинликка, бир –бирига алокадорликка асосланган муносабатга кура – метонимия;3) сузларнинг тугри ва тескари (зид)маъносига асосланган муносат – киноя. Бу муносабатларнинг хар бирини алохида-алохида куриб чикамиз.
Пед технологиялар: Бумеранг, Вен диаграммаси, Нима учун ва Қандай, Нилуфар гули методи, Кластер, 3х4, Аклий Хужум методлари.

Адабиётлар: А1;А2;А3; К1; К2; К3; К4; К5;

6. Асосий мантикий ва кучма маъноларнинг узаро муносабатига асосланган стилистик воситалар: эпитет, зюгма, оксиморон, суз уйини.
Пед технологиялар: Бумеранг, Нима учун ва Қандай, Нилуфар гули методи, Кластер, 3х4, Аклий Хужум методлари.
Адабиётлар: А2;А3; К1; К2; К3; К4; К5; К6;

7. Асосий –мантикий ва номланган (атама)маъноларининг муносабатига асосланган стилистик воситалар: Антономасия , ухшатиш, перефраз , эвфемизимлар ва мубола га.
Пед технологиялар: Бумеранг, Нима учун ва Қандай, Нилуфар гули методи, Кластер, 3х4, Аклий Хужум методлари.
Адабиётлар: А1;А2;А3; К1; К2; К3; К4; К5;

8. Гап курилишидаги узига хос махсус кулланишларига, алохида гап шаклларини юзага келтирувчи эмоция ифодалаш учун хизмат килувчи воситаларга, синтактик стилистик воситалар дейилади. Бу воситалар ёрдамида махсус ифодалар яратилиб, улар бетараф синтактик бирликлардан тубдан фарк килади. Ушбу «махсуснинг» оддий «бетарафга» булган муносабатини биз куйида куриб чикамиз.

Пед технологиялар: Бумеранг, Нима учун ва Қандай, Нилуфар гули методи, Кластер, 3x4, Ақлий Хужум методлари.
Адабиётлар: А1;А2; К2; К3; К4; К5; К6;

9. Лексик-синтактик стилистик воситалар ва усуллар:параллел курилмалар, Хиазм, такрор, санаш, градация, антитеза, ретардация.
Пед технологиялар: Бумеранг, Нима учун ва Қандай, Нилуфар гули методи, Кластер, 3x4, Ақлий Хужум методлари.
Адабиётлар: А3; К1; К2; К3; К4; К5; К6;

10. Синтактик стилистик усул деганда мавжуд морфологик, синтактик ва стилистик коидалардан чекиниш тушунилади, аммо бу чекиниш хато деб каралмайди, балки уз шахсий мулохазасининг юзага келиши деб тушунилади. Стилистик синтактик курилишлар тилнинг умумий синтактик тури сифатида урганилиши мумкин. Норма муайян бир тил ривожининг турли тарихий даврларда, нуткдаги фонетик, морфологик, синтактик, стилистик коидаларининг кулланилишидир.
Пед технологиялар: Бумеранг, Вен диаграммаси, Нилуфар гули методи, Кластер, 3x4, Ақлий Хужум методлари.
Адабиётлар: А1;А2;А3; К1; К2; К3; К4;

"Стилистика ва матн таҳлили" фанидан маърузалар бўйича ишчи дастур ва календар тематик режа
V семестр

	Мавзу	Соат	муддат	имзо
1	General notes on Style and Stylistics	2	1-ҳафта	
2	Stylistic classification of the English vocabulary.	2	2-ҳафта	
3	Functional Styles of Language	2	3-ҳафта	
4	Special literary vocabulary	2	4-ҳафта	
5	Special Colloquial vocabulary	2	5-ҳафта	
6	Phonetic Expressive Means and Stylistic Devices	2	6-ҳафта	
7	Rhythm, rhyme, alliteration, onomotopoeia	2	7-ҳафта	
8	Graphical Stylistic Means	2	8-ҳафта	
9	Lexical Expressive Means and Stylistic Devices Devices.		9-ҳафта	
10	Epithet. Metaphor.		10-ҳафта	
11	Metonymy. Oxymoron.		11-ҳафта	
12	Antonomasia, irony		12-ҳафта	
13	Pun, zeugma, hyperbole		13-ҳафта	
14	Syntactical Expressive Means and Stylistic Devices		14-ҳафта	

14	Parallel constructions, repetitions		15-ҳафта	
	Total:	**30**		

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"Стилистика ва матн таҳлили" фани бўйича
талабалар билимига қўйиладиган талаблар

</div>

| **Балл** | **Баҳо** | **Талабаларнинг билим даражаси** |

86-100   "аъло"   "Стилистика" бўйича талаба чуқур билимга эга бўлади, эгаллаган билимларини амалда қўллай олади, назарий билимларнинг моҳиятини тушунади, мустақил мушохада юрита олади, аниқ тасаввур қила олади, аниқ ва лўнда иборалар билан мавзуни баён қила олади, жавобида мантиқий кетма-кетликка амал қилади, мустақил қарор чиқаради ва хулоса қила олади.

71-80 "яхши"   "Стилистика" бўйича талаба етарли билимларга эга бўлади, билимларни етарлича қўллай олади, билимлар моҳиятини етарлича тушунади мустақил фикр юритишга уринади, мантиқан умуман тўғри жавоб бера олади, мустақил хулоса чиқара олади.

56-70   "қониқарли"   "Стилистика" бўйича талаба маълум даражада, лекин етарли бўлмаган билимга эга бўлади, билимларни амалда қўллашга қийналади, билимлар моҳиятини етарли даражада тушунмайди, мустақил фикр юритишга қийналади, фикрларни ғализ тилда, пойма-пой баён қилади, мустақил хулоса чиқара олмайди, маълум даражада, лекин анча ноаниқ тасаввурга эга бўлади.

55 баллдан паст "қониқарсиз"   "Стилистика" бўйича талаба билими меъёрдан паст бўлади, ёки билими бўлмайди, билимларни деярли амалда қўллай олмайди, фикрларни тўғри баён қила олмайди, мустақил фикрлай олмайди, хулоса қилиш кўникмаси йўқ, тасаввур қила олмайди ёки умуман тасаввур қила олмайди.

<div align="center">

Талабалар билимини рейтинг тизими асосида
Б А Ҳ О Л А Ш   М Е З О Н И

</div>

Фан бўйича рейтинг жадваллари, назорат тури, шакли, сони ҳамда ҳар бир назоратга ажратилган максимал балл, шунингдек жорий ва якуний назоратларининг саралаш баллари ҳақидаги маълумотлар фан бўйича биринчи машғулотда талабаларга эълон қилинади.

<div align="center">

19

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Фан бўйича талабаларнинг билим савияси ва ўзлаштириш даражасининг Давлат таълим стандартларига мувофиқлигини таъминлаш учун қуйидаги назорат турлари ўтказилади:

- жорий назорат (ЖН) - талабанинг фан мавзулари бўйича билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. Жорий назорат фаннинг хусусиятидан келиб чиққан ҳолда амалий машғулотларда оғзаки сўров, тест ўтказиш, суҳбат, назорат иши, коллексвиум, уй вазифаларини текшириш ва шу каби бошқа шаклларда ўтказилиши мумкин;
- Оралиқ назорат (ОН) – ОНни ўтказиш жараёни ёзма шаклда олинади
- якуний назорат (ЯН) - семестр якунида муайян фан бўйича назарий билим ва амалий кўникмаларни талабалар томонидан ўзлаштириш даражасини баҳолаш усули. Якуний назорат асосан таянч тушунча ва ибораларга асосланган "оғзаки" шаклида ўтказилади. Олий таълим муассасаси раҳбарининг буйруғи билан ички назорат ва мониторинг бўлими раҳбарлигида тузилган комиссия иштирокида ЯН ни ўтказиш жараёни мунтазам равишда ўрганиб борилади ва уни ўтказиш тартиблари бузилган ҳолларда, ЯН натижалари бекор қилиниши мумкин. Бундай ҳолларда ЯН қайта ўтказилади. Талабанинг билим савияси, кўникма ва малакаларини назорат қилишнинг рейтинг тизими асосида талабанинг фан бўйича ўзлаштириш даражаси баллар орқали ифодаланади.Талабаларнинг семестр давомидаги ўзлаштириш кўрсаткичи 100 баллик тизимда баҳоланади.

Ушбу 100 балл баҳолаш турлари бўйича қуйидагича тақсимланади:

Я.Н.-3О балл, қолган 70 балл эса - ЖНга 40 балл, ОНга 30 балл қилиб тақсимланади.

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.

"Стилистика ва матн таҳлили" фани бўйича талабаларнинг МУСТАҚИЛ урганишини ташкилий шакли

№	Мустакил таълим мазмуни	Бажариш шакли	Вакти	Хажми соатда
1	Лингвостилистика и литературоведческая стилистика. Уровни анализа.	Презентация	1 - хафта	4
2	Literary Stratum of words	Презентация	2 - хафта	4
3	Типы лексических значений	Презентация	3 - хафта	4
4	Euphony and Graphon	Презентация	4 - хафта	2
5	Lexico-phraseological expressive means	Презентация	5 - хафта	4
6	Various cases of play of words, types how it is created, what effect it adds to the utterance	Презентация	6 - хафта	4
7	Syntactical Stylistic Devices	Устная Презентация	7 - хафта	4
8	Transferred use of structural meaning	Презентация	8 - хафта	2
9	Denotational and Connotational meanings of the word	Презентация	9 - хафта	4
10	Peculiar use of colloguial words	Презентация	10 - хафта	2
11	**Personification**. Functions and examples. **Allegory.** Types of allegory	реферат	11- хафта	4
12	Stylistic analysis of the text	Письменный анализ	11- хафта	4
13	Hills like white elephants. E. Hemingway	Письменный анализ	12- хафта	6
14	The romance of a busy broker. O' Henry	Письменный анализ	12- хафта	4
	• Total:			52

Изоҳ: Мустақил таълим топшириқларини бажарганларининг натижаси жорий, оралиқ ва якуний назоратлар баллари таркибида бўлади.)

Тавсия этилаётган мустақил ишларнинг мавзулари

1. Comparative study of functional styles.

2. Language features and functions of special literary words.

3. Language features and functions of colloquial words.
4. Comparative study of metaphor/metonymy.
5. Comparative study of epithet/ oxymoron/ hyperbole.
6. Lingua-cultural peculiarities of antonomasia/ simile.
7. Lingua-cultural peculiarities of periphrasis/ Litotes.
8. Comparative study of Repetition.
9. Lingua-cultural peculiarities of Rhetorical Question.
10. Lingua-cultural peculiarities of Phonetic SD.
11. Stylisic usage of synonyms.
12. Stylisic usage of idioms.
13. Stylisic usage of proverbs.
14. Stylisic usage of word-formation patterns.
15. Stylistic role of foreign words in literary texts.
16. Convergence of stylistic devices in literary texts
17. The language of poetry.
18. Poetic details in the literary text.
19. Role of the title in the literary text.
20. Interpretation of a story.

<p align="center">**“Стилистика ва матн таҳлили” фани бўйича талабаларнинг**
МУСТАҚИЛ
ўрганишини
рейтинг тизими асосида баҳолаш мезонлари</p>

Балл	Баҳо	Талабаларнинг билим даражаси
25-21,5	86-100	“Стилистика” бўйича талаба чуқур билимга эга бўлади, эгаллаган билимларини амалда қўллай олади, назарий билимларнинг моҳиятини тушунади, мустақил мушохада юрита олади, аниқ тасаввур қила олади, аниқ ва лўнда иборалар билан мавзуни баён қила олади, жавобида мантиқий кетма-кетликка амал қилади, мустақил қарор чиқаради ва. хулоса қила олади.
21.3-17.8	71-85	“Стилистика” бўйича талаба етарли билимларга эга бўлади, билимларни етарлича қўллай олади, билимлар моҳиятини етарлича тушунади, мустақил фикр юритишга уринади, мантиқан умуман тўғри жавоб бера олади, мустақил хулоса чиқара олади.
17.7-13.6	56-70	“Стилистика” бўйича талаба маълум даражада, лекин етарли бўлмаган билимга эга бўлади, билимларни амалда қўллашга қийналади, билимлар моҳиятини етарли даражада тушунмайди, мустақил фикр юритишга қийналади, фикрларни ғализ тилда, пойма- пой баён қилади, мустақил хулоса чиқара олмайди, маълум даражада, лекин анча ноаниқ тасаввурга эга бўлади.
13.2-... 55 баллдан паст		“Стилистика” бўйича талаба билими меъёрдан паст бўлади, ёки билими бўлмайди, билимларни деярли амалда қўллай олмайди, фикрларни тўғри баён қила олмайди, мустақил фикрлай олмайди, хулоса қилиш кўникмаси йўқ, тасаввур қила олмайди ёки умуман тасаввур қила олмайди.

Талабанинг фан бўйича бир семестрдаги рейтинги қуйидагича аниқланади.

$R= (V* O') / 100$ бу ерда:

V– семестрда фанга ажратилган умумий ўкув юкламаси (соатларда);

O'– фан бўйича ўзлаштириш даражаси (балларда).

Фан бўйича жорий ва оралиқ назоратларга ажратилган умумий балнинг 55 фоизи саралаш балл ҳисобланиб, ушбу фоиздан кам балл тўплаган талабалар якуний назоратга киритилмайди.

Семестрда фан бўйича жорий ва оралиқ назоратларга ажратилган умумий 70 балнинг 55% (39 балл) саралаш бали ҳисобланиб, ушбу фоиздан кам (0-38) балл тўплаган талабалар якуний назоратга киритилмайди.

Изоҳ: Семестрда якуний назорат учун саралаш бали йўқ. Масалан, жорий ва оралиқ назоратларда талабанинг тўплаган бали 54 бўлса, у якуний назоратда 1 балл олган тақдирда ҳам талаба фанни ўзлаштирган ҳисобланади. Жорий ва оралиқ назоратларнинг ҳар бирига алоҳида саралаш бали белгиланмаган.

Жорий ва оралиқ назорат турлари бўйича 55 ва ундан юқори бални тўплаган талаба фанни ўзлаштирган деб ҳисобланади ва ушбу фан бўйича якуний назоратга кирмаслиги мумкин яъни бу талабанинг ихтиёрида бўлади.

Талабанинг семестр давомида фан бўйича тўплаган умумий бали ҳар бир назорат туридан белгиланган қоидаларга мувофиқ тўплаган баллари йиғиндисига тенг.

- ЯН календар тематик режага мувофиқ деканат томонидан тузилган рейтинг назорат жадваллари асосида ўтказилади. ЯН семестрнинг охирги 2 ҳафтаси мобайнида ўтказилади.
- ЖН назоратларда саралаш балидан кам балл тўплаган ва узрли сабабларга кўра назоратларда қатнаша олмаган талабага қайта топшириш учун, навбатдаги шу назорат туригача, сўнгти жорий ва оралиқ назоратлар учун еса якуний назоратгача бўлган муддат берилади.
- Талабанинг семестрда ЖН бўйича тўплаган баллари ушбу назорат турлари умумий балининг 55 фоизидан кам бўлса ёки семестр якуний жорий, оралиқ ва якуний назорат турлари бўйича тўплаган баллари йиғиндиси 55 балдан кам бўлса, у академик карздор деб ҳисобланади.
- Талаба назорат натижаларидан норози бўлса, фан бўйича назорат тури натижалари еълон қилинган вақтдан бошлаб бир кун мобайнида факултет деканига ариза билан мурожаат этиши мумкин. Бундай ҳолда факултет деканининг тақдимномасига кўра ректор буйруғи билан 3 (уч) аъзодан кам бўлмаган таркибда апеллясия комиссияси ташкил этилади.
- Апелляция комиссияси талабаларнинг аризаларини кўриб чиқиб, шу куннинг ўзида хулосасини билдиради.
- Баҳолашнинг ўрнатилган талаблар асосида белгиланган муддатларда ўтказилиши ҳамда расмийлаштирилиши факултет декани, кафедра мудири, ўкув-услубий бошқарма ҳамда ички назорат ва мониторинг бўлими томонидан назорат қилинади.

Фойдаланиладиган асосий дарслик ва ўкув қўлланмалар рўйҳати

ТАЛАБАЛАР ЖОРИЙ НАЗОРАТДАН ТЎПЛАЙДИГАН БАЛЛАРНИНГ НАМУНАВИЙ МЕЗОНЛАРИ

№	Н а з о р а т к ў р с а т к и ч л а р и	ЖН баллари				
		Мак балл	ЖН 1	Мус таъл	ЖН-2	Мус таъл
1.	Дарсга қатнашганлик ва амалий машғулотлардаги фаоллиги. Амалий машғулот дафтарининг юритилиши ва ҳолати.	12	3	3	3	3

2.	Мустақил таълим топшириқларининг ўз вақтида ва сифатли бажариш, ўзлаштириш даражаси.	12	3	3	3	3
3.	Оғзаки савол-жавоблар, коллоквиум ва бошқа назорат турлари натижалари бўйича.	16	4	4	4	4
4.	Жами: ЖН баллари	40	10	10	10	10

ОРАЛИҚ НАЗОРАТДАН ТЎПЛАЙДИГАН БАЛЛАРНИНГ НАМУНАВИЙ МЕЗОНЛАРИ

№	Н а з о р а т к ў р с а т к и ч л а р и	ОН балл				
		Макс балл	100 86	85 71	70 56	55 1
1.	Талаба чуқур билимга эга бўлади, эгаллаган билимларини ёзма баён қила олади, назарий билимларнинг моҳиятини тушунади, мустақил мушоҳада юрита олади, аниқ тасаввур қила олади, аниқ ва лўнда ибоҳалар билан мавзуни ифода эта олади, жавобида мантиқий кетма-кетликка амал қилади, мустақил қарор чиқаради ва хулоса қила олади.	10	9	8	7-6	5.5
2.	Талаба етарли билимларга эга бўлади, билимларни етарлича қўллай олади, билимлар моҳиятини етарлича тушунади, мустақил фикр юритишга уринади, мантиқан умуман тўғри жавоб бера олади, мустакил хулоса чиқариб ёза олади.	10	9	8	7-6	5.5
3.	Талаба маълум даражада, лекин етарли бўлмаган билимга эга бўлади, билимларни амалда қўллашга қийналади, билимлар моҳиятини етарли даражада тушунмайди, мустақил фикр юритишга қийналади, фикрларни ғализ тилда, пойма-пой баён қилади, мустақил хулоса чиқара олмайди, маълум даражада, лекин анча ноаниқ тасаввурга эга бўлади.	10	9	8	7-6	5.5
4.	Талаба билими меъёрдан паст бўлади, ёки билими бўлмайди, билимларни деярли амалда қўллай олмайди, фикрларни тўғри баён қила олмайди, мустакил фикрлай олмайди, хулоса қилиш кўникмаси йўқ, тасаввур қила олмайди ёки умуман тасаввур қила олмайди.	30	30-26	25-22	21-17	16-1

ТАЛАБАЛАР ЯКУНИЙ НАЗОРАТДАН ТЎПЛАЙДИГАН БАЛЛАРНИНГ НАМУНАВИЙ МЕЗОНЛАРИ

№	Н а з о р а т к ў р с а т к и ч л а р и	ЯН балл				
		Макс балл	100 86	85 71	70 56	55 1
1.	Талаба чуқур билимга эга бўлади, эгаллаган билимларини оғзаки баён қила олади, назарий билимларнинг моҳиятини тушунади, мустақил мушоҳада юрита олади, аниқ тасаввур қила олади, аниқ ва лўнда ибоҳалар билан мавзуни ифода эта олади, жавобида	10	9	8	7-6	5.5

№									
	мантиқий кетма-кетликка амал қилади, мустақил қарор чиқаради ва хулоса қила олади.								
2.	Талаба етарли билимларга эга бўлади, билимларни етарлича қўллай олади, билимлар моҳиятини етарлича тушунади, мустақил фикр юритишга уринади, мантикан умуман тўғри жавоб бера олади, мустакил хулоса чиқариб оғзаки баён эта олади.	10	9	8	7-6	5.5			
3.	Талаба маълум даражада, лекин етарли бўлмаган билимга эга бўлади, билимларни амалда қўллашга қийналади, билимлар моҳиятини етарли даражада тушунмайди, мустақил фикр юритишга қийналади, фикрларни ғализ тилда, пойма-пой баён қилади, мустақил хулоса чиқара олмайди, маълум даражада, лекин анча ноаник тасаввурга эга бўлади.	10	9	8	7-6	5.5			
4.	Талаба билими меъёрдан паст бўлади, ёки билими бўлмайди, билимларни деярли амалда қўллай олмайди, фикрларни тўғри баён қила олмайди, мустакил фикрлай олмайди, хулоса қилиш кўникмаси йўқ, тасаввур қила олмайди ёки умуман тасаввур қила олмайди.	30	30-26	25-22	21-17	16-1			

НАЗОРАТ ТУРЛАРИ БЎЙИЧА БАҲОЛАШНИНГ ТЕХНОЛОГИК ЖАДВАЛИ

Назорат турлари	Ажратилган макс балл	100-86%	85- 71%	70- 56%	55 – 1%
Жорий назорат - 1	20 балл	20-18 балл	17-15 балл	14-11 балл	10-1 балл
Жорий назорат - 2	20 балл	20-18 балл	17-15 балл	14-11 балл	10-1 балл
Оралиқ назорат	30 балл	30-26 балл	25-22 балл	21-17 балл	16-1 балл
Якуний назорат	30 балл	30-26 балл	25-22 балл	21-17 балл	16-1 балл

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

1. Ильиш Б. А. История английского языка. М. ВШ, 1975
2. Гальперин И.Р. Стилистика современного английского языка. М.: Высшая школа, 2004.
3. Komissarov V.N. Koralova A.L. A Manual of translation from English into Russian M., Higher school, 1990.

Қўшимча адабиётлар

1. Азнаурова Э.С., Ашурова Д.У. Interpretation of literary text. Т.: Ўқитувчи, 1990.
2. Королькова В.А. Learn to read papers.-М.: Высшая школа, 1989.
3. Шехтман Н.А. Практикум по фразеологии современного языка. - Л., Просвещение, 1971.
4. Мусаев К. English stylistics. Т.: Адолат, 2003.
5. Бобохонова Т.А. Инглиз тили стилистикаси. Т.: Ўқитувчи, 1995.
6. Кухаренко В.А. "A book of practice in stylistics". Moscow, 1986.

Стилистика ва матн тахлили фани бўиича талабалар билимини бахолашнинг технологик харитаси

V семестр

№	Ўкув дастури бўйича мавзулар ёки боб	Соатлар					Баҳолаш тури		Саралаш балл	Максимал балл	Назорат ўтказиладиган вақт
		аъ ру	ма ли	ст ак жм ам			Тури	Шакли			

						ЖБ 1 (4 хафта)	Оғзаки	11	20	2016 й Апрел
1	1-4	8	10	12	30	ЖБ 2 (7 хафта)	Оғзаки	11	20	2016 й Май
2	5-7	6	8	12	26	ОН1 (5-хафта)	Ёзма	17	30	2016 й - Апрел
	Жами	14	18	24	56	ЯБ (8-хафта)	Ёзма	17	30	2016 й Май

ОБЩИЕ ПОЛОЖЕНИЯ КУРСА

В **задачи** курса входит рассмотрение предмета стилистики как науки, ознакомление студентов с социолингвистическими и прагматическими аспектами стилистики, а также с классификацией функциональных стилей и видами стилистических значений. Освоение данной учебной дисциплины предполагает формирование у студентов понятия языковой и стилистической нормы и развитие стилистической компетенции студентов в правильном выборе слова, использовании нейтральной, стилистически маркированной лексики и устойчивых словосочетаний, а также навыков смысловой и стилистической интерпретации художественного текста.

Центральное место в учебной дисциплине «Стилистика и интерпретация текста» занимает изучение выразительных средств и стилистических возможностей современного английского языка на всех языковых уровнях: морфологическом, синтаксическом, словообразовательном, лексическом, фразеологическом, фонографическом. Учебная дисциплина «Стилистика» предполагает анализ особенностей структуры, семантики и функционирования выразительных средств и стилистических приемов. Рассматриваются возможности использования каждого средства в различных стилях и типах речи и достигаемый при этом стилистический эффект.

Большую роль в предлагаемой для изучения дисциплине играет рассмотрение особенностей функциональных стилей, типов изложения и композиционно-речевых форм, необходимое в процессе формирования и развития навыков смысловой и стилистической интерпретации текстов разных стилей.

Изучаемые в учебной дисциплине «Стилистика» проблемы и явления рассматриваются в широком контексте современной научной проблематики – прагматики, микро- и макро-стилистики, стилистики декодирования, теории познания с привлечением новейших научных достижений и разработок отечественных и зарубежных исследователей.

В рамках данной учебной дисциплины предусматривается проведение лекций, семинаров и консультаций. Задачей лекционного курса является системное изложение основных положений стилистики, углубление и обобщение знаний, полученных студентами на занятиях по практическому курсу английского языка, общего языкознания, лексикологии, фонетики, грамматики.

Цель семинарских занятий – закрепить полученные теоретические знания и развить навыки стилистического анализа и смысловой интерпретации текста на практике.

Для развития навыков самостоятельной работы и активизации творческого потенциала студентов им предлагаются контрольные задания творческого характера для самостоятельного анализа.

По окончании изучения стилистики студенты, проявившие интерес к проблемам данной научной дисциплины, могут продолжить разработку вопросов стилистики на занятиях спецкурса по стилистике и интерпретации текста, а также в курсовых и выпускных

квалификационных работах.

Целью учебной дисциплины «Стилистика» является ознакомление студентов с принципами выбора языковых средств и их функциональных возможностей для передачи мысли и эмоции в разных ситуациях общения.

 Задачи курса включают:
1) изучение соотношения предметно-логического аспекта сообщения с функциями языка и отношением говорящего к предмету высказывания и ситуации общения;
2) рассмотрение классификации функциональных стилей и их характерных языковых особенностей;
3) формирование понятий языковой и стилистической нормы;
4) развитие стилистической компетенции студентов в правильном выборе слова;
5) изучение стилистических возможностей морфологии, синтаксиса, словообразования, фразеологии;
6) формирование и развитие навыков стилистической и смысловой интерпретации текстов разных функциональных стилей;
7) развитие навыков вдумчивого чтения и умения грамотно и выразительно говорить и писать на английском языке;
8) развитие эстетического вкуса студентов на примере изучения отрывков лучших классических и современных произведений художественной прозы, поэзии, драмы, публицистики и других стилей.

Методические рекомендации для преподавателя

Курс лекций по учебной дисциплине «Стилистика» построен на базе классических учебников стилистики английского языка для высшей школы И.В. Арнольд, И.Р. Гальперина, В.А. Кухаренко, Мусаевой, Бабаханова и других отечественных и зарубежных лингвистов и имеет практико-ориентированный подход, т.к. призван помочь студентам овладеть навыками стилистического анализа и смысловой интерпретации текста. Лекции проводятся в форме лекций-семинаров с использованием тестов. На каждом занятии студенты получают задание для самостоятельной работы над теоретическими источниками или практические задания, которые затем проверяются преподавателем и обсуждаются в аудитории.

Самостоятельная работа студентов

 В рамках данной учебной дисциплины предполагается самостоятельная подготовка студентов не только к семинарам, но и к лекциям. Лекции могут проходить в форме лекций-семинаров и включать небольшие текущие или промежуточные тесты, проверяющие уровень освоения содержания курса и дающие преподавателю возможность проконтролировать понимание отдельных тем и разделов учебной дисциплины, а при необходимости вернуться к той или иной проблеме. По окончании курса обучения студенты пишут итоговый тест, результат которого учитывается при выставлении итоговой оценки по предмету.

1. Рекомендуемая литература

Основная:

1. Арнольд, И.В. Стилистика.Современный английский язык [Текст]/ И.В. Арнольд: Учебник для вузов. – М.: Флинта: Наука, 2002.
2. Гальперин, И.Р. Стилистика английского языка [Текст]/ И.Р.Гальперин - М.: Высшая школа, 1986.
3. Кухаренко, В.А. Практикум по стилистике английского языка [Текст]/ В.А. Кухаренко - М.: Высшая школа, 1986.

Дополнительная:
1. Брандес, М.П. Стилистический анализ [Текст]/ М.П. Брандес - М.: Высшая школа, 1971.
2. Гюббенет, И.В. Основы филологической интерпретации литературно-художественного текста [Текст]/ И.В. Гюббенет - М.: Изд-во МГУ, 1991.
3. Иванова, Т.П., Брандес, М.П. Стилистическая интерпретация текста [Текст]/ Т.П. Иванова, М.П. Брандес - М.: Высшая школа, 1991.
4. Мороховский, А.Н. Стилистика английского языка [Текст]/ А.Н.Мороховский - Киев, 1991.
5. Одинцов, В.В. Стилистика текста [Текст]/ В.В. Одинцов - М.: Наука, 1980.
6. Пелевина, Н.Ф. Стилистический анализ художественного текста [Текст]/ Н.Ф. Пелевина: учеб. пособие. – Л.: Просвещение, 1980.
7. Разинкина, Н.М. Функциональная стилистика английского языка [Текст]/ Н.М. Разинкина - М.: Высшая школа, 1989.
8. Солганик, Г.Я. Стилистика текста [Текст]/ Г.Я.Солганик - М.: Наука, 1997.

Материалы, устанавливающие содержание и порядок проведения промежуточной и итоговой аттестаций

Требования к уровню освоения программы

По окончании курса обучения студенты должны:

- уметь соотносить предметно-логическое содержание высказывания с функциями языка и отношением говорящего к ситуации общения и предмету высказывания;
- уметь анализировать возможности морфологических категорий, синтаксиса, словообразования, а также выразительные средства языка на фонографическом уровне;
- знать критерии классификации, характерные особенности и цели функциональных стилей;
- понимать какие именно языковые средства помогают реализовать выразительные возможности языка в тексте и каким образом;
- знать принципы стилистической стратификации английского словаря;
- уметь выбрать нужное слово в зависимости от ситуации общения;
- уметь анализировать тексты разных жанров.

Примерные темы курсовых и выпускных квалификационных работ

1. Метафора в романе Дж. Голсуорси «Собственник».
2. Метонимия в рассказах О.Генри.
3. Типы и функции повторов в произведениях Дж.Сэлинджера.
4. Эпитет как средство портретных характеристик в рассказах С.Моэма.
5. Особенности современного публицистического стиля.
6. Соотношение типов изложения в романе Э. Хемингуэя «Фиеста».
7. Тропеические средства в сказках О.Уайлда.
8. Стилистические средства характеристики персонажей в романе Ч. Диккенса «Оливер Твист».
9. Стилистическое использование элементов разговорного стиля в романе «Над пропастью во ржи».
10. Особенности языка современных английских (американских) газет.
11. Особенности стиля эссе на примере произведений Б.Шоу.
12. Использование элементов научного стиля в произведениях Р.Бредбери.
13. Фонографические стилистические средства в сказках Р.Киплинга.
14. Образ рассказчика в произведении М.Твена «Приключения Гекльберри Финна».

Примерный перечень вопросов к экзамену
(5 семестр)

1. Предмет и основные направления исследования стилистики. Цели стилистического анализа.
2. Выразительные средства языка и стилистические приемы.
3. Лексические выразительные средства и стилистические приемы:
- Метафора
- Метонимия
- Каламбур
- Ирония
- Эпитет
- Гипербола
- Оксюморон
- Антономазия
- Образное сравнение
- Перифраз. Эвфемизм
- Стилистические использование устойчивых выражений: клише, пословицы, поговорки, цитаты, аллюзии, идиомы.
4. Синтаксические выразительные средства и стилистические приемы:
- Антитеза
- Нарастание
- Литота
- Повтор

Фанни ўқитилишида қўлланадиган воситалар, усуллар ва технологиялар

Талаба учун таржима назарияси ва амалиёти фанига мўлжалланган дастур, ишчи режа, маърузалар матни, тарқатма материаллар, дунё харитаси, Буюк Британия харитаси, АҚШ харитаси, техник воситалар (компьютер, электрон дарсликлар, аудио ва видео ёзувлар) дан фойдаланиш.

"Стилистика ва матн тахлил" фани бўйича талабаларнинг <u>МУСТАҚИЛ</u> ўрганишини рейтинг тизими асосида баҳолаш мезонлари

Балл	Баҳо	Талабаларнинг билим даражаси
25-21,5	86-100	"Стилистика" бўйича талаба чуқур билимга эга бўлади, эгаллаган билимларини амалда ллай олади, назарий билимларнинг моҳиятини тушунади, мустақил мушохада юрита олади, аниқ тасаввур қила олади, аниқ ва лўнда иборалар билан мавзуни баён қила олади, жавобида мантиқий кетма-кетликка амал қилади, мустақил қарор чиқаради ва. хулоса қила олади.
21.3-17.8	71-85	"Стилистика" бўйича талаба етарли билимларга эга бўлади, билимларни етарлича қўллай олади, билимлар моҳиятини етарлича тушунади, мустақил фикр юритишга уринади, мантиқан умуман тўғри жавоб бера олади, мустақил хулоса чиқара олади.
17.7-13.6	56-70	"Стилистика" бўйича талаба маълум даражада, лекин етарли бўлмаган билимга эга бўлади, билимларни амалда қўллашга қийналади, билимлар моҳиятини етарли даражада тушунмайди, мустақил фикр юритишга қийналади, фикрларни ғализ тилда, пойма-пой баён қилади, мустақил хулоса чиқара олмайди, маълум даражада, лекин анча ноаниқ тасаввурга эга бўлади.
13.2-... 55 баллдан паст		"Стилистика" бўйича талаба билими меъёрдан паст бўлади, ёки билими бўлмайди, билимларни деярли амалда қўллай олмайди, фикрларни тўғри баён қила олмайди, мустақил фикрлай олмайди, хулоса қилиш кўникмаси йўқ, тасаввур қила олмайди ёки умуман тасаввур қила олмайди.

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ПЛАН ЗАНЯТИЙ

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №1	Introduction. General Notes on Style and Stylistics.

Модель технология обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1. General notes on style and stylistics. 2. Expressive means and stylistic devices. 3. General notes on functional styles of language. 4. The English literary language. 5. Varieties of language.

Цель учебного занятия: дать общее понятие об учебном курсе. Ознакомление студентов с теоретическими занятиями по стилистике, в частности, дать общие понятия о типах речи; об стилистических приемах и выразительных средствах языка; о функциональных стилях языка.

Педагогические задачи:	*Результаты учебной деятельности:*
• цели и задачи учебного курса, дать понятие на основе *логического описания по проводимой теме*	• раскрывает цели и задачи учебного курса, дает общее понятие на основе *логического описания по проводимой теме*
• общая характеристика выразительных средств языка и стилистических приемов	• дает общую характеристику выразительных средств языка и стилистических приемов
• общая характеристика функциональных стилей языка	• объясняет и дает общую характеристику функциональных стилей языка
• описание типов речи	• объясняет и описывает основные типы речи их лексические и синтаксические особенности
• *лексические и синтаксические особенности устного (разговорного) типа речи*	• особенности устной речи
• *лексические и синтаксические особенности посменного типа речи*	• особенности письменной речи
• *общие факты развития литературного языка*	• поясняет виды ударений, их употребления и значимости в речи
	• комментирует характерные особенности развития литературного языка

Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповая
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «General Notes on Style and Stylistics»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	1. Подготовка содержания учебного курса 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по изучению учебного курса	
1. Введение (15 минут)	1.1. Знакомит с названием курса. Выводит на экран структурно-логический чертеж курса и названия тем, даёт короткое определение по темам (Примечание 1). 1.2. Поясняет первую тему, цели и задачи курса. 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью таблицы основные понятия экспрессивных значений языка и стилистических приемов 2.3. На слайдах приводит своеобразные особенности функциональных стилей языка 2.4. Объясняет лексические и синтаксические особенности устного и письменного типа речи 2.5. Приводит общие факты развитие литературного языка 2.6. С целю закрепления учебного материала задает следующие вопросы: - What are the main trends in style study? - What forms and types of speak do you know? - What is the functional style and what functional style do you know?	Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Конечный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: «Лингвостилистика и литературоведческая стилистика. Уровни анализа».	Задают вопросы. Записывают задание.

Структурно-логический чертеж предмета «Стилистика английского языка»

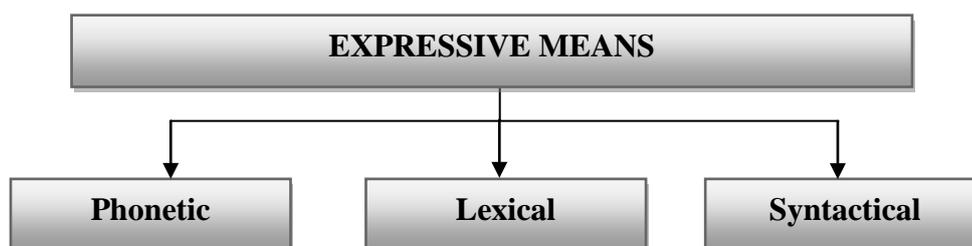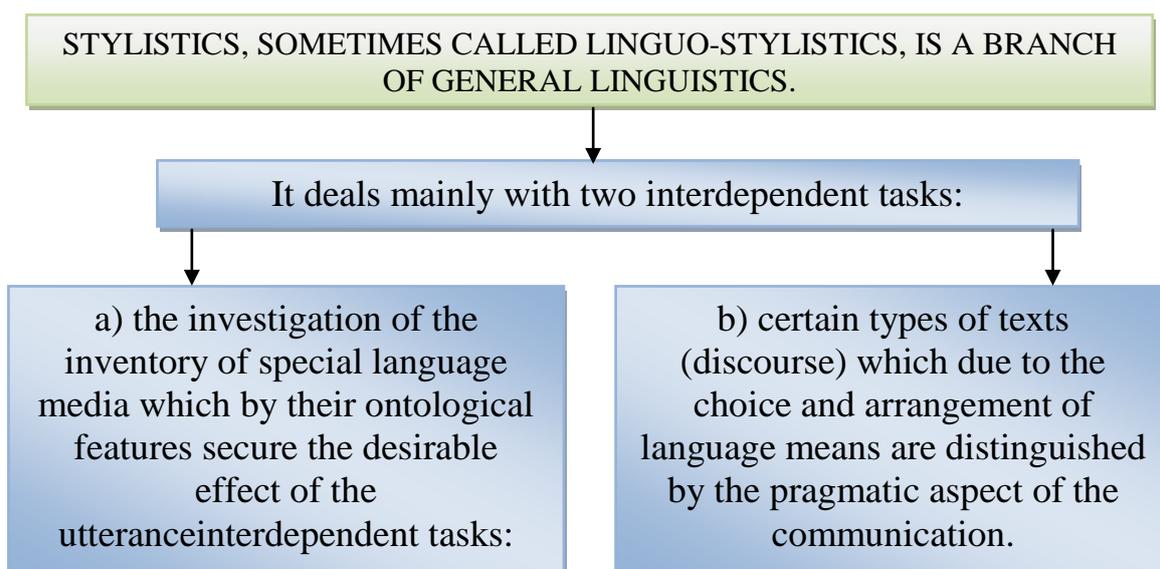| Лекционные занятия	Семинарские занятия
General Notes on Style and Stylistics	Fields of investigation. FS; SD; EMs.
General classifications of the English Vocabulary	Neutral, Common Literary and Common Colloquial Vocabulary
Special Literary Vocabulary	Terms. Poetic and Highly Literary words. Archaic words, Barbarisms and Foreignisms. Literary Coinages.
Special Colloquial Vocabulary	Slang. Jargonisms. Professionalisms. Dialectal words. Vulgarisms. Colloquial Coinages.
Phonetic Expressive Means and SDs	Sound Instrumenting. Onomatopoeia; alliteration; Rhym; Rhytm.
Lexical Expressive Means and SDs	Metaphor. Metonymy. Play on Words. Irony. Epithet. Hyperbole. Oxymoron.
Syntactical Expressive Means and SDs	Repetition. Parallel Construction. Inversion. Suspense. Litotes. Simile. Climax.

**На каждое лекционное и семинарское занятие выделяется от 5,5 до 10 баллов.
Результаты оценок по рейтингу:**

10 -8,6 баллов – «отлично»
8,5 – 7,1 баллов – «хорошо»
7,0 – 5,5 баллов – «удовлетворительно»
5,4 баллов – «неудовлетворительно»

Примечание 3

- What are the main trends in style study?
- What forms and types of speak do you know?

What is the functional style and what functional style do you know?

Примечание 4

STYLISTICS, SOMETIMES CALLED LINGUO-STYLISTICS, IS A BRANCH
OF GENERAL LINGUISTICS.

It deals mainly with two interdependent tasks:

a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utteranceinterdependent tasks:

b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

EXPRESSIVE MEANS

| Phonetic | Lexical | Syntactical |

GENERAL NOTES ON FUNCTIONAL STYLES OF LANGUAGE

The belles-lettres style

- the language style of poetry;
- the language style of emotive
- prose;
- the language style of drama.

The publicistic style

- the language style of oratory;
- the language style of essays;
- the language style of feature articles in newspapers and journals

The newspaper style

- the language style of brief news items and communiques;
- the language style of newspaper headings
- the language style of notices and advertisements

The scientific prose style

- the language style of humanitarian sciences;
- the language style of "exact" sciences;
- the language style of popular scientific prose.

The official document style

- the language style of diplomatic documents;
- the language style of business documents;
- the language style of legal documents;
- the language style of military documents.

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №2	Stylistic classification of the English vocabulary

Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	Вводно-информационное занятие
План лекции	1. General consideration 2. Neutral, common literary and common colloquial vocabulary.

Цель учебного занятия: общее понятие типах классификации словарного состава английского языка. Ознакомление студентов со словарным составом английского языка, показать функции различных пластов словарного состава английского языка.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание словарного состава современного английского языка по признакам разносторонности. • общая характеристика литературно-книжной и разговорной лексики. • Общая литературно-книжная лексика. • общие принципы функциональной литературно-книжной лексики их анализа и место в составе английского языка	• раскрывает вопрос о стилистической функции различных пластов словарного состава английского языка. • описывает общую характеристику литературно-книжной и разговорной лексики. • дает общюю характеристику литературно-книжной лексике. • дает общие принципы функциональной литературно-книжной лексике. • объясняет структуру, анализ и место слов в составе английского языка.
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Stylistic classification of the English vocabulary»

Этапы работы и время	Содержание деятельности		Студент
	Преподаватель		
Этап подготовки	5. Подготовка содержания учебного курса 6. Подготовка слайдов для лекции 7. Выработать критерии оценки знаний студентов 8. Привести список используемой литературы по проводимой лекции		
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему, цели и задачи . 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции		Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы (Причеание 3) 2.2. Объясняет с помощью таблицы основные сходные и различительные черты литературно-книжной лексики с лексикой с нейтральной стилистической окраской и разговорной 2.3. На слайдах приводит своеобразные особенности различных пластов словарного состава англ. языка 2.3. дает классификацию функциональной литературно-книжной лексике и объясняет каждый подвид 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. What can you say about the meaning of a word and its relation to the concept of an entity? 2. What types of lexical meaning do you know and what stipulates their existence and differentiation? 3. What connotational meanings do you know? Dwell on each of them, providing your own examples. 4. What is the role of the context in meaning actualization? 5. What registers of communication are reflected in the stylistic differentiation of the vocabulary? 6. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose. 2.5. Показывает на слайдах примеры по каждому подтипу		Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему:''Literary Stratum of Words ''		Задают вопросы. Записывают задание.

STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

Plan
1. General consideration
2. Neutral, common literary and common colloquial vocabulary.
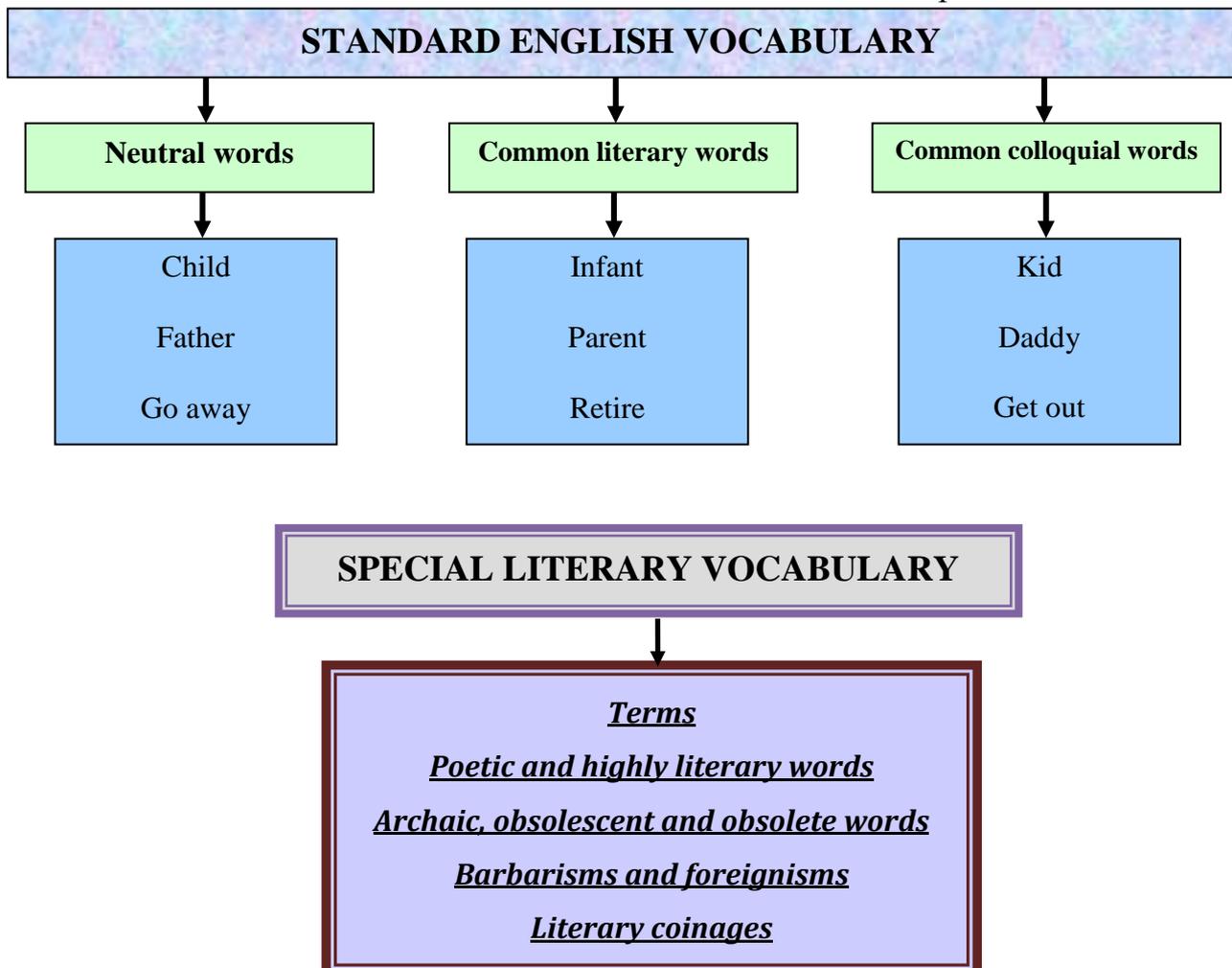3. Special Literary vocabulary

На каждое лекционное и семинарское занятие выделяется от 5,5 до 10 баллов.
Результаты оценок по рейтингу:

10 -8,6 баллов – «отлично»
8,5 – 7,1 баллов – «хорошо»
7,0 – 5,5 баллов – «удовлетворительно»
5,4 баллов – «неудовлетворительно»

STANDARD ENGLISH VOCABULARY

Neutral words	**Common literary words**	**Common colloquial words**
Child	Infant	Kid
Father	Parent	Daddy
Go away	Retire	Get out

SPECIAL LITERARY VOCABULARY

Terms
Poetic and highly literary words
Archaic, obsolescent and obsolete words
Barbarisms and foreignisms
Literary coinages

Terms are generally very easily and easily accepted and new coinages as easily replace out-date ones.

Poetic and highly literary words are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect.

THE ARCHAIC, OBSOLESCENT AND OBSOLETE WORDS

We shall distinguish 3 stage in the aging process of words:

1. When the words become rarely used, such words are called obsolescent. They are in the stage of gradually passing out of general use. ***garniture = furniture.***

2. The second group of archaic words are those that have already gone completely out of use but are still recognized by the English-speaking community. These words are called *obsolete.* ***methinks = it seems to me, nay = no.***

3. The third group, which may be called *archaic proper,* are words which are no longer recognizable in modern English, words that were in use in Old English. ***troth = faith.***

BARBARISMS AND FOREIGNISMS

Barbarisms are words which have already become facts of the English language. Foreign words though used for certain stylistic purposes, do not belong to the English vocabulary.

LITERARY COINAGES

Literary coinages (including nonce - words). There is a term in linguistics which by its very nature is ambiguous and that is the term neologisms. There are 2 types of newly coined words:

1. ***Terminological coinages,*** those which designate new born concepts.

2. ***Stylistics coinages,*** words coined because their creators seek expressive utterance.

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №3	Functional Styles of Language

Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	Вводно-информационное занятие
План лекции	1. Functional Styles of the English Languages. 2. The definition of a functional Style. 3. The main functional styles of the English language. 4. The peculiarities of emotive prose. 5. The peculiarities of other functional styles.

Цель учебного занятия: дать общее понятие об общелитературной разговорной лексике и функциональных стилях. Ознакомление студентов с нелитературной разговорной лексикой, с понятием каждого подвида и их свойства, функции и различия.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание общих признаков общелитературной разговорной лексики и фразеологии. • общая характеристика каждого вида • Большая эмоциональная окрашенность лексики обрастает дополнительными смысловыми оттенками, слова становятся многозначными. • рассмотрение каждого вида по отдельности • рассмотрение оценочно-эмоционального характера каждого вида • сопоставительный анализ литературной лексики с разговорной лексикой	• раскрывает особенности общих признаков общелитературной разговорной лексики и фразеологии. • дает сравнительную схему характеристику каждого вида • раскрывает особенность и дифференциацию каждого вида • объясняет стилистические и практические особенности каждого вида • показывает эмоциональнаю окрашенность лексики • поясняет существование определенного количества лексически выраженных понятий, различающихся по своему объему. • описывает и поясняет студентам слова и выражения значения которых трудно распознавать • всесторонне освещает особенности распределения лексических единиц и их значения
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №4	Special literary vocabulary

Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1. Terms 2. Poetic and Highly Literary Words 3. Archaic, Obsolescent and Obsolete Words 4. Barbarisms and Foreignisms 5. Literary Coinages (Including Nonce-Words)

Цель учебного занятия: дать общее понятие о специальной литературной лексике и фразеологии. Ознакомление студентов с понятием каждого подвида и их свойства, функции и различия.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание общих признаков общелитературной письменной лексики и фразеологии. • общая характеристика каждого вида • Сильная эмоциональная окрашенность литературной лексики обрастает дополнительными смысловыми оттенками, становится многозначными • рассмотрение каждого вида по отдельности • рассмотрение оценочно-эмоционального характера каждого вида • сопоставительный анализ литературной лексики с разговорной лексикой	• раскрывает особенности общих признаков общелитературной письменной лексики и фразеологии. • дает сравнительную схему характеристику каждого вида • раскрывает особенность и дифференциацию каждого вида • объясняет стилистические и практические особенности каждого вида • показывает эмоциональнаю окрашенность лексики • поясняет существование определенного количества лексически выраженных понятий, различающихся по своему объему. • описывает и поясняет студентам слова и выражения значения которых трудно распознавать • всесторонне освещает особенности распределения лексических единиц и их значения
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №5	Special Colloquial vocabulary

Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1.Slang 2.Jargonisms 3.Professionflisms 4 Dialectal Words 5.Vulgar Words and vulgarisms 6. Colloquial coinages(words and meanings)

Цель учебного занятия: дать общее понятие об общелитературной разговорной лексике и фразеологии. Ознакомление студентов с нелитературной разговорной лексикой, с понятием каждого подвида и их свойства,функции и различия.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание общих признаков общелитературной разговорной лексики и фразеологии. • общая характеристика каждого вида • Большая эмоциональная окрашенность лексики обрастает дополнительными смысловыми оттенками, становятся многозначными • рассмотрение каждого вида по отдельности • роассмотрние оценочно-эмоционального характера каждого вида • сопоставительный анализ литературной лексики с разговорной лексикой	• раскрывает особенности общих признаков общелитературной разговорной лексики и фразеологии. • дает сравнительную схему характеристику каждого вида • раскрывает особенность и дифференциацию каждого вида • объясняет стилистические и практические особенности каждого вида • показывает эмоциональнаю окрашенность лексики • поясняет существование определенного количества лексически выраженных понятий, различающихся по своему объему. • описывает и поясняет студентам слова и выражения значения которых трудно распознавать • всесторонне освещает особенности распределения лексических единиц и их значения
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме Special Colloquial vocabulary»

Этапы работы и время	Содержание деятельности		Студент
	Преподаватель		**Студент**
Этап подготовки	1. Подготовка содержания темы 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по проводимой лекции		
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции		Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью таблицы сущность общелитературной разговорной лексики и фразеологии. 2.3. На слайдах приводит понятия каждого вида и их специфику. 2.4. Объясняет сравнительную схему характеристику 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. Can you recognize general colloquial words in a literary text? Where do they mainly occur? 2.. What are the main characterictics of slang? 3.. What do you know of professional and social jargonisms? 4. What connects the stock of vulgarisms and social history? 5. What is the place and the role of dialectal words in the national language? in the literary text? 6.To provide answers to the above questions find words belonging to different stylistic groups and subgroups: 2.5. Приводит примеры на слайдах на каждый вид		Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему:''Colloquial coinages''		Задают вопросы. Записывают задание.

SPECIAL COLLOQUIAL VOCABULARY

План

1. Slang
2. Jargonisms
3. Professionalisms
4. Dialectal Words
5. Vulgar Words and vulgarisms
6. Colloquial coinages(words and meanings)

SLANG

▸ The term slang is ambiguous and obscure. The "New Oxford English Dictionary" defines slang as follows:

1. the special vocabulary used by any set of persons of low or disreputable character; language of a low and vulgar type;

2. the cant or jargon of a certain class or period;

3. language of highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or current words employed in some special sense.

<u>bread – basket = the stomach</u>

JARGONISMS

▸ In the non-literary vocabulary of the English language there is a group of words that are called *jargonisms. Jargon* is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group.

▸ In England and in the USA almost any social group of people has its own jargon.

▸ Jargonisms do not always remain on the outskirts of the literary language.

PROFESSIONALISMS

▸ Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work or at home.

tin - fish = submarine

DIALECTAL WORDS

▸ **Dialectal words are** those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

VULGAR WORDS

▸ The term vulgarism is rather misleading. Webster's "New International Dictionary" defines vulgarism as "a vulgar phrase or expression, or one used only in colloquial, or, esp. in unrefined or low, speech".

▸ There are different degrees of vulgar words. Some of them, the obscene ones, are called "four-letter" words.

▸ A lesser degree of vulgarity is presented by expletives and they sometimes appear in euphemistic spelling.

COLLOQUIAL COINAGES (WORDS AND MEANINGS)

▸ *Colloquial coinages* (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive.

▸ Not all of the colloquial nonce-words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it whatsoever.

▸ When a nonce-word comes into general use and is fixed in dictionaries, it is classified as a neologism for a very short period of time. This shows the objective reality of contemporary life.

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №6	Phonetic Expressive Means and Stylistic Devices

Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1. General notion 2. Sound symbolism 3. Purpose of phonetic stylistic devices 4. Euphony and cacophony

Цель учебного занятия: дать общее понятие о фоно-графических средствах выражения.Ознокомление студентов с основными фонетическими средствами выражения и стилистическими прмемами на основе фонетических средств.

Педагогические задачи:	*Результаты учебной деятельности:*
• Описание фонографических средств выражения • Исполнительские фонетические средства • Денотативное и коннотативное значения фонем • Характеристика и особенности, а также значение звуко-инструментального приема 'Onomatopoeai' • Характеристика и особенности, а также значение звуко-инструментального приема 'Alliteration' • характеристика и основные типы 'рифмы' • характеристика и понятия и значения 'ритм'	• раскрывает способности фонем в создание стилистических приемов • дает характеристику и источники появления фонетических средств • описывает и раскрывает особенности денотативного и коннотативного значения фонем • раскрывает особенности приема • раскрывает особенности приема • показывает общее для приемов явление рифмы • поясняет значения ритма его особенности как приема, а также при создании других стилистических приемов.
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

Технологическая карта по теме «Phonetic Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	Студент
Этап подготовки	1. Подготовка содержания темы 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы

2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы.
	2.2. Объясняет с помощью примеров особенности фонем вступать в определенные отношения для создания фонографических приемов.
	2.3. На слайдах приводит определения по каждому приему, а также иллюстрацию примеров по каждому приему.
	2.4. С целью закрепления учебного материала задаёт следующие вопросы:
	    1 What is sound-instrumenting?
	    2What cases of sound-instrumenting do you know?
	    3What is graphon?
	    4What types and functions of graphon do you know?
	    5What is achieved by the graphical changes of writing-its type, the spacing of graphemes and lines?
	    6Which phono-graphical means are predominantly used in piose and which ones in poetry?
	2.5. Приводит универсальные свойства фонографических средств выражения.
		Слушают и пишут
		
		Студенты отвечаю на вопросы.
		
		Слушают, пишут

3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: «euphony and graphon»	Задают вопросы. Записывают задание.

Example #1

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;

And every fair from fair sometime declines,

By chance, or nature's changing course, untrimmed;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st,

Nor shall death brag thou wand'rest in his shade,

When in eternal lines to Time thou grow'st.

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

("Sonnet 18" by William Shakespeare)

This love sonnet by William Shakespeare is among his most famous, and for good reason. Shakespeare uses many techniques to create a tone of love and adoration. The ways in which he creates euphony in the poem are numerous. First of all, he uses the regular meter and rhyme that are common to all of his sonnets, which is to say iambic pentameter with the rhyme scheme of ABABCDCDEFEFGG. This regularity is pleasing to the ear, because the listener knows what to expect and is gratified when Shakespearer fulfills these expectations. Also, he uses many words which are euphonious in and of themselves, such as the rhyming word "dimmed" and "untrimmed." The first line has many euphonious words, such as "shall," "compare," and "summer," perhaps why the line has become so famous on its own.

Definition of Cacophony

Cacophony is a mixture of harsh and discordant noises. As a literary device, cacophony refers to the usage of several unharmonious or dissonant sounds in a line

or passage. These unharmonious and dissonant sounds include the explosive consonants *k*, *t*, *g*, *d*, *p*, and *b*, and the hissing sounds *ch, sh*, and *s*.

The word cacophony comes from the Greek word *kakophonos*, which means "bad or evil [voice](#)." The definition of cacophony is opposite to that of [euphony](#), which refers to the usage of pleasant, harmonious sounds. Euphonious sounds include vowels and the liquid consonants *l* and *r* and nasal consonants *m* and*n*.

Common Examples of Cacophony

It is easy to imagine situations that involve cacophony in everyday life, especially if you are familiar with life in a big city. The mixture of car horns, construction noises, and people yelling is an example of cacophony. Also, if you have ever been to hear a symphony orchestra, that noise that occurs when all of the musicians are tuning their instruments at the same time.

Sometimes we might use more cacophonous sounds if we are upset, choosing shorter words with explosive consonants to display our distress. Most swear words in English have cacophonous sounds. It's also easy to find examples of cacophony in classic comic books, such as in superhero fight scenes. Comic book artist might use such cacophonous onomatopoeias as "brak," "koom," "kapow" to try to convey a sense of the discord in the scene.

ТЕМА №7	1. **Onomatopoeia**
	2. **Alliteration**
	3. **Rhyme**
	4. **Rhythm**
	Phonetic Expressive Means and Stylistic Devices

Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1. General notion 2. Sound symbolism 3. Onomatopoeia 4. Alliteration 5. Rhyme **6.** Rhythm

Цель учебного занятия: Продолжение ознакомления с фонетическими приемами и выразительными средствами.

Педагогические задачи:	*Результаты учебной деятельности:*
• Описание фонографических средств выражения • Исполнительские фонетические средства • Звукоподражательные слова • Характеристика и особенности, а также значение звуко-инструментального приема 'Onomatopoeai' • Характеристика и особенности, а также значение звуко-инструментального приема 'Alliteration' • характеристика и основные типы 'рифмы' • характеристика и понятия и значения 'ритм'	• раскрывает способности фонем в создание стилистических приемов • дает характеристику и источники появления фонетических средств • описывает и раскрывает особенности приема • раскрывает особенности приема • раскрывает особенности приема • показывает общее для приемов явление рифмы • поясняет значения ритма его особенности как приема, а также при создании других стилистических приемов.
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

THEME 7

PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan

1. **Onomatopoeia**
2. **Alliteration**
3. **Rhyme**
4. **Rhythm**

ONOMATOPOEIA

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature. It is sometimes called *"echo writing"*.

➢ By nature: sea, wind, thunder, etc.
➢ By things: machines or tools, etc.
➢ By people: sighing, laughter, patter of feet, etc.
➢ And by animals.

❖ **Direct and Indirect**

1. **Direct onomatopoeia** is contained in words that imitate natural sounds, *as ding-dong, buzz, bang, cuckoo, ping-pong* and the like.

2. **Indirect onomatopoeia** is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. "

"And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), Here the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

ALLITERATION

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, in particular consonant sounds, in close succession, particularly at the beginning of successive words:
"Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe).

RHYME

Rhyme is the repetition of identical or similar terminal sound combination of words.
● The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as in might, right; needless, heedless.

THEME 8

GRAPHICAL STYLISTIC MEANS

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	Вводно-информационное занятие
План лекции	*1.Basic notions.* 2.Graphical expressive means and stylistic devices (marks of punctuation, kinds of type). Marks of punctuation 3.Graphon
Цель учебного занятия: дать общее понятие о фоно-графических средствах выражения.Ознокомление студентов с основными фонетическими средствами выражения и стилистическими приемами на основе фонетических средств.	
Педагогические задачи: • Описание фонографических средств выражения • Исполнительские знаки пунктуации • Характеристика и особенности, а также значение звуко-инструментального приема 'GRAPHON' • характеристика и понятия и значения 'графические средства'	*Результаты учебной деятельности:* • раскрывает функции пунктуации в создании стилистических приемов • описывает и раскрывает особенности данного приема в устной речи • раскрывает особенности приема • раскрывает особенности приема • поясняет значения графических средств, их особенности как приема, а также при создании других стилистических приемов.
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие, диск СД
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

So, graphical stylistic devices include emphatic use of:
- ☐ punctuation,
- ☐ change of type,
- ☐ spelling changes (graphons);
- ☐ serve to convey in the written form the emotions
  - ☐ which in the oral speech are expressed
  - ☐ by means of intonation, stress and pauses.

Graphon may reflect:
- ☐ education,
- ☐ carelessness,
- ☐ physical defects (lisping, stammer, stutter),
- ☐ stumbling, intoxication, old age, tender age, a local accent, a foreign accent.

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GRAPHICAL STYLISTIC MEANS

- ☐ include emphatic use of
  - ◻ punctuation,
  - ◻ change of type,
  - ◻ spelling changes (graphons);
- ☐ serve to convey in the written form the emotions
  - ◻ which in the oral speech are expressed
  - ◻ by means of intonation, stress and pauses.

- ☐ Intentional violation of the graphic form / shape of a word to reflect its authentic pronunciation
- ☐ graphic fixation of phonetic peculiarities of a character's pronunciation.
  - ◻ *Zis man?*
  - ◻ *Gimme a chance!*

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №9	Lexical Expressive Means and Stylistic Devices

a. Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
	1.Interaction of primary dictionary and contextually imposed meanings 2. .Interaction of primary and derivative logical meanings 2.1 simile 2.2 periphrasis 2.3euphemisms 2.4 hyperbole

Цель учебного занятия: дать общее сведения о лексических экспрессивных значениях слова. Ознакомление студентов с определением и классификацией стилистических приемов, основанные на взаимодействии словарных и контекстуальных предметно-логических значений.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание определения и классификации приемов • разбор определения 'primary dictionary 'и 'contextually imposed'meanings' • предметно-логическое значение слова развиваясь может дать производно предметно- логическое значения • характеристика и описание значений приема 'метафора' • характеристика и описание значений приема 'simile' • характеристика и описание значений приема 'ирония • особенности выражения гиперболы	• дает полную характеристику определения взаимодействия словарных и контекстуальных предметно-логических значений • описывает различные типы лексических значений слова на взаимодействие словарных и контекстуальных значений • раскрывает вопрос о предметно-логическое значение слова • раскрывает характер проявления и описание значений приема эвфемизма • объясняет специфику выражения и описание значений приема перифраза • раскрывает характер проявления и описание значений приема гиперболы •
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Lexical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	5. Подготовка содержания темы 6. Подготовка слайдов для лекции 7. Выработать критерии оценки знаний студентов 8. Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью слайдов стилистических использование различных типов лексических значений. 2.3. На слайдах приводит классификацию приемов основанные на взаимодействии словарных и контекстуальных значении. 2.4. Показывает и объясняет все приемы основанные на взаимодействии словарных и контекстуальных значении. 2.4. С целью закрепления учебного материала задаёт следующие вопросы: What lexical meanings of a word can you name? Which of them, in most cases, is the most important one? What SDs are based on the use of the logical (denotational) meaning of a word? What is a contextual meaning? How is it used in a SD? What is the difference between the original and the hackneyed SDs? What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities? What is a metonymy? Give a detailed description of the device. What is irony, what lexical meaning is employed in its formation? What types of irony do you know? What is the length of the context needed for the realization of each of them? What are the most frequently observed mechanisms of irony formation? Can you explain the role of the repetition in creating irony? 2.5. Показывает на слайдах примеры с этими приемами 2.6. Объясняет процесс образования и основные различия	Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: 'Lexico-phraseological expressive means'	Задают вопросы. Записывают задание.

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan
1. Interaction of primary dictionary and contextually imposed meanings
2. Interaction of primary and derivative logical meanings
3. Metaphor
4. Metonymy
5. Irony

INTERACTION OF DIFFERENT TYPES OF LEXICAL MEANING

○ Words in context may acquire additional lexical meanings not fixed in dictionaries called **contextual meanings**.

○ The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. This is especially the case when we deal with transferred meanings.

Transferred meaning is practically the interrelation between two types of lexical meaning: **dictionary** and **contextual**.

INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

The relation between dictionary and contextual meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition. Thus the stylistic device based on the first principle is **metaphor**, on the second **metonymy** and on the third **irony**.

IRONY

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied.

e.g. Nice weather, isn't it? (on a rainy day).

THEME 10. <mark>EPITHET. METAPHOR.</mark>

ТЕМА № 10	Lexical Expressive Means and Stylistic Devices. Epithet. Metaphor.
b. Модель технологии обучения	

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	Вводно-информационное занятие
	1.Interaction of primary dictionary and contextually imposed meanings 2. Epithet 3. Metaphor

Цель учебного занятия: дать общее сведения о лексических экспрессивных значениях слова. Ознакомление студентов с определением и классификацией стилистических приемов, основанные на взаимодействии словарных и контекстуальных предметно-логических значений.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание определения и классификации приемов • разбор определения 'primary dictionary 'и 'contextually imposed'meanings' • предметно-логическое значение слова развиваясь может дать производно предметно- логическое значения • характеристика и описание значений приема 'метафора' • характеристика и описание значений приема 'epithet'	• дает полную характеристику определения взаимодействия словарных и контекстуальных предметно-логических значений • описывает различные типы лексических значений слова на взаимодействие словарных и контекстуальных значений • раскрывает вопрос о предметно-логическое значение слова • раскрывает характер проявления и описание значений приема эпитет

Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

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METAPHOR

- A **metaphor** is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech , as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness.

- **Metaphors** which are absolutely unexpected, are quite unpredictable, are called **genuine metaphors.**

   e. g. *Through the open window the dust danced and was golden.*
- **Metaphors** which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are **trite metaphors** or **dead metaphors.**

   e. g. a flight of fancy, floods of tears.

METONYMY

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity.
The proximity may be revealed:
    1) between the symbol and the thing it denotes;
    2) in the relations between the instrument and the action performed with this instrument;
e.g. His pen is rather sharp.
    3) in the relation between the container and the thing it contains;
    4) the concrete is put for the abstract;
 e.g. He drank one more cup.
e. g. It was a representative gathering (science, politics).
    5) a part is put for the whole;
e.g. the crown - king, a hand - worker.
    Metonymy represents the events of reality in its subjective attitude. Metonymy in many cases is trite.
e.g.:" to earn one's bread", "to keep one's mouth shut".

EPITHET

The *epithet* is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterise an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent

or prominent feature of the thing or phenomenon in question.

The epithet makes a strong impact on the reader, so much so. ihat unwittingly begins to see and evaluate things as the writer wants him to

Epithets may be classified from different standpoints: *semantic* and *structural.* Semantically, epithets may be divided into two groups: those *associated* with the noun following and those *unassociated* with it.

Associated epithets are those, which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, 'dark *forest',* 'dreary *midnight',* 'careful *attention',* 'unwearying *research',* 'indefatigable *assiduity',* 'fantastic *terrors',* etc.

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №11	Metonymy. Oxymoron.Interaction of primary and derivative logical meanings.

c. Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1. General notions on metonymy 2. Oxymoron and its functions

Цель учебного занятия: дать общее понятие стилистическим приемам, основанные на взаимодействии основных и производных предметно-логических значений; также дать общее понятие стилистическим приемам, основанные на взаимодействии предметно-логических и эмоциональных значений.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание стилистических приемов, основанных на взаимодействии свободных и несвободных предметно-логических значений; и различия между метонимией и метафорой • раскрыть сущность реализации двух значений одновременно основан на разложении фразеологических единиц (в особенности фразеологических единств и сращений) описание стилистических приемов, основанные на взаимодействии п редметно-логических и эмоциональных значений. • раскрыть, показать особенность СП-эпитет • характеристика основным видам эпитета • образование и употребление стилистического приема Оксюморон • особенности Эпитета и Оксюморона	• описывает стилистические приемы, основанные на взаимодействии свободных и несвободных предметно-логических значений; и различия между метонимией и метафорой • раскрывает суть трудности отличия и выявления зевгмы и паном • описывает разнобой в понимании сущности приемов • объясняет способы образования и употребления приемов • описание стилистических приемов, основанные на взаимодействии п редметно-логических и эмоциональных значений • раскрыть, показать особенность СП-эпитет • дать характеристику основным видам эпитета • образование и употребление стилистического приема Оксюморон • особенности Эпитета и Оксюморона
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме
"Interaction of primary and derivative logical meanings"

Этапы работы и время	Содержание деятельности	
	Преподаватель	Студент
Этап подготовки	1. Подготовка содержания темы 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему лекции 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью слайдов на примерах основные различия между Зевгмой и Паном 2.3. На слайдах приводит категорию и разновидность Эпитетов 2.4. Объясняет различительные и сходные черты Эпитетов а также на слайдах объясняет сущность Оксюморона 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. What is included into a group of SDs known as "play on words"? 2. Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation? 3.Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence. 4.What meanings of a word participate in the violation of a phraseological unit? 5.What is the basic effect achieved by the play on words 6. What lexical meaning is instrumental in the formation of epithets? 7. What semantic types of epithets do you know? 8. What structural types of epithets do you know? 9. What parts of speech are predominantly used as epithets and why? 10. What is an oxymoron and what meanings are foregrounded in its formation?	Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему" **Various cases of play on words, types how it is created, what effect it adds to the utterance"**	Задают вопросы. Записывают задание.

INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

Plan
1. The problem of polysemy
2. Zeugma
3. The pun
4. The Epithet
5. Oxymoron

Polysemy is a generic term the use of which must be confined to lexicology as an aspect of the science of language. In actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that does not seek to produce any particular stylistic effect generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language in action.

"Then hate me if thou wilt, if ever now." (Shakespeare)

The verb "hate" here materializes several meanings. This becomes apparent when one reads sonnet 90 to the end and compares the meaning of this word with other verbs used synonymously. The principal meanings of this word are: "dislike", "stop loving", "become indifferent to", "feel aversion for", etc.

There are special SDs which make a word materialize distinct dictionary meanings. They are zeugma and the pun.

ZEUGMA is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash.

e. g. Dora, plunging at once into privileged intimacy and into the middle of the room.

The **PUN** is another S.D. based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). The pun is more independent. Like any S.D. it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose.

e.g.- Did you miss my lecture ?
- Not at all.

Pun seems to be more varied and resembles zeugma in its humorous effect only.

Interjections and Exclamatory Words Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. In traditional grammars the interjection is regarded as a part of speech. But there is another view which regards the interjection as a sentence. However a close investigation proves that interjection is a word with strong emotive meaning.

e. g. Oh, where are you going to, all you Big Steamers?

The interjection oh, by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Interjections such as: Heavens! Good gracious! God knows! Bless me! are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections - such as terrible! awfully! great! wonderful! splendid! These adjectives acquire strong emotional colouring and are equal in force to interjections.

The epithet is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.

Classification of Epithets

From the point of view of their compositional structure epithets may be divided into:

1) simple (adjectives, nouns, participles): e.g. He looked at them in animal panic.

2) compound: e.g. apple - faced man;

3) sentence and phrase epithets: e.g. It is his do - it - yourself attitude.

4) reversed epithets - composed of 2 nouns linked by an ofphrase: e.g. "a shadow of a smile";

Semantically according to I. Galperin.

1) associated with the noun following it, pointing to a feature which is essential to the objects they describe: dark forest; careful attention.

2) unassociated with the noun, epithets that add a feature which is unexpected and which strikes the reader: smiling sun, voiceless sounds.

Oxymoron is a combination of two words in which the meaning is opposite in sense.

e. g. speaking silence, cold fire, living death.

Close to oxymoron is paradox - a statement that is absurd on the surface. e.g. War is peace. The worse - the better.

Trite oxymoron. e.g. Awfully beautiful.

If the primary meaning of qualifying word changes the stylistic effect of oxymoron is lost. In oxymoron the logical meaning holds fast because there is no true word combination.

ТЕМА №12-13	Interaction of logical and nominal meanings.

d. Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 20 до 80
Тип занятия	Вводно-информационное занятие
План лекции	1. Antonomasia 2. Irony 3. Pun 4. Zeugma 5. Hyperbole

Цель учебного занятия: дать общее понятие о стилистических приемах , основанные на взаимодействии предметно-логических и назывных значений. Ознакомление студентов с особенностями стилистических приемов описания явлений и предметов, а именно перифразы, эвфемизмы, сравнение, гиперболы.

Педагогические задачи:	*Результаты учебной деятельности:*
• полное освещение понятия о стилистических приемах , основанные на взаимодей ствии предметно-логических и назывных значений.(Антономасия) • объяснить значение Атономасии • описать виды и разновидности Антономасии • пояснение особенности стилистических приемов описания явлений и предметов, Перифразы. • раскрытие природы эвфемизмов • сущность приема Сравнение • сходство и различие Гиперболы от простого преувеличения.	• получает информацию об особенностях стилистических приемов , основанные на взаимодействии предметно-логических и назывных значений.(Антономасия) • закрепляет знания о типах Антономасии • формирует навыки о видах и разновидностях Антономасии. Получит информацию об особенности стилистических приемов описания явлений и предметов, Перифразы. • будет понимать и в состоянии интерпретировать природу эвфемизмов • поймет сущность приема Сравнение и их отличительные черты • получит информацию о сходстве и различии Гиперболы от простого преувеличения. • закрепит знания о стилистических приемах , основанные на взаимодействии предметно-логических и назывных значений, также о стилистических приемов описания явлений и предметов.
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Interaction of logical and nominal meanings.»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	1. Подготовка содержания темы 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью слайдов особенности приема Антономасия и ее разновидность. 2.3. Знакомит студентов с стилистическими приемами описания явлений и предметов, Перифразы,раскрытие природы эвфемизмов ,сущность приема Сравнение 2.4. Объясняет сходство и различия Гиперболы от простого преувеличения. 2.4. С целью закрепления учебного материала задаёт следующие вопросы 1. What is antonomasia? What meanings interact in its formation? 2. What types of antonomasia do you know? Give examples of each. 3. Do you remember any speaking names from the books you have read? 4. What meaning is foregrounded in a hyperbole? 5. What types of hyperbole can you name? 6. What is a simile and what is a simple comparison? 7. What semantic poles of a simile do you know? 8. Speak about semantic types of periphrasis. 9. In what cases can a logical or a figurative periphrasis be also qualified as euphemistic? 2.5. Показывает на слайдах лексические средства выражения и стилистические приемы 2.6. Приводит сходство и различие обсуждаемых приемов	Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: «Lexical Stylistic Devices »	Задают вопросы. Записывают задание.

INTERACTION OF LOGICAL AND NOMINAL MEANINGS

Plan
1. Antonomasia
2. Simile
3. Periphrasis
4. Euphemisms
5. Hyperbole

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new-nominal-component. Logical meaning, as you know, serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: "There are three doctors in an illness like yours. I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air."

Simile is a direct, expressed comparison between two things essentially unlike, but resembling each other in at least one aspect. It is a device both of art and explanation, comparing the unfamiliar thing to be explained to some familiar thing known to the reader. There is no simile in the comparison, "My car is like your car," because the two objects are not "essentially unlike" each other.
When you compare a noun to a noun, the simile is usually introduced by *like*:
- My mistress' eyes are nothing like the sun. . . . --Shakespeare

When a verb or phrase is compared to a verb or phrase, *as* is used:
- As wax melts before the fire,/ may the wicked perish before God. --Psalm 68:2b

Whenever it is not immediately clear, the point of similarity between the unlike objects must be specified to avoid confusion and vagueness.
And money is like muck, not good except it be spread. --Francis Bacon

Euphemism is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority,* and the more facetious ones: *to kick the bucket, to give up the ghost, to go west.* So euphemisms are synonyms which aim at producing a deliberately mild effect.

"They think we *have come by this horse in some dishonest manner"*

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following:

1) religious, 2) moral, 3) medical and 4) parliamentary.

Another SD, which also has the function of intensifying one certain property of the object described is ***hyperbole***. It can be defined as a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes *ad absurdum.*

For example: "He was so tall that I was not sure he had a face." (0. Henry)

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this connection the following quotation deserve a passing note:

"Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions... If the reader (lis'ener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie."

Periphrasis is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into *figurative* (metonymic and metaphoric), and *logical.* The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following example: "The hospital was crowded with the surgically interesting products of the fighting in Africa" (I.Sh.) where the extended metonymy stands for "the wounded".

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle / soft / weak sex" (women); "my better half (my spouse); "minions of Law" (police), etc.

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА № 14	Syntactical Expressive Means and Stylistic Devices
	e. Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1. General Considerations 2. Problems Concerning the Composition of Spans of Utterance Wider than the Sentence 2.1. The Syntactical Whole 2.2. The Paragraph 3. Compositional Patterns of Syntactical Arrangement 3.1. Stylistic Inversion 3.2. Detached Construction

Цель учебного занятия: дать общее понятие о предложении, о его типах и, главным образом, о характере связей между отдельными частями высказывания. Ознакомление студентов с различными типами синтаксическими выразительными средствами и различными приемами стилистического синтаксиса на конкретных примерах.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание общего понятия предложения и главным образом, о характере связей между отдельными частями высказывания. • дать понятие о синтаксических стилистических средствах. • дать понятие о стилистических приемах композиции отрезков высказывания. • описать понятие-сложное синтаксическое целое • дать разяснение о приеме -Абзац • рассмотрение стилистических приемов оснсванных на изменение традиционного порядка слов в предложении • особенности инверсии • особенности обособление	• описывает общее понятия предложений и главным образом, о характере связей между отдельными частями высказывания. • раскрывает суть синтаксических стилистических средств. • дает понятие о стилистических приемах композиции отрезков высказывания. • раскрывает суть -сложное синтаксическое целое • дает разяснение о приеме -Абзац • описывает стилистические приемы оснсванные на изменение традиционного порядка слов в предложении, в частности • особенности инверсии и • особенности обособление • объясняет способы образования и употребления инверсии и обособление • показывает сравнительный анализ • поясняет отличительные и сходные черты этих средств.
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Syntactical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	1. Подготовка содержания темы 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему лекции 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью слайдов общее понятие о предложениях 2.3. На слайдах приводит понятие о синтаксических стилистических средствах. 2.4. объясняет различительные и сходные черты абзаца,инверсии, обособление 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. Comment on the length of the sentence and its stylistic relevance. 2. What do you know about one-word sentences? 3. Is there any correlation between the length and the structure of the sentence? 4. Can syntactical ambivalence be put to stylistic use? 5. What punctuation marks do you know and what is their stylistic potential? 2.5. Показывает на слайдах примеры по всем выше приведенных средствах.	Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: «Transferred Use of Structural Meaning»	Задают вопросы. Записывают задание.

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan

Syntactical whole is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tense-forms) and semantically (one definite thought is dealt with).

Such a span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit may, however, lack the quality of independence, A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea. Thus the sentence: "Guy glanced at his wife's untouched plate" if taken out of the context will be perceived as a part of a larger span of utterance where the situation will be made clear and the purport of verbal expression more complete.

A paragraph is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. But this graphical term has come to mean a distinct portion of a written discourse showing an internal unity, logical in character. In fact the paragraph as a category is half linguistic, half logical. As a logical category it is characterized by coherence and relative unity of the ideas expressed, as a linguistic category it is a unit of utterance marked off by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be disclosed by scrupulous analysis of the morphological aspect and meaning of the component parts, etc. It has already been stated elsewhere that the logical aspect of an utterance will always be backed up by purely linguistic means causing, as it were, an indivisible unity of extra-linguistic and intra-linguistic approach.

Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion. The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, e. g. With fingers weary and worn.
3. The predicate is placed before the subject, e.g. A good generous prayer it was.
4. The adverbial modifier is placed at the beginning of the sentence. e.g. My dearest daughter, at your feet I fall.
5. Both modifier and predicate stand before the subject, e. g. In went Mr. Pickwick.

Detached constructions. Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation.

e.g. She was gone. For good.

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ ЛЕКЦИОННЫХ ЗАНЯТИЙ

ТЕМА №15	Lexico - Syntactical Expressive Means and Stylistic Devices

f.   Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План лекции	1 Parallel Construction 2 Chiasmus 3 Repetition 4 Enumeration 5 Suspense 6 Climax 7 Antithesis

Цель учебного занятия: дать общее понятие о синтаксических стилистических средствах. Ознакомление студентов с особенностями синтаксических средсв выражение и стилистических приемов.

Педагогические задачи:	*Результаты учебной деятельности:*
• полное освещение приема Параллелизм • объяснить роль Обратного параллелизма (хиазм) • дать понятия о приеме Повторы, описать виды повторов. • пояснение приема Анумерация • раскрытие природы Ретардация • полное свещение приема Нарастание Параллелизма • сходство и различие Нарастания от Параллелизма • дать понятия Антитеза (Противопоставление) • сходство и различие Противопоставления от Контраста	• получает информацию об особенностях синтаксических средств выражений • закрепляет знания о типах синтаксических срадств выражении и их роли в предложении • формирует навыки определения приемов на основание синтаксических средств выражений • будет иметь возможность понять прием Параллелизм • иметь возможность отличить Параллелизм от Обратного параллелизма (хиазм) • будет понимать и в состоянии интерпретировать природу Повторов • поймет сущность средств выражений Анумерации и природу Ретардации • получит информацию о сходстве и различии Нарастания от Параллелизма • закрепит знания об Антитезе (Противопоставление) • поймет сходство и различие Противопоставления от Контраста
Методы обучения	Наглядная лекция, обсуждение
Формы обучения	Групповой
Средства обучения	Проектор, учебное пособие
Условия обучения	Аудитория для лекционных занятий
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме

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«Lexico - Syntactical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	1. Подготовка содержания темы 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы

2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы.
	2.2. Объясняет с помощью слайдов особенности приемов, дает сведения о каждом приеме
	2.3. Знакомит и обьясняет студентам с основными сходствами и различиями Нарастания и Параллелизма
	2.4. Объясняет сходство и различия Противопоставления от Контраста
	2.4. С целью закрепления учебного материала задаёт следующие вопросы:
	    1. What syntactical stylistic devices dealing with arrangement of sentence members do you remember?
	    2. What types of inversion do you know? Which of them have you met more often and why?
	    3. What is suspense, how is it arranged and what is its function?
	    4. What do you know about detachment and punctuation used with detached sentence members?
	    5. What sentence members are most often detached?
	    6. Find in your reading material cases of all syntactical SDs based on the re-arrangement or intended specific arrangement of sentence members.
	    7. Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices.
	    8. What do you know about antithesis? Why is it viewed separately from parallel constructions?
	2.5. Показывает на слайдах синтаксические средства выражения и их отличительные черты
	2.6. Приводит сходство и различие рассмотренных приемов.
		Слушают и пишут
		
		Студенты отвечаю на вопросы.
		
		Слушают, пишут

3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: «Particular ways of combining parts of the utterance »	Задают вопросы. Записывают задание.

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LEXICO - SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC

Plan
1. Parallel Construction
2. Chiasmus
3. Repetition
4. Enumeration
5. Suspense
6. Climax
7. Antithesis

Parallel construction is a device which may be encountered not so much in the sentence as in the macro-structures dealt with earlier, *viz.* the SPU and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession, as in:
"There were, ..., *real silver spoons to stir the tea with,* and *real china cups to drink it out of, and plates of the same to hold the cakes and toast in. "* (Dickens)
Parallel constructions are often backed up by repetition of words, conjunctions and prepositions.
Parallel constructions may be partial or complete. ***Partial parallel*** arrangement, is the repetition of some parts of successive sentences or daisies. ***Complete parallel*** arrangement, also *called balance,* maintains the principle of identionl structures throughout the corresponding sentences.
Parallel construction is most frequently used in enumeration, anttheis and in climax, thus consolidating the general effect achieved by these stylistic devices.

Chiasmus is the figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism Chiasmus was particularly popular both in Greek and in Latin literature, where it was used to articulate balance or order within a text. As a popular example, many long and complex chiasmi have been found in Shakespeare and the Greek and Hebrew texts of the Bible.
e.g. She was a good sport about all this, but so was he.

Repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker, as in t id I .Mowing passage from Galsworthy:

"Stop!" - she cried, "Don't tell me! *I don't want to hear; I don't want to hear* what you've come for. *Jdon't want to hear."*

The stylistic device of repetition aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the utterance. Repetition is classified according to compositional patterns. If the word (or phrase) comes at the beginning of two or more consecutive sentences, phrases, we have *anaphora.* If the repeated unit is place at the end of consecutive series, clauses or phrases, we have the type of repetition called *epiphora.*

Anaphora: "Ignorant of the long and stealthy march of passion, ignorant of how sometimes had watched her, ignorant of Fleur's reckless desperation... ignorant of all this, everybody felt aggrieved." (Galsworthy)

Epiphora: "I am above the rest of mankind, *in such a case as , hat.* I can act philosophy *in such a case as that."* (Dickens)

Enumeration is a stylistic device by means of which homogeneous parts of an utterance are made heterogeneous from the semantic point of view. Let us examine the following cases of enumeration:

"Famine, despair, cold, thirst and *heat* had done
Their work on them by turns, and thinn'd them too..." (Byron)

There is hardly anything in this enumeration that could be regarded as making some extra impact on the reader. Each word is closely associated semantically with the following and preceding words in the enumeration, and the effect is what the reader associates with all kinds of consecutive disasters The utterance is perfectly coherent and there is no halt in the natural flow of the communication.

Suspense is a compositional device which consists in airanging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up, for example:

"Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw."* (Charles Lamb)

Sentences of this type are called *periodic sentences,* or *periods.* Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Suspense and climax sometimes go together, In this case all the information contained in the series of statement-clauses preceding the solution-statement are arranged in the order of gradation.

Antithesis is a good example of them: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other, as in the sad maxim of O.Wilde: "Some people have much to live on, and little to live for", where "much" and "little" present a pair of antonyms, supported by the ' contextual opposition of postpositions "on" and "for". Another example: "If we don't know who gains by his death we do know who loses by it." (Ch.) Here, too, we have the leading antonymous pair "gam - lose" and the supporting one, made stronger by the emphatic form of the affirmative construction - "don't know / do know".

Antithesis as a semantic opposition emphasized by its realization in similar structures, is often observed on lower levels of language hierarchy, especially on the morphemic level where two antonymous affixes create a powerful effect of contrast: "Their pre-money wives did not go together with their post-money daughters." (H.)

The main function of antithesis is to stress the heterogeneity of the described phenomenon, to show that the latter is a dialectical unity of two (or more) opposing features.

Another type of semantically complicated parallelism is presented by **climax**, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit: "Better to borrow, better to beg, better to die!" (D.) "I am firm, thou art obstinate, he is pig-headed." (B.Ch.) If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

The negative form of the structures participating in the formation of climax reverses the order in which climax-components are used, as in the following examples: "No tree, no shrub, no blade of grass that was not owned." (G.) It is the absence of substance or quality that is being emphasized by the negative form of the climax, this is why relative synonyms are arranged not in the ascending but in the descending order as to the expressed quality or quantity. Cf.: "Be careful," said Mr. Jingle. "Not a look." "Not a wink," said Mr. Tupman. "Not a syllable. Not a whisper." (D.)

Proceeding from the nature of the emphasized phenomenon it is possible to speak of *logical, emotive* or *quantitative types of climax*. The most widely spread model of climax is a three-step construction, in which intensification of logical importance, of emotion or quantity (size, dimensions) is gradually rising Step by step. In emotive climax though, we rather often meet a two-step structure, in which the second part repeats the first one and is further strengthened by an intensifier, as in the following instances: "He was so helpless, so very helpless." (W.D.) "She felt better, immensely better." (W.D.) "I have been so unhappy here, so very very unhappy." (D.)

Climax suddenly interrupted by an unexpected turn of the thought which defeats expectations of the reader (listener) and ends in complete semantic reversal of the emphasized idea, is called *anticlimax.* To stress the abruptness of the change emphatic punctuation (dash, most often) is used between the ascending and the descending parts of the anticlimax. Quite a few paradoxes are closely connected with anticlimax.

1.2. Технологическая карта по теме

«Syntactical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	1.Подготовка содержания темы 2.Подготовка слайдов для лекции 3.Выработать критерии оценки знаний студентов 4.Привести список используемой литературы по проводимой лекции	
1. Введение (15 минут)	1.1. Знакомит с названием темы лекции. Выводит на экран план урока и даёт сведение об основных результатах, ожидаемых по освещению темы (Примечание 1). 1.2. Поясняет тему 1.3. Приводит критерии оценок знаний студентов (Примечание2). 1.4. Задает вопросы с целью выявления знаний по проводимой лекции	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. С помощью программы Power Point демонстрирует и поясняет основные теоретические стороны темы. 2.2. Объясняет с помощью слайдов особенности стилистических использований форм типов связи. 2.3. Знакомит студентов с правилами использование особенностей синтаксиси устного типа речи 2.4. Объясняет сходство и различия природы Эллипсиса и Умолчания разбирает стилистические приемы- Риторический вопрос , Литота 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. What is a litotes? 2. What is there in common between litotes and understatement 3. What types of ellipses do you know and where is each of them used predominantly? 4. What member of the sentence represents "one-member sentences"? 5. Where are apokoinu constructions used? 6. What is a rhetorical question? 2.5. Показывает на слайдах примеры рассмотренных стилистических средств выражений 2.6. Приводит сходство и различие каждых рассмотренных приемов.	Слушают и пишут Студенты отвечаю на вопросы. Слушают, пишут
3. Заключи-тельный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Для самостоятельной работы предлагает тему: «Peculiar use of colloquial constructions »	Задают вопросы. Записывают задание.

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan
1. Particular Ways of Combining of the Utterance
1.1. Asyndenton
1.2. Polysyndenton
2. Peculiar Use of Colloquial Constructions
2.1. Ellipsis
2.2. Break-in-the-Narrative
2.3. Question-in-the-Narrative
2.4. Represented Speech
 a) Uttered Represented Speech
 b) Unuttered of Inner Represented Speech
3. Transferred Use of Structural Meaning
3.1. Rhetorical Questions
3.2. Litotes

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally used.
e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.

Polysyndeton is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the authors subjective attitude towards the characters, to create the rhythmical effect.
e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.

Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

Gap - Sentence Link. There is a peculiar type of connection of sentences which for want of another term we shall call the Gap - Sentence Link (G. S. L.). The connection therefore is not immediately apparent and it requires a certain mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap.
e.g. "She and that fellow ought to be the sufferers, and they were in Italy," (Galsworthy)

Epithet is a stylistic device based on the interplay of emotive and logical meanings in an attributive word, emotionally colored attitude of the speaker to the object he describes.
Semantic class: 1) associated with the noun it refers and 2) unassociated with it.
1 – refer the mind to the concept due to some quality of the object it is attached to.
e.g. *careful attention.*
2 – attributes used to characterize the object by adding a feature unexpected in it.
e.g. *heart-burning smile.*
Structurally: 1) simple 2) compound 3) phrase 4) sentence
Another structural variety of epithet is called reversed – two nouns liked in an of-phrase. The evaluating, emotional element is in the noun described.
e.g. *A doll of the baby.*

Question in the narrative. Changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author. It becomes akin to a parenthetical statement with strong emotional implications. e. g. For what is left the poet here? For Greeks a blush - for Greece a tear.
As is seen from these examples the questions asked, unlike rhetorical questions do not contain statements.
Question in the narrative is very often used in oratory. This is explained by one of the leading features of oratorical style - to induce the desired reaction to the content of the speech.

Represented speech is also a device which coveys to the reader the unuttered or inner speech of the character, his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language "uttered represented speech", and the representation of the thoughts and feelings of the character unuttered or inner represented speech.

Uttered represented speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from 1st and 2nd person to 3rd person as in indirect speech, but the syntactical structure of the utterance does not change. For example:
"Could he bring a reference from where he now was; He could." (Dreiser)

Rhetorical question is one that expects no answer. It is asked in order to make a statement rather than to get a reply They are frequently used in dramatic situation and in publisistic style.
e. g. What was the good of discontented people who fitted in nowhere?

Litotes - is a device an affirmation is expressed by denying its contrary.
Usually litotes presupposes double negation. One through a negative particle (no, not) the other - through a word with negative meanixig. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.
e.g. It's not a bad thing - It's a good thing.
e.g. He is no coward. He is a brave man.
e.g. He was not without taste.

STYLISTICS AND TEXT INTERPRETATION
(Stilistika va matn tahlili)

Collected lectures

Samarkand-2016

CONTENTS

LECTURE 1

GENERAL NOTES ON STYLE AND STYLISTICS

PLAN

1. General notes on style and stylistics.
2. Expressive means and stylistic devices.
3. General notes on functional styles of language.
4. The English literary language.
5. Varieties of language.

Key words: Style and stylistics, expressive means and stylistic devices, functional styles of language, official style, scientific style, publicist style, newspaper style, belles-lettres, literary, language, varieties of language.

Stylistics sometimes called *linguo-stylistics* is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the

investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language -media, can be analysed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic, aspect of the communication are called *fu fictional styles of language (FS)* the special media of language which secure the desirable effect of the utterance are called *stylistic devices (SD)* and *expressive means (EM).*

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the-same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge; and linguistics particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

2. EXPRESSIVE MEANS AND STYLISTIC DEVICES

The expressive means of a language are: 1) phonetic; 2) lexical and 3) syntactical. They are poly-functional. One and the same expressive means may be used for different purposes: e.g. repetition of a word or a group of words may be used for emphases, clarity, rhythm. The expressive means are facts of the language. They are studied respectively in manuals of phonetics, grammar, Lexicology.

"A stylistic device is a conscious and intentional literary use of some of the facts of the language for further intensification of the emotional or logical emphasis contained in the expressive means."(I- R- Galperin "Stylistics", p. 26)

In comparison with the expressive means of the language, stylistic devices carry a greater account of information as they show the attitude of the speaker or of the author towards what he is speaking about. Stylistic devices are always emotionally charged.

Sound combinations, intonation, pitch are phonetic expressive means. They are facts of the language, but there are certain sound arrangements which produce a desired effect: e.g. alliteration, onomatopoeia are used for euphony. Words, phraseological units are facts of the language, but used not in the dictionary but contextual meanings, they become stylistic devices: metaphor, metonymy, irony, epithets, etc. In syntax paragraph, sentence patterns and other syntactical expressive means can serve to build syntactical stylistic devices: parallel constructions, climax, rhetoric questions, litotes and many other stylistic devices.

3. GENERAL NOTES ON FUNCTIONAL STYLES OF LANGUAGE

Literary English is used in different spheres of communication that determine the choice of

words, the peculiarities of syntax and the phonetic arrangements of speech. Each style fulfils a particular function, hence the term "functional". According to the function and the peculiar choice of language means dependent on the aim of communication we may distinguish the following styles within the English Literary Language (according to Prof. Galperin):

1) the belles-letters style which falls into three varieties: a)the language style of poetry; b)the language style of emotive prose; c) the language style of drama.

2) the publicistic style comprises the following sub-styles: a) the language style of oratory;b) the language style of essays; c) the language style of feature articles in newspapers and journals.

3) the newspaper style falls into: a) the language style of brief news items and communiques; b) the language style of newspaper headlines and c) the language style of notices and advertisements; d) the language style of editorials.

4) the scientific prose style also has three divisions: a) the language style of humanitarian sciences; b) the language style of "exact" sciences; c) the language style of popular scientific prose.

5) the style of official documents can be divided into four varieties: a) the language style of diplomatic documents; b) the language style of business documents; c) the language style of legal documents; d)the language style of military documents.

The classification presented here is by no means arbitrary, it is the result of long and minute observations of factual material in which not only peculiarities of language usage were taken into account but also extra linguistic data, in particular the purport of the communication. However, we admit that this classification is not proof against criticism. Other schemes may possibly be elaborated and highlighted by different approaches to the problem of functional styles. The classification of FSs is not a simple matter and any discussion of it is bound to reflect more than one angle of vision. Thus, for example, some stylists consider "that newspaper articles (including feature articles) should be classed under the functional style of newspaper language, not under the language of publicistic literature. Others insist on including the language of every-day-life discourse into the system of functional styles. Prof. Budagov singles out only two main functional styles: the language of science and that of emotive literature.

It is inevitable, of course, that any classification should lead to some kind of simplification of the facts classified, because items are considered in isolation. Moreover, sub-styles assume, as it were, the aspect of closed systems. But no classification, useful though it may be from the theoretical point of view, should be allowed to blind us as to the conventionality of classification in general. When analysing concrete texts, we discover that the boundaries between them sometimes become less an<dless discernible. Thus, for instance, the signs of difference are sometimes almost imperceptible between poetry and emotive prose; between newspaper FS and publicistic FS; between a popular scientific article and a scientific treatise; between an essay and a scientific article. But this extremes are apparent from the ways language units are used both structurally and semantically. Language serves a variety of needs and these needs have given birth to the principles on which Galperin's classification is based and which in their turn presuppose the choice and combination of language means.

The term "stylistics" originated from the greek "stylos", which means "a pen". In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech.

It is no news that any propositional content-any "idea"- can be verbalized in several different ways. So, "May I offer you a chair?", "Sit down"- have the same proposition (subject-matter but differ in the manner of expression, which, in its turn, depends upon the situational conditions of the communications act.

70 percent of our lifetime is spent in various forms of communication activities – oral (speaking, listening) or written (reading, writing) so it is self evident how important it is for a philologist to know the mechanics of relations between the non-verbal, extralinguistic denotational essence of the communicative act and its verbal, linguistic presentation. It is no surprise, then that many linguists

follow their famous French colleague Charles Bally, claiming that stylistics is primarily the study of synonymic language resources.

Representatives of the not less well-known Prague school – V.Mathesius, T.Vachek, J.Havranek and others focused their attention on the priority of the situational appropriateness in the choice of languages varieties for their adequate functioning. Thus, *functional stylistics*, which became and remains an international, very important trend in style study, deals with sets, "paradigms" of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations. These paradigms are known as *functional styles* of the language. Proceeding from the famous definition of the style of a language offered by V.V.Vinogradov more than three decades ago, we shall follow the understanding of a functional style formulated by I.R.Galperin as "a system of coordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect."

All scholars agree that a well developed language, such as English or Russian, is streamed into several functional styles. Their classifications, though, coincide only partially most style theoreticians do not argue about the number of functional styles being five, but disagree about their nomenclature. This manual offers on of the rather widely accepted classifications which single out of the following functional styles:

1. *official style*, represented in all kinds of official documents and papers;
2. *scientific style*, found in articles, brochures, monographs and other scientific, academic publications;
3. *publicist styl*e, covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;
4. *newspaper style*, observed in the majority of material printed in newspapers;
5. *belles-lettres*, embracing numerous and versatile genres of creative writing.

It is only the first three that are invariably recognized in all stylistic treatises. As to newspaper style, it is often regarded as part of the publicist domain and is not always treated individually. But the biggest controversy is flaming around *belles-lettres style*. The unlimited possibilities of creative writing, which covers the whole of the universe and makes use of all language resources, led some scholars to the conviction that because of the liability of its contours it can be hardly qualified as a functional style. Still others claim that, regardless of its versatility, the *belles-lettres style,* in each of its concrete representations, fulfils the aesthetic function, which fact singles this style out of others and gives grounds to recognise its systematic uniqueness, i.e. charges it with the status if an autonomous functional style.

Each of the enumerated styles is exercised in two forms – *written* and *oral*; an article and a lecture are examples of the two forms of the scientific style, news broadcast, on the radio and TV or newspaper information materials – of the newspaper style; an essay and public speech – of the publicist style, etc.

The number of functional styles and principles of their differentiation change with time and reflect the state of the functioning language at a given period. So, only recently, most style classifications had also included the so called *poetic style* which dealt with verbal forms specific for poetry. But poetry, within the last decades, lost its isolated linguistic position, makes use of all the vocabulary and grammar offered by the language at large and there is hardly sense in singling out a special poetic style for the contemporary linguistic situation, though its relevance for the language of the seventeenth, eighteenth and even the biggest part of the nineteenth centuries cannot be argued.

Something similar can be said about the *oratoric style,* which, in Ancient Greece, was instrumental in the creation of "Rhetoric", where Aristotle, its author, elaborated the basics of style study, still relevant today. The oratoric skill though has lost its position in social and political life. Nowadays speeches are mostly written first, and so contain all the characteristic features of publicist writing, which made it unnecessary to specify oratoric style within the contemporary functional stratification of the language.

All the above-mentioned styles are specified within the *literary type* of the language. Their

functioning is characterized by the international approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

The *colloquial type* of the language, on the contrary, is characterized by the inofficiality, spontaneity, informality of the communicative situation. Sometimes the colloquial type of speech is labelled "the colloquial style" and entered into the classification of functional styles of the language, regardless of the situational and linguistic differences between the literary and colloquial communication, and despite the fact that a style of speech manifests a conscious, mindful effort in choosing and preferring certain means of expression for the given communicative circumstances, while colloquial speech is shaped by the immediacy, spontaneity, unpremeditativeness of the communicative situation. Alongside this consideration there exists a strong tendency to treat colloquial speech as an individual language system with its independent set of language units and rules of their connection.

Functional stylistics, dealing in fact with all the subdivisions of the language and all its possible usages, is the most all-embracing "global" trend in style study, and such specified stylistics as the scientific prose study, or newspaper style study, or the like may be considered elaborations of certain fields of functional stylistics.

A special place here is occupied by the study of creative writing of the belles-lettres style, because in it, above all, we deal with *stylistic use of language resources*, i.e. with such a handling of language elements that enables them to carry not only the basic, logical, but also additional information of various types. So the *stylistic of artistic speech*, or belles-lettres style study, was shaped.

Functional stylistics at large and its specified directions proceed from the situationally stipulated language "paradigms" and concentrate primarily on the analysis of the latter. It is possible to say that the attention of functional stylistics is focused on the message in its correlation with the communicative situation.

The message is common ground for communications in an act of communications, an indispensable element in the exchange of information between two participants of the communicative act – the addresser (the supplier of information, the speaker, the writer) and the addressee (the receiver of the information, the listener, the reader).

Problems, concerning the choice of the most appropriate languages means and their organization into a message, from the viewpoint of the addresser, are centre of attention of the *individual style study*, which puts particular emphasis on the study of an individual author's style, looking for correlation between the creative concepts of the author and the language of his works.

In terms of information theory the author's stylistics may be named the *stylistics of the encoder*: the language being viewed as the code to shape the information, respectively, as the encoder. The addressee in this case plays the part of the decoder of the information contained in the message, and the problems connected with adequate reception of the message without any informational losses or deformations, i.e., with adequate decoding, are the concern of *decoding stylistics*.

And, finally, the stylistics, proceeding from the norms of language usage at a given period and teaching these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.) is called *practical stylistics*.

Thus, depending on the approach and the final aim there can be observed several trends in style study. Common to all of them is the necessity to learn what the language can offer to serve the innumerable communicative tasks and purposes of language users; how various elements of the language participate in storing and transferring information, which of them carries which type of information, etc.

The best way to find answers to most of these and similar questions is to investigate informational values and possibilities of language units, following the structural hierarchy of language levels, suggested by well-known Belgian linguist E.Benveniste more than four decades ago – at the IX International Congress of Linguists in 1962, accepted by most scholars today if not in its entirety, then at least as the basis for further elaboration and development.

E.Benveniste's scheme of analysis proceeds from the level of the phoneme – through the levels of the morpheme and the word to that sentence.

The resources of each language level become evident in action, i.e. in speech, so the attention of the learners is drawn to the behaviour of each language element in functioning, to its aptitude to convey various kinds of information.

The ability of a verbal element to obtain extra significance, to say more in a definite context was called by Prague linguists *foregrounding*: indeed, when a word (affix, sentence), automatized by the long use in speech, through context developments, obtains some new, additional features, the act resembles a background phenomenon moving into the front line-foregrounding.

A contextually foregrounded element carries more information than when taken in isolation, so it is possible to say that in context it is loaded with basic information inherently belonging to it, plus the acquired, adherent, additional information. It is this latter that is mainly responsible for the well known fact that a sentence means always more than the sum total of the meanings of its component-words, or a text means more than the sum of its sentences. So, stylistic analysis involves rather subtle procedures of finding foregrounded element and indicating the chemistry of its contextual changes, brought about by the intentional, planned operations of the addresser, i.e. effected by the conscious stylistic use of the language.

For foreign language students stylistic analysis holds particular difficulties: linguistic intuition of a native speaker, which is very helpful in all philological activities, does not work in the case of foreign learners. Besides, difficulties may arise because of the inadequate language command and the ensuing gaps in grasping the basic, denotational information. Starting stylistic analysis, thus one should bear in mind that the understanding of each separate component of the message is an indispensable condition of satisfactory work with the message as a whole, of getting down to the core and essence of its meaning.

Stylistic analysis not only broadens the theoretical horizons of a language learner but also teaches the latter the skill of a competent reading, on the one hand, and proprieties of situational language usage, on the other.

4. THE ENGLISH LITERARY LANGUAGE

The literary language is a historical category. It exists as a variety of the national language. The literary language is that variety of the national language which imposes definite morphological, phonetic, syntactical, lexical, phraseological and stylistic norms. The norm usage is established by the language community at every given period in the development of the language. At every period the norm is in a state of fluctuation. There are two conflicting tendencies in the process of establishing the norm: 1) preservation of the already existing norm; 2) introduction of new norms not yet firmly established. Much of what was considered a violation of the norm in one period becomes acknowledged and is regarded as perfectly normal in another period.

There is no hard division between the literary and non-literary language. They are *independent. The literary language consistently enriches its vocabulary at the expense* of *the* non-literary language.

The English literary language was particularly regulated during the 17-th and 18-th centuries.

This turn the literary language greatly influences the non-literary language. Many words, onstructions and particularly phonetic improvements have been introduced through it into he English colloquial language. This influence had its greatest effect in the 19-th century vith the spread of general education, and in the present century with the introduction of radio aid television into daily lives of the people.

Literary English is almost synonymous with the term Standard English, though the latter is an abstraction, an ideal. This ideal helps to establish more or less strict norms for all aspects of he language no matter how difficult it may be.

5. VARIETIES OF LANGUAGE

We distinguish between two varieties of the language: the spoken and the written. The spoken variety differs from the written language phonetically (in its written representation), morphologically, lexically and syntactically, e.g. he'd; she's instead of "he had", "she is" in the written variety. Some of these violations are recognised as being legitimated forms of colloquial English. The most striking difference between the spoken and written language is the vocabulary used. There are words and phrases typically colloquial and typically bookish.

The spoken language makes ample use of intensifying words: interjections, swear words, oaths. Ellipses or omissions of parts of the utterance is also characteristic of the spoken variety, e.g. "Had a good, Nora?" (instead of "Have you had a good day, Nora?"). In the spoken language it is very natural to have a string of sentences without any connections, e.g. "Came home late. Had supper and went to bed. Couldn't sleep, of course. The evening had been too much of a strain."

In the written variety the utterance becomes more exact, as the situation must be made clear by the context. The relation between the parts of the utterances must be more precise. Hence the abundance of conjunctions and other kinds of connectives characteristic only of the written variety is the use of complicated sentence-units. The monologue character of the written language demands logical coherence of the idea expressed and the breaking of the utterances into spans; hence units like the syntactical whole of the paragraph.

Assignments for Self-Control
1.   What are the main trends in style study?
2.   What forms and types of speech do you know?
3.   What is a functional style and what functional styles do you know?
4.   What do you know about individual style study? What authors most often attract the attention of style theoreticians?
5.   What is foregrounding and how does it operate in the text?
6.   What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?
7.   What is decoding stylistics?
8.   What is the main concern of practical stylistics?
9.   What is the ultimate goal of stylistic analysis of a speech product?
10. What types of language communication do you know?
11. What are the main characteristics of oral speech?
12. Enumerate functional styles of contemporary English.
13. What do you know about the scientific style?
14. Characterize the official style.
15. Discuss the peculiarities of the newspaper style.
16. What are the main features of the publicist style?
17. What is the status of belles-lettres style among other functional styles?

STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

PLAN

1. General considerations.
2. Neutral, common literary and common colloquial vocabulary.

Key words: vocabulary, classification, literary vocabulary, terms, neutral style, colloquial, interconnection, word-stock, system, coignage.

1. GENERAL CONSIDERATIONS

Like any linguistic issue the classification of the vocabulary here suggested is for purely stylistic purposes. This is important for the course inasmuch as some SDs are based on the interplay of different stylistic aspects of word. It follows then that a discussion of the ways the English vocabulary can be classified from a stylistic point of view should be given proper attention.

In order to get a more or less clear idea of the word-stock of any language, it must be presented as a system, the- elements of which are interconnected, interrelated and yet independent. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that the word-stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system. The words of a language are thought of as a chaotic body whether viewed from their origin and development or from their present state.

Indeed, the coinage of new lexical units, the development of meaning, the differentiation of words according to their stylistic evaluation and their spheres of usage, the correlation between meaning and concept and other problems connected with vocabulary are so multifarious and varied that it is difficult to grasp the systematic character of the word-stock of a language, though it co-exists with the systems of other levels phonetics, morphology and syntax.

To deny the systematic character of the word-stock of a language amounts to denying the systematic character of language as a whole, words being elements in the general system of language.

The word-stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent. A special branch of linguistic science Lexicology has done much to classify vocabulary. A glance at the contents of any book on Lexicology will suffice to ascertain the outline of the system of the word-stock of the given language.

For our purpose, i. e. for linguistic stylistics, a special type of classification, viz. stylistic classification, is most important.

In accordance with the already-mentioned division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being divided into three main layers: the *literary layer,* the *neutral layer* and the *colloquial layer*. The literary and the colloquial layers contain a number of subgroups, each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character.

The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The literary vocabulary consists of the following groups of words:
1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words;
5. barbarisms and foreign words; 6. literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term *standard English vocabulary*. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

2. NEUTRAL, COMMON LITERARY AND COMMON COLLOQUIAL VOCABULARY

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

The wealth of the neutral stratum of words is often overlooked. This is due to their inconspicuous character. But their faculty for assuming new meanings and generating new stylistic variants is often quite amazing.[1] This generative power of the neutral words in the English language is multiplied by the very nature of the language itself. It has been estimated that most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modem English, most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not so productive as conversion or word derivation, where a new word is because of a shift in the part of speech in the first case and by the edition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

Common literary words are chiefly used in writing and polished speech. One can always tell a literary word from a colloquial word. The reason for this lies in certain objective features of

the literary layer of words. What these objective features are, is difficult to say be-cause as yet no objective criteria have been worked out. But one of them undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
kid	Child	infant
daddy	Father	parent
chap	Fellow	associate

get out	go away	retire
Go on	continue	proceed
teenager	boy (girl)	youth (maiden)
flapper	young girl	maiden
go ahead	Begin	commence

It goes without saying that these synonyms are not only stylistic but ideographic as well, i. e. there is a definite, though slight, semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of inter-penetration of the stylistic strata becomes most apparent.

In the diagram, *common colloquial vocabulary* is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargonisms, professionalisms, etc. These are on the border-line between the common, colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary. Thus, the words *teenager* (a young girl or young man) and *hippie (hippy)* (a young person who leads an unordered and unconventional life) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are the following words and expressions: *take* (in "as I take it"= as I understand); *to go for* (to be attracted by, like very much, as in "You think she still goes for the guy?"); *guy* (young man); *to be gone on* (= to be madly in love with), *pro* (= a professional, e.g. a professional boxer, tennis-player, etc.).

The spoken language abounds in set expressions which are colloquial in character, e.g. *all sorts of things, just a bit, How is life treating you?, so-so, What time do you make it?, to hobnob* (= to be very friendly with, to drink together), so *much the better, to be sick and tired of, to be up to something.*

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, inasmuch as these qualities have been acquired in certain environments It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or *vice versa,* it means that we are faced with a stylistic device.

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In other words, it will become literary. The following are examples of set expressions which can be considered literary: *in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson,*

responsibility rests.

Assignments for Self-Control

1. What can you say about the meaning of a word and its relation to the concept of an entity?
2. What types of lexical meaning do you know and what stipulates their existence and differentiation?
3. What connotational meanings do you know? Dwell on each of them, providing your own examples.
4. What is the role of the context in meaning actualization?
5. What registers of communication are reflected in the stylistic differentiation of the vocabulary?
6. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose.
7. What are the main subgroups of special literary words?
8. What do you know of terms, their structure, meaning, functions?

Lecture 3

FUNCTIONAL STYLES OF LANGUAGE

PLAN

6. Functional Styles of the English Languages.
7. The definition of a functional Style.
8. The main functional styles of the English language.
9. The peculiarities of emotive prose.
10. The peculiarities of other functional styles.

Keywords: functional, language means, literary language, distinguish, belle letter style, publicistic literature, communication, scientific prose, official documents, substyles.

A Functional style of language is a system of interrelated language means, which serves a definite aim in communication. Thus, the functional style can be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary language. The peculiar choice language means within each functional style is predetermined by certain aims of communication, and as a result of it a more or less closed system is built up. In the English literary language, we distinguish the following major Functional Styles (FS).

The language of belle lettre художественная проза.

The language of publicistic literatures.

The language of newspapers.

The language of scientific prose.

The language of official documents.

Each FS may be characterized by a number of distinctive features and each FS maybe subdivided into a number of sub styles.

For example, the belle letre style has the following sub styles:

The language style of poetry.

The language style of emotive prose.

The language style of drama.

The most important feature of the poetic style is imagery, which gives rich additional information. This information is created by specific use of words and expressions. This information is to be conveyed through images. Images are mobjected to the purpose of the belle – lettre style. It is   rich   in   represented   speech   too.

The language style of drama is entirely dialogues, but it is not the exact reproduction of oral speech. In any variety of bella lettre styles the established literary norms should be followed, otherwise the aesthetic   effect   of   the   play   will   be   lost.

Publicistic style of language also may be divided into three sub styles:

Oratorical substyle.

Radio and TV substyle.

Essays, the language style of articles.

Publicistic style has features in common, with style scientific prose and at the same time has features in common with the emotive prose. Its logical syntactical structure expanded system of connective makes it similar to scientific prose. The emotional appeal is achieved by the use of words with emotive meaning, but the use of imagery and other stylistic devices are not fresh.

The oratorical style of language is the oral subdivision of the publicistic style.

Direct contact with the listeners permits a combination of the syntactical lexical and phonetic

features of the written and spoken varieties of the language.

The essay. The most characteristic language features of the essay are as follows:
1. The prorate of expression.
2. The use of first person singular.
3. Expanded use of connectives.
4. Abundant use of emotive words.

Journalistic articles (political, literary, popular – scientific, etc) the character of the magazine and the subject determine the use stylistic devices.

Newspaper style. The English newspaper style may be defined as a system of lexical, phraseological, grammatical means, aimed at serving the purpose of informing and instructing the reader. In the English newspapers, the information is conveyed in the form of

Brief new items.

Information articles.

Press reports.

Advertisements, announcements.

Brief new items are characterized for extensive use of special political and economic terms, non- – term political vocabulary newspaper cliches, abbreviations neologisms, syntactical complexes, and specific word orders.

Scientific prose style. In the scientific prose style maybe subdivided into the following substyles:

The language of business documents.

The language of legal documents.

The language of diplomacy.

The language of military documents.

Coming from its communicative aim, the language of this style has its own system of units and means. They are 1. A special of cliches, terms and set expressions: I beg to inform you, Dear sir, your obedient servants, here in after named etc.2. the use of the words in their logical dictionary meaning words with emotive meaning is not used here.

Functional style – is a system of interrelated language means, which serves a definite aim in communication.

Brief new item – a type of newspaper style which characterized for extensive use of political vocabulary newspaper cliches abbreviations, neologism, syntactical, complexes, specific words orders.

As has already been mentioned, functional styles are the product of the development of the written variety of language. l Each FS may be characterized by a number of distinctive features, leading or subordinate, constant or changing, obligatory or optional. Most of the FSs, however, are perceived as independent wholes due to a peculiar combination and interrelation of features common to all (especially when taking into account syntactical arrangement) with the leading ones of each FS.

Each FS is subdivided into a number of substyles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given FS and peculiar features typical of this variety alone. Still a substyle can, in some cases, deviate so far from the invariant that in its extreme it may even break away.

We clearly perceive the following substyles of the five FSs given above.

The belles-lettres FS has the following substyles:

a) the language style of poetry; b) the language style of emotive prose; c) the language style of drama.

The publicistic F S comprises the following substyles: a) the language style of oratory; b) the language style of essays;

c) the language style of feature articles in newspapers and journals.

The newspaper FS falls into a) the language style of brief news items and communiques; b) the language style of newspaper headings and c) the language style of notices and advertisements.

The scientific prose FS also has three divisions: a) the language style of humanitarian sciences; b) the language style of "exact" | sciences; c) the language style of popular scientific prose. J

The official document FS can be divided into four varieties: a) the language style of diplomatic documents; b) the language \ style of business documents; c) the language style of legal .documents; d) the language style of military documents.

The classification presented here is by no means arbitrary. It is the result of long and minute observations of factual material in which not • only peculiarities of language usage were taken into account but also extralinguistic data, in particular the purport of the communication. However, we admit that this classification is not proof against criticism. Other schemes may possibly be elaborated and highlighted by different approaches to the problem of functional styles. The classification of FSs is not a simple matter and any discussion of it is bound to reflect more li than one angle .of vision. Thus, for example, some stylicists consider that newspaper articles (including feature articles) should be classed M under the functional style of newspaper language, not under the language м of publicistic literature. Others insist on including the language of every- ' day-life discourse into the system of functional styles. Prof. Budagov singles out only two main functional styles: the language of science and that of emotive literature.

It is inevitable, of course, that any classification should lead to some kind of simplification of the acts classified, because items are considered in isolation. Moreover, substyles assume, as it were, the aspect of closed systems. But no classification, useful though it may be from the theoretical point of view, should be allowed to blind us as to the conventionality of classification in general. Thus, for instance, the signs of difference are sometimes almost imperceptible between poetry and emotive prose; between newspaper FS and publicistic FS; between a popular scientific article and a scientific treatise; between an essay and a scientific article. But the extremes are apparent from the

ways language units are used both structurally and semantically. Language serves a variety of needs and these needs have given birth to the principles on which our classification is based and which in their turn presuppose the choice and combination of language means.

We presume that the reader has noticed the insistent use of the ex-cTion 'language style' or "style of language' in the above classification. This is done in order to emphasize the idea that in this work the word 'style' is applied purely to linguistic data.

Assignments for Self-Control

1. How can we define a functional style?
2. What is the peculiar choice of language means within each functional style predetermined by?
3. What are the major functional styles of the English literary language?
4. What are the substyles of the belle lettre style?
5. What is the most important feature of the poetic style?
6. What is the emotive prose characterized by?
7. What can you say about the language of drama?
8. How many substyles are there in publicistic style?
9. What is oratorical style?
10. What are the oratorical styles within the oratorical style of the language?
11. How many substyles are there in the newspaper style?
12. What are the distinctive features of scientific prose style?
13. How many substyles of the style of official documents do you know?
14. What are the characteristic features of the official documents?

Lecture 4

SPECIAL LITERARY VOCABULARY

PLAN

6. Terms
7. Poetic and Highly Literary Words
8. Archaic, Obsolescent and Obsolete Words
9. Barbarisms and Foreignisms
10. Literary Coinages (Including Nonce-Words)

Key words: terms, archaic, obsolescent and obsolete words, poetic words, phenomenon, science, stylistic function, text.

1.TERMS

"All scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject-matter. Philologists and philosophers of speech are in the peculiar position of having to evolve a special language to talk about language itself."

This quotation makes clear one of the essential characteristics of a term *viz.* its highly conventional

character. A term is generally very easily coined and easily accepted; and new icoinages as easily replace out-dated ones.

This sensitivity to alteration is mainly due to the necessity of reflecting in language the cognitive process maintained by scholars in analysing different concepts and phenomena. One of the most characteristic features of a term is its direct relevance to the system or set of terms used in a particular science, discipline or art, i. e. to its nomenclature.

When a term is used our mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it denotes. A term, unlike other words, directs the mind to the essential quality of the thing, phenomenon or action as seen by the scientist in the light of his own conceptualisation.

Terms are mostly and predominantly used in special works dealing with the notions of some branch of science. Therefore it may be said that they belong to the style of language of science. But their use is not confined to this style. They may as well appear in other styles - in newspaper style, in publicistic and practically in all other existing styles of language. But their function in this case changes. They do not always fulfil their basic function, that of bearing exact reference to a given concept. When used in the belles-lettres style, for instance, a term may acquire a stylistic function and consequently become a SD.

The following is an example where a term is used as an SD.

"What a fool Rawdon Crawley has been," Clump replied, "to go and marry a governess There was something about the girl too."

"Green eyes, fair skin, pretty figure, *famous frontal development"* Squill remarked. (W. M. Thackeray)

The combination "frontal development" is terminological in character (used sometimes in anatomy). But being preceded by the word "famous" used in the sense indicated by the Shorter Oxford Dictionary as "a strong expression of approval (chiefly colloquial); excellent, capital" the whole expression assumes a specific stylistic function due to the fact that "frontal development" is used both in its terminological aspect and in its logical meaning "the breast of a woman".

Whenever the terms used in the belles-lettres style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by a simultaneous realisation of two meanings.

2. POETIC AND HIGHLY LITERARY WORDS

Poetic words form a rather insignificant layer of the special literary vocabulary. They are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. They have a marked tendency to detach themselves from the common literary word-stock and gradually assume the quality of terms denoting certain definite notions and calling forth poetic diction.

Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words.

V. V. Vinogradov gives the following properties of poetic words:

"... the cobweb of poetic words and images veils the reality, stylising it according to the established literary norms and canons. A word is torn away from its referent. Being drawn into the system of literary styles, the words are selected and arranged in groups of definite images, in phraseological series, which grow standardised and stale and are becoming conventional symbols of definite phenomena or characters or of definite ideas or impressions."

Poetical tradition has kept alive such archaic words and forms *as yclept* (p. p. of the old verb *clipian*—to call, name); *eftsoons (eftsona, -* again, soon after), which are used even by modern ballad-mongers. Let us note in passing that archaic words are here to be understood as units that have either entirely gone out of use, or as words some of whose meanings have grown archaic, e. g. *hall* in the following line from Byron's Childe Harold's Pilgrimage: Deserted is my own good *hall,* its hearth is desolate.

It must be remembered though, that not all English poetry makes use of "poeticisms or poetical terms", as they might be named. In the history of English literature there were periods, as there were in many countries, which were characterised by protests against the use of such conventional symbols. The literary trends known as classicism and romanticism were particularly rich in fresh poetic terms.

Poetical words in an ordinary environment may also have a satirical function, as seen in this passage from Byron.

But Adeline was not indifferent: for

(Now for a common-place!) beneath the snow, **As** a **volcano holds the lava** more

Within - et **cetera.** Shall **I** go on? **- No, I hate to hunt down** *a tired metaphor,*

So let the often-used volcano go. Poor thing: How frequently, by me and others, It hath been stirred up till its smoke quite smothers?
("Don Juan")

The satirical function of poetic words and conventional poetic devices is well revealed in this stanza. The "tired metaphor" and the "often-used volcano" are typical of Byron's estimate of the value of conventional metaphors and stereotyped poetical expressions.

The striving for the unusual - the characteristic feature of some kinds of poetry - is akin to the sensational and is therefore to be found not only in poetry, but in many other styles.

A modern English literary critic has remarked that in journalese a policeman never *goes* to an appointed spot; he *proceeds* to it. The picturesque reporter seldom talks of a *horse,* it is a *steed* or a *charger.* The *sky* is the *welkin; the valley* is the *vale; fire* is the *devouring element...*

Poetical words and word-combinations can be likened to terms in that they do not easily yield to polysemy. They are said to evoke emotive meanings. They colour the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight: they are too hackneyed for the purpose, too stale. And that is the reason that the excessive use of poeticisms at present calls forth protest and derision towards those who favour this conventional device.

The very secret of a truly poetic quality of a word does not lie in conventionality of usage. On the contrary, a poeticism through constant repetition gradually becomes hackneyed. Like anything that lacks freshness it fails to evoke a genuinely aesthetic effect and eventually call forth protest on the part of those who are sensitive to real beauty.

As far back as in 1800 Wordsworth raised the question of the conventional use of words and phrases, which to his mind should be avoided. There was (and still persists) a notion called "poetic diction" which still means the collection of epithets, periphrases, archaisms, etc., which were common property to most poets of the 18th century.

However, the term has now acquired a broader meaning. Thus Owen Barfield says:

"When words are selected and arranged in such a way that their meaning either arouses or is obviously intended to arouse aesthetic imagination, the result may be described as poetic diction."

Poetical words and set expressions make the utterance understandable only to a limited number of readers. It is mainly due to poeticism that poetical language is sometimes called poetical jargon.

3. ARCHAIC, OBSOLESCENT AND OBSOLETE WORDS

The word-stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language together. New words spring up and replace the old ones. **Some** words stay in the language a very long time and do not lose their **faculty of** gaining **new** meanings and becoming richer and richer polysemantically. Other words live **but** a short time and are like bubbles on the surface of water - they disappear leaving no trace of their existence.

In registering these processes the role of dictionaries can hardly be over-estimated. Dictionaries serve to retain this or that word in a language either as a relic of ancient times, where it lived and circulated, or as a still living unit of the system, though it may have lost some of its meanings. They may also preserve certain nonce-crealions which were never intended for general use.

In every period in the development of a literary language one can find words which will show more or less apparent changes in their meaning or usage, from full vigour, through a moribund state, to death, i. e. complete disappearance of the unit from the language.

We shall distinguish three stages in the aging process of words.

The beginning of the aging process when the word becomes rarely used. Such words are called *obsolescent,* i.e. they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns *thou* and its forms *thee, thy* and *thine,* the corresponding verbal ending *-est* and the verb-forms *art, wilt (thou makest, thou wilt);* the ending *-(e)th* instead of *-(e)s (he maketh)* and the pronounce.

To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e.g. *& pallet* (= a straw mattress), a *palfrey* (= a small horse), *garniture* (= furniture), *to emplume* (= to adorn with feathers or plumes).

The second group of archaic words are those that have already gone completely out of use but are still recognised by the English-speaking community: e.g. *methinks* (= it seems to me), *nay* (= no). These words are called *obsolete.*

The third group, which may be called *archaic proper,* are words which are no longer recognisable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognisable, e. g. *troth* (= faith), a *losel* (= a worthless, lazy fellow).

The border lines between the groups are not distinct. In fact they interpenetrate. It is specially difficult to distinguish between obsolete and obsolescent words. But the difference is important when we come to deal with the stylistic aspect of an utterance in which the given word serves a certain stylistic purpose. Obsolete and obsolescent words have separate functions.

There is still another class of words which is classed as historical words. They can be called historical terms referring to definite stages in the development of society and can not be neglected though the things and phenomena to which they refer no longer exist. Historical

words have no synonyms as compared to archaic words which are replaced by modem synonyms. "Yeoman", "goblet", baldric", "mace" - are historical words.

The words of all 4 groups are used by writers for stylistic purposes: they serve to create a realistic background to historical novels.

Archaic words and phrases can be found in official documents, e.g. "aforesaid, therewith, herein, afternamed", etc. They are also used in poetry to create an elevated effect.

4. BARBARISMS AND FOREIGNISMS

In the vocabulary of the English language there is a considerable layer of words called *barbarisms.* These are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. The role foreign borrowings played in the development of the English literary language is well known, and the great majority of these borrowed words now form part of the rank and file of the English vocabulary. It is the science of linguistics, in particular its branch etymology, that reveals the foreign nature of this or that word. But most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaisms, also considered to be on the outskirts of the literary language.

Most of them have corresponding English synonyms; e. g. *chic* (= stylish); *bon mot* (= a clever witty saying); *en passant* (= in passing); *ad infinitum* (= to infinity) and many other words and phrases.

It is very important for purely stylistic purposes to distinguish between barbarisms and foreign words proper. Barbarisms are words which have already become facts of the English language. They are, as it were, part and parcel of the English word-stock, though they remain on the outskirts of the literary vocabulary. Foreign words, though used for certain stylistic purposes, do not belong to the English vocabulary. They are not registered by English dictionaries, except in a kind of addenda which gives the meanings of the foreign words most frequently used in literary English. Barbarisms are generally given in the body of the dictionary.

In printed works foreign words and phrases are generally italicised to indicate their alien nature or their stylistic value. Barbarisms, on the contrary, are not made conspicuous in the text unless they bear a special load of stylistic information.

There are foreign words in the English vocabulary which fulfil a terminological function. Therefore, though they still retain their foreign appearance, they should not be regarded as barbarisms.

Barbarisms are a historical category. Many foreign words and phrases which were once just foreign words used in Literary English to express a concept non-existent in English reality, have little by little entered the class of words called barbarisms and many of these barbarisms have gradually lost their foreign peculiarities become more or less naturalised and have mixed with the native word stock. With the passing of time they have become common English literary words. The words *scientific, methodical, penetrate, function, figurative* and many others were once barbarisms but now they are lawful members of the common literary word-stock. Both foreign words and barbarisms are widely used in various styles of language to supply local colour.

5.LITERARY COINAGES (INCLUDING NONCE-WORDS)

There is a term in linguistics, which by its very nature is ambiguous, and that is the term *neologism.* In dictionaries it is generally defined as "a new word -or a new meaning for an established word". Everything in this definition is vague. How long should words or their meanings be regarded as new? Which words of

those that appear as new in the language, say during the life-time of one generation, can be regarded as established? It is suggestive that the latest editions of certain dictionaries avoid the use of the stylistic notation "neologism" apparently because of its ambiguous character. If a word is fixed in a dictionary and provided that the dictionary is reliable, it ceases to be a neologism. If a new meaning is recognised as an element in the semantic structure of a lexical unit, it ceases to be new. However, if we wish to divide the word-stock of a language into chronological periods, we can conventionally mark off a period, which might be called new.

Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possess a peculiar property - that of temporariness. The given word or meaning holds only in the given context and is meant only to "serve the occasion."

However, such is the power of the written language that a word or a meaning used only to serve the occasion, when once *fixed* in writing, may become part and parcel of the general vocabulary irrespective of the quality of the word. That's why the introduction of new words by men-of-letters is pregnant with unforeseen consequences: their new coinages may replace old words and become established in the language as synonyms and later as substitutes for the old words.

The coining of new words generally arises first of all with the need to designate new concepts resulting from the development of science and also with the need to express nuances of meaning called forth by a deeper understanding of the nature of the phenomenon in question. It may also be the result of a search for a more economical, brief and compact form of utterance, which proves to be a more expressive means of communicating the idea. The first type of newly coined words, i. e. Those, which designate new-born concepts, may be named *terminological coinages.* The second type, i. e. words coined because their creators seek expressive utterance may be named *stylistic coinages.*

New words are mainly coined according to the productive models for word-building in the given language. But the new words of the literary-bookish type we are dealing with may sometimes be built with the help of affixes and by other means which have gone out of use or which are in the process of dying out. In this case the stylistic effect produced by the means of word-building chosen becomes more apparent, and the stylistic function of the device can be felt more acutely.

Among new coinages of a literary-bookish type must be mentioned a considerable layer of words appearing in the publicistic style, mainly in newspaper articles and magazines and also in the newspaper style— mostly in newspaper headlines. To these belongs the word *Blimp* - a name coined by Low, the well-known English cartoonist. The name was coined to designate an English colonel famous for his conceit, brutality, ultra- conservatism. This word gave birth to a derivative, *viz. Blimpish.*

Another type of neologism is the *nonce- word,* i.e. a word coined to suit one particular occasion. They rarely pass into the language as legitimate units of the vocabulary: *cousined, wived, mother - in - lawed.* They are not registered in dictionaries.

Key words. General considerations, neutral, common literary, common colloquial vocabulary, special literary vocabulary, terms, poetic and highly literary words, archaic, obsolescent, obsolete words, barbarisms and foreignisms, literary coinages, nonce-words.

Assignments for Self-Control
9. What are the fields of application of archaic words and forms?
10. What do you know about the common literary vocabulary?
11. What do you know about the common colloquial vocabulary?
12. What do you know about the neutral words?
13. What can you say about the meaning of a word and its relation to the concept of an entity?
14. What types of lexical meaning do you know and what stipulates their existance and differentiation?

LECTURE 5

SPECIAL COLLOQUIAL VOCABULARY

PLAN

1. Slang

2. Jargonisms
3. Professionalisms
4. Dialectal Words
5. Vulgar words or vulgarisms.
6. Colloquial coinages (words and meanings).

Key words: slang, ambiguous, standard, usage, particular group, jargon, dialect, definition, dictionary, vulgarism, spoken language, meaning.

1. SLANG

There is hardly any other term that is as ambiguous and obscure as the term *slang*. Slang seems to mean everything that is below the standard of usage of present-day English.

Much has been said and written about if. This is probably due to the uncertainty of the concept itself. No one has yet given a more or less satisfactory definition of the term. Nor has it been specified by any linguist who deals with the problem of the English vocabulary.

The first thing that strikes the scholar is the fact that no other European language has singled out a special layer of vocabulary and named it slang, though all of them distinguish such groups of words as jargon, cant, and the like. The distinctions between slang and other groups of unconventional English, though perhaps subtle and sometimes difficult to grasp, should nevertheless be subjected to a more detailed linguistic specification.

Webster's "Third New International Dictionary" gives the following meanings of the term: slang *[origin unknown]* 1: language peculiar to a particular group: as a: the special and often secret vocabulary used by a class (as thieves, beggars) and usu. felt to be vulgar or inferior: argot; b: the jargon used by or associated with a particular trade, profession, or field of activity; 2: a non-standard vocabulary composed of words and senses characterised primarily by connotations of extreme informality and usu. a currency not limited to a particular region and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usu. experiencing quick popularity and relatively rapid decline into disuse.

The New Oxford English Dictionary defines slang as follows:

a) the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type. (Now merged in c. *leant/);* b) the *cant* or *jargon* of a certain class or period; c) language of a highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.

As is seen from these quotations slang is represented both as a special vocabulary and as a **special language.** This is the first thing that causes confusion If this is a certain lexical layer, then why **should** it **be** given the rank of language? If, on the other hand, slang is a certain language **or a** dialect or even a patois, then it should be characterised not only by its peculiar **use of words but** also by phonetic, morphological and syntactical peculiarities. **J.** B. **Greenough and C. L.** Kitteridge define slang in **these words:** -

"Slang... is **a** peculiar kind of vagabond language, always hanging on the outskirts of **legitimate** speech but continually straying or forcing its way into the most respectable **company."**

Another definition of slang is one made by Eric Partridge, the eminent student of the non-**literary language:**

"Slang is much rather a spoken than a literary language. It originates, nearly always, in speech. To coin a term on a written page is almost inevitably to brand it as **a** neologism **which** will either be accepted or become **a** nonce-word (or phrase), but, except in the **rarest** instances, that term will not be slang"

In most of **the** dictionaries *si* (slang) is used as convenient stylistic notation for a word or a phrase that cannot be specified more exactly. The obscure etymology of the term itself affects its use as **a** stylistic notation. Whenever the notation appears in a dictionary it may serve as an indication that the unit presented is non-literary, but not pinpointed. That is the reason why the various dictionaries disagree in the use of this term when applied as a stylistic notation.

2. JARGONISMS

In the non-literary vocabulary of the English language there is a group of words that are called *jargonisms. Jargon* is a recognised term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with

entirely new meanings imposed on them. The traditional meaning of the words is immaterial, only the new, improvised meaning is of importance. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group, which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognised code - the dictionary meaning of the words.

Thus the word *grease* means "money"; *loaf* means "head"; *a tiger hunter* is "a gambler"; *a lexer* is "a student preparing for a law course".

Jargonisms are social in character. They are not regional. In Britain and in the US almost any social group of people has its own jargon. The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as cant; the jargon of jazz people; the jargon of the army, known as military slang; the jargon of sportsmen, and many others.

The various jargons (which in fact are nothing but a definite group of words) remain a foreign language to the outsiders of any particular social group.

3. PROFESSIONALISMS

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. They commonly designate some working process or implement of labour. Professionalisms are correlated to terms. Terms, as has already been indicated, coined to nominate new concepts that appear in the process of, and as a result of, technical progress and the development of science.

Professional words name anew already-existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of a professionalism is its technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialised group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary people, are easily decoded and enter the neutral stratum of the vocabulary. Professionalisms generally remain in circulation within a definite community, as they are linked to a common occupation and common social interests. The semantic structure of the term is usually transparent and is therefore easily understood. The semantic structure of a professionalism is often dimmed by the image on which the meaning of the professionalism is based, particularly when the features of the object in question reflect the process of the work, metaphorically or metonymically. Like terms, professionalisms do not allow any polysemy, they are monosemantic.

Here are some professionalisms used in different trades: *tin-fish* (= submarine); *block-buster* (= a bomb especially designed to destroy blocks of big buildings).

4. DIALECTAL WORDS

This group of words is obviously opposed to the other groups of the non-literary English vocabulary and therefore its stylistic functions can be more or less clearly defined. *Dialectal words* are those, which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

With reference to this group there is a confusion of terms, particularly between the terms *dialectal, slang* and *vernacular.* In order to ascertain the true value *and* the stylistic functions of dialectal words it is necessary to look into their nature. For this purpose a quotation from Cecil Wyld's "A History of Modern Colloquial English" will be to the point.

"The history of a very large part of the vocabulary of the present day English dialects is still very obscure, and it is doubtful whether much of it is of any antiquity. So far very little attempt has been made to sift the chaff from the grain in that very vast receptacle of the English Dialect Dictionary, and to decide which elements are really genuine "corruptions" of words which the yokel has heard from educated speakers, or read, misheard, or misread, and ignorantly altered, and adopted, often with a slightly twisted significance. Probably many hundreds of 'dialect' words are of this origin, and have no historical value whatever, except inasmuch as they illustrate a general principle in the modification of speech. Such words are not, as a rule, characteristic of any Regional Dialect, although they may be ascribed to one of these, simply because some collector of dialect forms has happened to hear them in a particular area. They belong rather to the category of "mistakes" which any ignorant speaker may make, and which such persons do make, again and again, in every part of the country."

We are not concerned, here with the historical aspect of dialectal words. For our purpose it will suffice to note that there is a definite similarity of functions in the use of slang, cockney and any other form of non-literary English and that of dialectal words. All these groups when used in emotive prose are meant to characterise the speaker as a person of a certain locality, breeding, education, etc.

There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar in good colloquial or standard colloquial English that they are universally accepted as recognised units of the standard colloquial English. To these words belong *lass,* meaning "a girl or a beloved girl" and the corresponding *lad,* "a boy or a young man", *daft* from the Scottish and the northern dialect, meaning "of unsound mind, silly".

5. VULGAR WORDS OR VULGARISMS

Vulgarisms are coarse words and expressions with strong emotional meaning which denote the speaker's attitude towards the object in question. There are different degrees of vulgar words, some of them - obscene ones - should not even be fixed in common dictionaries ("four-letter" words); words like "damn, bloody, son of a bitch, to hell" belong to vulgarisms of a lesser degree.

Coarse words denoting parts of the body and physiological acts that are not spoken of in public except in euphemistic form are called *disphemisms.*

The function of expletives is almost the same as that of interjections, that is to express strong emotions, mainly annoyance, anger, vexation and the like. They are not to be found in any functional style of language except emotive prose, and here only in the direct speech of the characters.

The language of the underworld is rich in coarse words and expressions. But not every expression which may be considered coarse should regarded as a vulgarism. Coarseness of expression may result from improper grammar, non-standard pronunciation, from the misuse of certain literary words and expressions, from a deliberate distortion of words. These are improprieties of speech but not vulgarisms. Needless to say the label *coarse* is very frequently used merely to designate an expression which lacks refinement. But vulgarisms, besides being coarse properly, are also rude and emotionally strongly charged and, like any manifestation of excess of feelings, are not very discernible as to their logical meaning.

6. COLLOQUIAL COINAGES (WORDS AND MEANINGS)

Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. This proceeds from the very nature of the colloquial words as such. Not all of the colloquial nonce-words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it whatsoever.

Unlike literary-bookish coinages, nonce-words of a colloquial nature are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the word finds its way into print.

It is only **a** careful stylistic analysis of the utterance as a whole that will reveal a new shade of meaning inserted into the semantic structure of a given word or word-combination.

Writers often show that they are conscious of the specific character of the nonce-word they use by various means. The following are illustrations of the deliberate use of a new word that either was already established in the language or was in process of being established as such: •
"... besides, there is *a tact -*
(That modern phrase appears to me sad stuff.
But it will serve to keep my verse compact).

(Byron, "Don Juan")

According to the Oxford Dictionary the meaning of the word *tact* as used in these lines appeared in the English language in 1804. Byron, who keenly felt any innovation introduced into the literary language of his time, accepts it unwillingly.

Key words. Slang, jargonisms, professionalisms, dialectal words, vulgar words or vulgarisms, colloquial coinages (words and meanings).

Assignments for Self-Control

1. What can you say about the meaning of a word and its relation to the concept of an entity?
2. What types of lexical meaning do you know and what stipulates their existence and differentiation?
3. What are the main subgroups of special colloquial words?
4. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
5. What are the main characteristics of slang?
6. What do you know of professional and social Jargonisms?
7. What connects the stock of vulgarisms and social history?
8. What is the place and the role of dialectal words in the national language? in the literary text?
9. To provide answers to the above questions find words belonging to different stylistic groups and subgroups:
a) in the dictionary, specifying its stylistic mark ("label"); b) in your reading material, specifying the type of discourse, where you found it-authorial speech (dialogue, narration), description, etc.

LECTURE 6

PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

PLAN
1. General notion
2. Sound symbolism
3. Purpose of phonetic stylistic devices
4. Euphony and cacophony

Key words: phonetic, expressiveness, device, sound, combination, sentence, separate, effect, euphony, cacophony, alliteration, acoustic properties.

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, viz. belles -lettres, 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 certain euphonic impression, but this is the matter of individual perception and feeling and therefor subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to

the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

An interesting statement in this regard is made by a Hungarian linguist, Ivan Fonagy:

"The great semantic entropy (a term from theory of communication denoting the measure of the unknown, I.G.) of poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning. Nevertheless in the larger units of line and stanza, a certain relationship can be found between sounds and content."

The Russian poet B. Pasternak says that he has "... always thought that the music of words is not an acoustic phenomenon and does not consist of the euphony of vowels and consonants taken separately. It results from the correlation of the meaning of the utterance with its sound."

The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they might be. Recent investigations have shown that "it is rash to deny the existence of universal, or widespread, types of sound symbolism." In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a message inevitably involves definite musical (in the broad sense of the word) interpretation.

Phonetic expressive means and devices are used for several purposes:

• to produce a certain acoustic effect;

• to give emphasis to the utterance;

• to arouse emotions in the reader or the listener.

Intonation and stress are very important means in oral speech where they are expressed directly by the speaker. In written speech they are conveyed indirectly by graphical expressive means and by a special syntactical arrangement of utterance (such as inversion, isolated members, parallel constructions and other syntactical stylistic devices).

Graphical means include punctuation, different types of print (italics, bold type) and a specific arrangement of printed material. Such marks of punctuation as a series of dots (…), a dash (-), exclamation and question marks and some others may be used not only to show the logical arrangement of speech but also to convey the information of the uttered speech and to express emphasis.

There is another thing to be taken into account – 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 desined phonetic effect. The way a separate word sounds may produce a certain euphonic impression, but this is a matter of individual perception and feeling and therefore subjective.

Thus Verier, a specialist on English versification says that each of the sounds expresses a definite feeling or state of mind. He maintains that the sound [u:] generally expresses sorrow or seriousness; [l] produces the feeling of joy, etc.

The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they might be.

In poetry we feel that the arrangement of sounds carries a definite aesthetic function. Such sounds phenomena as harmony, euphony, rhythm contribute greatly to the expressiveness of poetic lines.

Euphony is such a combination of words and such an arrangement of utterance which produces a pleasing acoustic effect, i.e. a pleasing effect on the ear. Euphony is generally achieved by such phonetic stylistic devices as alliteration, onomatopoeia rhythm, rhyme.

The special media of language which secure the desirable effect of the utterance are called stylistic devices or expressive means. They serve the purpose of logical & emotional intensification of the utterance. They are distinguished to phonographical, morphological, lexical, syntactical & lexico-syntactical levels. To phonetic EMs & SDsthe follow ones refer**. Onomatopoeia** – sound imitation, the use of words whose sounds imitate those of the signified object or action, such as "mew", "murmur", "grumble", "bang". **Alliteration** - the repetition of consonants, usually at the beginning of words. (***шумел камыш***) **Assonance** - the repetition of similar vowels, usually in stressed syllables. (Наша Таня громко плачет.)The above-mentioned EMs help to achieve the two opposite effects: ***euphony*** (a sense of ease, pleasant, comfort in pronouncing & hearing), or ***cacophony*** (a sense of stain, unpleasant, discomfort in pronouncing or hearing).(The fair breeze blew. He swallowed the hint with a gulp, a gasp & a grin.)**Graphon** — the intentional violation of the graphical shape of a word used to reflect its authentic pronunciation or to convey the intensity of the stress, emphasizing the stressed words. Graphon can give some information about the speaker's origin, social & educational background, physical or emotional condition, physical defects, young age i.e. & conveys the atmosphere of authentic life communication. **Types of Graphon**: 1) *italics;* 2) multiplication (Alllll are free); 3) capitalization (HELP): 4) hyphenation (h-e-l-p); 5) grammar (I wanna home) .6) steps (manner of line's arrangement (Маяковский)) (nairplane-airplane , Best **jean**s for this **Jean**eration).

Euphony and cacophony

Euphony refers to the quality of being pleasant to listen to. Euphony generally comes about through a harmonious combination of sounds and words. An author can create euphony in many different ways, such as using pleasant vowel and consonants, or by employing other literary devices, such as rhythm,rhyme, consonance, and assonance to create an overall harmonious sound to a work of literature.

The word euphony comes from the Greek word *euphōnia*, which means "well-sounding." The definition of euphony is opposite that of [cacophony](#), which refers to the usage of harsh, unpleasant, or unharmonious sounds. Euphonious sounds include all the vowels, as well as the consonants *m, n, l,* and *r*, while cacophonous sounds include sharp consonants such as *t, k, d,* and *g*. The study of euphony and cacophony together is called phonaesthetics, which describes the inherent pleasantness and unpleasantness of specific words.

Common Examples of Euphony

Due to the fact that euphony is meant to please the ear, many lullabies are examples of euphony in order to lull a baby to sleep (even the word "lull" is an example of euphony). Here are some sample lyrics:

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

In this case, the euphony comes from consonants such as *l, r, w, n,* and *h,* but also from the mellifluous rhyme scheme of AABB and the regular trochaic rhythm.

Show me your motion
Tra la la la la
Come on show me your motion
Tra la la la la la
Show me your motion
Tra la la la la
She looks like a sugar in a plum
Plum plum

The syllables "tra" and "la" are repeated several times over in this song, which are inherently pleasing sounds.

Significance of Euphony in Literature

Most works of poetry and literary [prose](#) contain some examples of euphony in that authors pay attention to creating harmonious sounds in their writing. Some notable exceptions can be found in the article about cacophony, where there are examples of mental distress that authors create an aural representation of via harsh and discordant sounds. Otherwise, writers generally choose pleasant-

sounding words to describe beautiful settings and joyful emotions. Writers also choose the naturally harmonious techniques of rhyme, rhythm, and alliteration, as mentioned above, to create an overall pleasant sound to their works of literature.

Examples of Euphony in Literature

Example #1

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;

And every fair from fair sometime declines,

By chance, or nature's changing course, untrimmed;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st,

Nor shall death brag thou wand'rest in his shade,

When in eternal lines to Time thou grow'st.

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

("Sonnet 18" by William Shakespeare)

This love sonnet by William Shakespeare is among his most famous, and for good reason. Shakespeare uses many techniques to create a tone of love and adoration. The ways in which he creates euphony in the poem are numerous. First of all, he uses the regular meter and rhyme that are common to all of his sonnets, which is to say iambic pentameter with the rhyme scheme of ABABCDCDEFEFGG. This regularity is pleasing to the ear, because the listener knows what to expect and is gratified when Shakespearer fulfills these expectations. Also, he uses many words which are euphonious in and of themselves, such as the rhyming word "dimmed" and "untrimmed." The first line has many euphonious words, such as "shall," "compare," and "summer," perhaps why the line has become so famous on its own.

Definition of Cacophony

Cacophony is a mixture of harsh and discordant noises. As a literary device, cacophony refers to the usage of several unharmonious or dissonant sounds in a line or passage. These unharmonious and

dissonant sounds include the explosive consonants *k*, *t*, *g*, *d*, *p*, and *b*, and the hissing sounds *ch, sh*, and *s*.

The word cacophony comes from the Greek word *kakophonos*, which means "bad or evil voice." The definition of cacophony is opposite to that of euphony, which refers to the usage of pleasant, harmonious sounds. Euphonious sounds include vowels and the liquid consonants *l* and *r* and nasal consonants *m* and*n*.

Common Examples of Cacophony

It is easy to imagine situations that involve cacophony in everyday life, especially if you are familiar with life in a big city. The mixture of car horns, construction noises, and people yelling is an example of cacophony. Also, if you have ever been to hear a symphony orchestra, that noise that occurs when all of the musicians are tuning their instruments at the same time.

Sometimes we might use more cacophonous sounds if we are upset, choosing shorter words with explosive consonants to display our distress. Most swear words in English have cacophonous sounds. It's also easy to find examples of cacophony in classic comic books, such as in superhero fight scenes. Comic book artist might use such cacophonous onomatopoeias as "brak," "koom," "kapow" to try to convey a sense of the discord in the scene.

Examples of Cacophony in Literature

Example #1

Out, damned spot! Out, I say!—One, two. Why, then, 'tis time to do 't. Hell is murky!—Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him.

(*Macbeth* by William Shakespeare)

In this example of cacophony from William Shakespeare's tragedy *Macbeth*, the character Lady Macbeth is in the grips of severe mental distress. She is sleepwalking and remembering how she and her husband murdered the former King Duncan. Shakespeare brilliantly uses cacophony in this excerpt to portray Lady Macbeth's descent into madness. The first, most famous line, is full of explosive consonants and short words—"Out, damned spot! Out I say!" She continues on in this vein with many other strong consonants illustrating her distress.

Example #2

Hear the loud alarum bells–
Brazen bells! What tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,

("The Bells" by Edgar Allen Poe)

In his famous poem, "The Bells," Edgar Allen Poe describes several different types of bells. In the firststanza Poe starts with happy bells, like wedding bells, and moves on to more distressing types

of bells. In this excerpt from the third stanza, Poe describes the "loud alarum bells." These bells are full of terror, and Poe uses many cacophony examples to portray this terror. We see words with harsh consonants such as "scream," "affright," and "shriek." By starting off the poem with examples of euphony and moving on to examples of cacophony by the last two stanzas, Poe sonically shows the descent into terror.

Example #3

All the war-propaganda, all the screaming and lies and hatred, comes invariably from people who are not fighting.

(*Homage to Catalonia* by George Orwell)

George Orwell joined a group of socialist soldiers during the Spanish Civil War in the 1930s, and wrote a memoir, *Homage to Catalonia*, to describe his experiences. He witnessed much perversion of facts and truth, which later fed into his dystopian world-view for *1984*. In this excerpt, Orwell describes the cacophony of war-propaganda by using cacophonous sounds, such as "screaming," "hatred," and "fighting."

Example #4

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always *knew* it was you.
Daddy, daddy, you bastard, I'm through.

Assignments for Self-Control

1. What graphical means of language do you know?
2. What is graphon?
3. What is euphony as opposed to cacophony?
4. Give the examples of assonance.
5. What is the purpose of phonetic stylistic devices?

Lecture 7

ONOMATOPOEIA, ALLITERATION, RHYME, RHYTHM

PLAN

1. Onomatopoeia
2. Alliteration
3. Rhyme
4. Rhythm

Key words. Phonetic expressive means, onomatopoeia, alliteration, sound-instrumenting, phono-graphical, graphon, rhyme, couplets, triple rhymes, cross rhymes ,framing or ring rhymes.

1. ONOMOTOPOEIA

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. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy.

There are two varieties of onomatopoeia: direct and indirect. *Direct onomatopoeia* is contained in words that imitate natural sounds, as *ding-dong, buzz, bang, cuckoo, tintinabulation, mew, ping-pong, roar* and the like.

Indirect onomatopoeia is a combination of sounds aim of which is to-make the sound of the utterance an echo of its sense. It is sometimes called "echo-writing". An example is:

"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.

Indirect onomatopoeia, unlike alliteration, demands some mention of what makes the sound, as *rustling* (of curtains) in the line above.

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoetic, as in Poe's poem "The Bells" where the words *tinkle* and *bells* are distributed in the following manner:

"Silver bells... how they tinkle, tinkle, tinkle"

2. ALLITERATION

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, in particular consonant sounds, in close succession, particularly at the beginning of successive words:

"The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression." (Galsworthy)

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound [d] in the lines: "Doubting, dreaming dreams no mortals ever dared to dream before", quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.

Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry» In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic.

The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs and sayings, as, for example, in the following:

Tit for tat; blind as a bat, betwixt and between; It is neck or nothing; to rob Peter to pay Paul; or in the titles of books.

Alliteration– is the repetition of similar consonant in close succession, particularly at the beginning of successive words.

Phonetic expressive means deal with the sound with the sound instrumenting of the utterance and are mainly found in poetry.

e.g. **D**eep into the **d**arkness peering, long and stoo**d** there won**d**ering fearing,

Doubting, **d**reaming **d**reams no mortals ever **d**ared to **d**ream before. (E.A. Poe)

Взор застыл во тьме стесненный, и стоял я изумленный,

Снам отдавшись, недоступным на земле ни для кого …

3. RHYME

Rhyme is the repetition of identical or similar terminal sound combinations of words.

Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

We distinguish between *full rhymes* and *incomplete rhymes.* The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as in *might, right; needless, heedless.*

Incomplete rhymes present a greater variety. They can be divided into two main groups: *vowel rhymes* and *consonant rhymes.* In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different, as in : *flesh —fresh — press.*

Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in : *worth -forth; tale — tool - Treble - trouble; flung - long.*

According to the way the rhymes are arranged within the stanza, certain models have crystallised, for instance:

1. couplets - when the last word of two successive lines are rhymed. This is commonly marked *aa.*
2. triple rhymes - *aaa.*
3. cross rhymes - *abab.*
4. framing or ring rhymes - *abba.*

There is still another variety of rhyme which is called *internal rhyme.* The rhyming words are placed not at the ends of the lines but within the line, as in:
"I bring fresh *showers* for the thirsting *flowers."* (Shelley)

4. RHYTHM

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.

Rhythm is the main factor which brings order into the utterance. Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm, and it must not be regarded as possessing «phonetic autonomy amounting to an 'irrelevant texture', but has a meaning.» This point of view is now gaining ground. Many attempts have been made to ascribe meaning to rhythm and even to specify different meanings to different types of metre. This is important, inasmuch as it contributes to the now-prevailing idea that any form must make some contribution to the general sense. Rhythm intensifies the emotions. It also specifies emotions. Some students of rhythm go so far as to declare that "...one obvious agency for the expression of his (a poet's) attitude is surety metre" and that "... the poet's attitude toward his reader is reflected in his manipulation—sometimes his disregard—of metre."

Rhythm in verse as an SD is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

Prose rhythm, unlike verse rhythm, lacks consistency, as it follows various principles. But nevertheless a trained ear will always detect a kind of alternation of syntactical units. The task is then to find these units and to ascertain the manner of alternation. This is not an easy task because, as has already been

pointed out, rhythm is not an essential property of prose, whereas it is essential in verse. Prose is the opposite of verse and this opposition is primarily structural, in this case, rhythmical structure versus arhythmical structure. The incursion of se into poetry is a deliberate device to break away from its strict rhythm.

Assignments for Self-Control

1. What is sound-instrumenting?
2. What cases of sound-instrumenting do you know?
3. What is graphon?
4. What types and functions of allitaration do you know?
5. What is achieved by the graphical changes of writing-its type, the spacing of graphemes and lines?
6. Which phonographical means are predominantly used in prose and which ones in poetry?

LECTURE 8

GRAPHICAL STYLISTIC MEANS

PLAN

1. Basic notions
2. Graphical expressive means and stylistic devices (marks of punctuation, kinds of type). Marks of punctuation
3. Graphon

Key words: basic, spelling, orthography, text, marks of punctuation, segment, declarative sentence, interrogative sentence, graphical EM, intonation, stress, pause.

1. Basic notions

Basic notions of graphic expressive means are **punctuation,** orthography or spelling, text segmentation, and type. Punctuation is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarifying the meaning of sentences. There are such common marks of punctuation: the full stop [.], the comma [,], the colon [:], the semicolon [;], brackets [()], dash [-], hyphen [-], the exclamation mark [!], the oblique stroke [/],. the interrogative (question) mark [?], inverted commas (quotation marks) [""], suspension marks [...], the apostrophe [']. **The full stop** signals the end of a declarative sentence. It may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling. **The comma** is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity. **Brackets** are used to insert a word or a phrase into a sentence *(Most of the suspects (seven in all) were questioned by the police)*. The words inserted between brackets are usually an explanation or an illustration.

Square brackets are used to indicate that smth is being added by the author. *The reporter added that the woman [Mrs Wood] had suffered severe injuries.* **The dash** is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification: *That was the*

end of the matter - or so we thought. Dashes can also be used to insert a comment or a list of things.**The exclamation mark** indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions.**The interrogative mark** is used to show that a question has been raised. **The hyphen** is a short dash which connects words or parts of words. **The oblique stroke** is used to separate items in a list: *oil/water mix, italic/Roman type.***Suspension marks** are typically used to signify emotional pauses of the speaker. They reflect such inner states of people as uncertainty, confusion or nervousness. They are also create a stylistic device of aposiopesis.

2. Graphical expressive means and stylistic devices (marks of punctuation, kinds of type)

Graphical EMs serve to convey in the written form those emotions which in the oral speech are expressed by intonation and stress, in written form they are shown mostly with the help of punctuation and deliberate change of a spelling of a word. "A detective! I never 'eard of such a thing! What d'yer come 'ere for if yer want to be a detective. 'Ere, yer not big enough, 'cos yer'd 'ave to be a pleeceman first before they'd let yer be a detective, and they'd never 'ave yer as a pleeceman. " (J.D. Priestley," Angel Pavement") Woman, without her, man is nothing.

All types of punctuation can be used to reflect the emphatic intonation of the speaker. Such 'emphatic' punctuation is used in many syntactical SDs: aposiopesis (break-in-the-narrative) [You'll just come home, or I'll …], rhetorical questions, su'spense etc. The changed type (italics, bold type) or spelling multiplication (laaarge) are used to indicate the additional stress on the emphasis word or part of the word. There is no direct connection between the graphical SDs and the intonation they reflect, for their choice is too inadequate for the variety and quality of emotions recurrent in intonation. Hometask: Galperin pp. 123-135, Kucharenko pp. 10-13, ex. 1, p.13. Арнольд с. 275-315. CPC: get samples of basic phonetic SDs on separate cards.

They include the use of punctuation, graphical arrangement of phrases, violation of type and spelling. Marks of punctuation: hyphen, dash, comma, period (full-stop), colon, semicolon, exclamation, interrogation, series of dots. They are used not only for the division of speech into its logical parts, but also for emphatic purposes which suggest a definite semantic interpretation of the utterance. ▲ Казнить, нельзя, помиловать. Another group of graphical means is based on the violation of type: italics, bold type, capitalization. Not only words but separate syllables, morphemes may be emphasized by italics (курсив). Spaced type is also included into this group of graphical means though it is not so frequent as italics. ▲ *N o w!* spaced letters are used for…

Graphical expressive means and stylistic devices (graphon, its stylistic function).

Graphical expressive means include the use of punctuation, graphical arrangement of phrases, violation of type and spelling.

3. Graphon

Graphon: the intentional violation of the generally accepted spelling used to reflect peculiarities of pronunciation or emotional state of the speaker. Types of graphon: multiplication, hyphenation,

capitalization, apostrophe. <u>Functions</u>: - to give the reader an idea about smth (level of education, emotional state, origin). – to attract attention. – to make smb memorize it. – to show smth, explain. Graphical means are popular with advertisers. They individualize speech of the character or advertising slogan. ▲ *A better stain getter*. ▲ How do you spell relief? R-O-L-I-P-S – to make reader / listener to remember it.

Speaking about the inseparable unity of form and meaning of literary work it is worth mentioning that its aesthetic impact depends on phonetic and graphical arrangement of text elements and text as a whole. To create additional information in a literary discourse sound instrumentation is often used alongside the specific graphical representation. One of the most favoured graphical stylistic device in contemporary advertising, mass media, and, above all, creative prose is graphon. **Graphon** is intentional violation of graphical shape of a word or word combination.

The main function of graphon is to supply information about the speaker's origin, social and educational background, physical or emotional condition, author's sarcastic attitude to his character, etc.

(1) butler Yellowplush – (impresses his listeners with the learned words pronouncing them as "sellybrated" instead of celebrated; "benyviolent" (benevolent); illygitmit" (illegitimate) (Thackeray)

Thus, graphon is intentional violation of the graphic form / shape of a word to reflect its authentic pronunciation

graphic fixation of phonetic peculiarities of a character's pronunciation.

    a. *Zis man?*

Gimme a chance!

So, graphical stylistic devices include emphatic use of :
- ◻ **punctuation,**
- ◻ **change of type,**
- ◻ **spelling changes (graphons);**
- ☐ **serve to convey in the written form the emotions**
  - ◻ **which in the oral speech are expressed**
  - ◻ **by means of intonation, stress and pauses.**

Graphon may reflect:

- ◻ education,
- ◻ carelessness,
- ◻ physical defects (lisping, stammer, stutter),
- ◻ stumbling,
- ◻ intoxication,
- ◻ old age, tender age,
- ◻ a local accent, a foreign accent.

Assignments for Self-Control

1. What is sound-instrumenting?
2. What is graphon?
3. What do graphical stylistic devices include?
4. What are the functions of graphon?

LECTURE 9

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

PLAN

1. Interaction of different types of lexical meaning
2. Interaction of primary dictionary and contextually imposed meanings.
3. Interaction of logical and nominal meanings
 3.1 simile
 3.2 periphrasis
 3.3.euphemisms
 3.4. hyperbole

Key words. Interaction, primary, derivative, logical meanings polysemy, play of words, epithets, fore-grounded, semantically false chain, nonsense of non-sequence, nominal meaning.

1. INTERACTION OF DIFFERENT TYPES OF LEXICAL MEANING

Words in context may acquire additional lexical meanings not fixed in dictionaries, what we have called *contextual meanings.* The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. This is especially the case when we deal with transferred meanings.

What is known in linguistics as *transferred meaning* is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary leaning. In this case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the semantic structure of the word. In this case we do not perceive two meanings.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

2. INTERACTION OF PRIMARY DICTIONARY AND CONTEXTUALLY IMPOSED MEANINGS

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognised sign for an abstract notion designating a certain phenomenon or object) and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common, but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense.

The stylistic device based on the principle of identification of two objects is called a *metaphor.* The SD based on the principle of institution of one object for another is called *metonymy* and the SD based on contrary concepts is called *irony.*

Metonymy used in language-in-action, i.e. *contextual metonymy,* is genuine metonymy and reveals a quite unexpected substitution of one word for another, or one concept for another, on the ground of some strong impression produced by a chance feature of the thing, for sample: "Miss Tox's hand trembled as she slipped it through Mr. Dombe's arm, and felt herself escorted up the steps, *preceded by a cocked hat and a Babylonian collar."* (Dickens)

Metonymy and metaphor differ also in the way they are deciphered. In the process of disclosing the meaning implied in a metaphor, one image excludes the other, that is, the metaphor *'lamp'* in the "The sky lamp of the night", when deciphered, means the moon, and though there is a definite interplay of meanings, we perceive only one object, *the moon.* This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other. In the example: "Then they came in. Two of them, a man with long fair moustaches and a silent dark man... Definitely, *the moustache* and I had nothing in common."(Doris Lessing, "Retreat to Innocence") *the moustache* and *the man himself are* both perceived by the mind.

3. INTERACTION OF LOGICAL AND NOMINAL MEANINGS

3.1 SIMILE

The intensification of some one feature of the concept in question is realized in a device called *simile.* Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things^ Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one which is made common to them. For example, *'The boy* seems to be *as clever as his mother'* is ordinary comparison. 'Boy' and 'mother' belong to the same class of objects - human beings - so this is not a simile but ordinary comparison.

But in the sentence: *"Maidens, like moths,* are ever caught by glare" (Byron), we have a simile. 'Maidens' and 'moths' belong to heterogeneous classes of objects.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being rare of it, the simile gives rise to a new understanding of the object characterising as well as of the object characterized.

The properties of an object may be viewed from different angles, lor sample, its state, actions, manners, etc. Accordingly, similes may be based on adjective-attributes, adverb-modifiers, verb-predicates, etc.

Similes have formal elements in their structure: connective words such as *like, as, such as, as if, seem.* Here are some examples of similes taken from various sources and illustrating the variety of structural designs of this stylistic device.

"His mind was restless, but it worked perversely and *thoughts jerked* through his brain *like the misfirings of a defective carburettor"* (Maugham)

"It was that moment of the year when *the countryside seems to faint* from its own loveliness, from the intoxication of its scents and sounds." (J. Galsworthy)

A simile, often repeated, becomes trite and adds to the stock of language phraseology. Most of trite similes have the foundation mentioned and conjunctions "as", "as…as" used as connectives. Cf.: "as brisk as a bee", "as strong as a horse", "as live as a bird" and many many more.

Similes in which the link between the tenor and the vehicle is expressed by notional verbs such as "to resemble" "to seem", "to recollect", "to remember", "to look like" "to appear", etc. are called *disguised,* because the realization comparison is somewhat suspended, as likeness between the objects seems less evident. Cf.: "His strangely taut, full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light." (J) Or: "The ball appeared to the batter to be a slow spinning planet looming toward the earth." (B. M.)

3.2 PERIPHRASIS

Periphrasis is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into figurative (metonymic and metaphoric), and logical. The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well, see from the following example: "The hospital was crowded with, the surgically interesting products of the fighting in Africa" (I. Sh.) where the extended metonymy stands for "the wounded".

Logical periphrases are phrases synonymic with the words which were substituted by periphrases: "Mr. Du Pont was dressed in the conventional disguise with, which Brooks Brothers cover the shame of American millionaires." (M. St.) "the conventional disguise" stands here for "the suit" and "the shame of American millionaires" – for "the paunch (the belly)". Because the direct nomination of the not too elegant feature of appearance was substituted by a roundabout description this periphrasis may be also considered euphemistic, as it offers a more polite qualification instead of a coarser one.

The main function of periphrases is to convey a purely individual perception of the described object. To achieve it the generally accepted nomination of the object is replaced by the description of one of its features or qualities, which seems to the author most important for the characteristic of the object, and which thus becomes foregrounded.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: "the gentle (soft, weak) sex" (women); "my better half' (my spouse); "minions of Law" (police), etc.

3.3 EUPHEMISMS

There is a variety of periphrasis which we shall call euphemistic.

E u p h e m i s m, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: 'to *pass away, to expire, to be no more, to depart, to join the majority, to be gone,* and the more facetious ones: *to kick the bucket, to give up the ghost, to go west.* So euphemisms are synonyms which aim at producing a deliberately mild effect.

The origin of the term 'euphemism' discloses the aim of the device very clearly, i.e. speaking well (from Greek—*eu* = well + *-pheme* = speaking). In the vocabulary of any language, synonyms can be found that soften an otherwise coarse or unpleasant idea. Euphemism is some times figuratively called "a whitewashing device". The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym, or dominant in a group of synonyms, as it is often called, must follow the euphemism like a shadow, as 'to possess a vivid imagination', or 'to tell stories' in the proper context will call up the unpleasant verb *to lie.* The euphemistic synonyms given above are part of the language-as-a- system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as stylistic devices because they do not call to mind the keyword or dominant of the group; in other words, they refer the mind to the concept directly, not through the medium of another word. Compare these euphemisms with the following from Dickens's "Pickwick Papers":

"They think we *have come by this horse in some dishonest manner."*

The italicized parts call forth the word 'steal' (have stolen it).

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical and 4) parliamentary.

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly-coined word or combination of words, which, being the sign of a sign. Throws another veil over an unpleasant or indelicate concept. Here is an interesting excerpt from an article on this subject.

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"The evolution over the years of a civilized mental health service has been marked by periodic changes in terminology. The *mad-house* became the *lunatic asylum;* the asylum made way for the *mental hospital*—even if the building remained the same. *Idiots, imbeciles* and *the feeble-minded* became *low, medium* and *high-grade mental defectives.* All are now to be lumped together as *patients of severely subnormal personality. The insane* became *persons of unsound mind,* and are now to be *mentally-ill patients.* As each phrase develops the stigmata of popular prejudice, it is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the signposts of progress."[1]

Albert C. Baugh gives another instance of such changes:

"...the common word for a woman's undergarment down to the eighteenth century was 'smock'. It was then replaced by the more delicate word 'shift'. In the nineteenth century the same motive led to the substitution of the word 'chemise' and in the twentieth this has been replaced by 'combinations', 'step-ins', and other euphemisms."

Today we have a number of words denoting similar garments, as 'briefs', and others.

Conventional euphemisms employed in conformity to social usages are best illustrated by the parliamentary codes of expression. In an article headed "In Commons, a Lie is Inexactitude" written by James Feron in *The New York Times,* we may find a number of words that are not to be used in Parliamentary debate. "When Sir Winston Churchill, some years ago," writes Feron, "termed a parliamentary opponent a 'purveyor of terminological inexactitudes', every one in the chamber knew he meant 'liar'. Sir Winston had been ordered by the Speaker to withdraw a stronger epithet. So he used the euphemism, which became famous and is still used in the Commons. It conveyed the insult without sounding offensive, and it satisfied the Speaker."[3]

The author further points out that certain words, for instance, t*raitor* and *coward,* are specifically banned in the House of Commons because ear-lier Speakers have ruled them disorderly or unparliamentary. Speakers have decided that *jackass* is unparliamentary but *goose* is acceptable; *dog, rat* and *swine* are out of order, but *halfwit* and *Tory clot* are in order.

We also learn from this article that "a word cannot become the subject of parliamentary ruling unless a member directs the attention of the Speaker to it."

The changes in designating objects disclose the true nature of the relations between words and their referents. We must admit that there is a positive magic in words and, as Prof. Randolph Quirk has it,

"...we are liable to be dangerously misled through being mes-
merized by a word or through mistaking a word for its referent."[2]

This becomes particularly noticeable in connection with what are called *p o l i t i c a l* euphemisms. These are really understatements, the aim of which is to mislead public opinion and to express what is unpleasant in a more delicate manner. Sometimes disagreeable facts are even distorted with the help of a euphemistic expression. Thus the headline in one of the British newspapers "Tension in Kashmir" was to hide the fact that there was a real uprising in that area; "Undernourishment of children in India" stood for 'starvation'. In A. J. Cronin's novel "The Stars Look Down" one of the members of Parliament, referring to the words "Undernourishment of children in India" says: "Honourable Members of the House understand the meaning of *this polite euphemism."* By calling *undenourishment* a polite euphemism he discloses the true meaning of the word.

An interesting article dealing with the question of "political euphemisms" appeared in "Литературная газета"[3] written by the Italian journalist Entzo Rava and headed "The Vocabulary of the Bearers of the Burden of Power." In this article Entzo Rava wittily discusses the euphe misms of the Italian capitalist press, which seem to have been borrowed from the American and English press. Thus, for instance, he mockingly states that capitalists have disappeared from Italy. When the adherents of capitalism find it necessary to mention *capitalists,* they replace the word *capitalist* by the combination 'free enterprisers', the word *profit* is replaced by 'savings', *the building up of labour reserves* stands for 'unemployment', 'dismissal' ('discharge', 'firing') of workers is *the reorganization of the enterprise,* etc.

As has already been explained, genuine euphemism must call up the word it stands for. It is always the result of some deliberate clash between two synonyms. If a euphemism fails to carry along with it the word it is intended to replace, it is not a euphemism, but a deliberate veiling of the truth. All these *building up of labour reserves, savings, free enterprisers* and the like are not intended to give the referent its true name, but to distort the truth. The above expressions serve that purpose. Compare these word-combinations with real euphemisms, like a_ *four-letter word* (= an obscenity); or *a woman of a certain type (*= a prostitute, a

whore); *to glow* (— to sweat), all of which bring to our mind the other word (words) and only through them the referent.

Here is another good example of euphemistic phrases used by Gals worthy in his "Silver Spoon."

"In private I should merely call him *a liar.* In the Press you should use the words: *'Reckless disregard for truth'* and in Parliament—that you regret he *'should have been so misinformed.'"*

Periphrastic and euphemistic expressions were characteristic of certain literary trends and even produced a term *p e r i p h r a s t i c   s t y l e.* But it soon gave way to a more straightforward way of describing things.

"The veiled forms of expression," writes G. H. McKnight, "which served when one was unwilling to look facts in the face have been succeeded by naked expressions exhibiting reality."

Assignments for Self-Control.

1. What is included into a group of SDs known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
2. Give examples of euphemism.
3. What is periphrasis?
4. How can the logical and the nominal meaning interact?
    5. What is a simile and what is a simple comparison?
    6. What semantic poles of a simile do you know?
    7. Which of the link words have you met most often?
    8. What is the foundation of the simile?
    9. What is the key of the simile?
    10. What is a trite simile? Give examples.'
    11. What is an epic simile?
    12. What is a disguised simile?
    13. What are the main functions of a simile?

LECTURE 10

THE EPITHET AND THE METAPHOR

PLA N

4. Epithet
5. Metaphor

Key words: epithet**,** lexical meaning, logical (denotational) meaning, contextual meaning, original, hackneyed, a metaphor, semantic, morphological, syntactical, structural, functional peculiarity

1.   EPITHET

The *epithet* is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterise an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

The epithet makes a strong impact on the reader, so much so. ihat unwittingly begins to see and evaluate things as the writer wants him to

Epithets may be classified from different standpoints: *semantic* and *structural.* Semantically, epithets may be divided into two groups: those *associated* with the noun following and those *unassociated* with it.

Associated epithets are those, which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated

epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, 'dark *forest',* 'dreary *midnight',* 'careful *attention',* 'unwearying *research',* 'indefatigable *assiduity',* 'fantastic *terrors',* etc.

Unassociated epithets are attributes used to characterise the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, *'heartburning* smile', *'bootless* cries', *'sullen* earth', *'voiceless* sands, etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

The function of epithets of this kind remains basically the same: to show the evaluating, subjective attitude of the writer towards the thing described. But for this purpose the author does not create his own, new, unexpected epithets; he uses ones that have become traditional, and may be termed "language epithets" as they belong to the language-as-a-system. Thus epithets may be divided into *language epithets* and *speech epithets.* Examples of speech epithets are: *'slavish knees', 'sleepless* bay.'

From the point of view of their *compositional* structure epithets may be divided into *simple, compound, phrase* and *sentence epithets.* Simple epithets are ordinary adjectives. Compound epithets are built like compound adjectives. Examples are: *heart-burning* sigh, *sylph-like* figures, *cloud-shapen* giant.

The tendency to cram into one language unit as much information as possible has led to new compositional models for epithets which we shall call *phrase epithets.* A phrase and even a whole sentence may become an epithet if the main formal requirement of the epithet is maintained, *viz.* its attributive use. But unlike simple and compound epithets, which may have pre- or post-position, phrase epithets are always placed before the nouns they refer to. Another structural variety of the epithet is the one which we shall term *reversed(inverted).* The reversed epithet is composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described, for example: "the *shadow* of a smile"; "a *devil* of a job" (Maugham); "...he smiled brightly, neatly, efficiently, a *military abbreviation* of a smile" (Graham Green); "A *devil* of a sea rolls in that bay" (Byron); "A *little Flying Dutchman* of a cab" (Galsworthy); "a *dog* of a fellow" (Dickens).

The epithet is a direct and straightforward way of showing the author's attitude towards the things described, whereas other stylistic devices, even image-bearing ones, will reveal the author's evaluation of the object only indirectly.

Epithet is a stylistic device based on interaction of emotive and logical meanings in an attribute word, phrase or sentence. Thus in "charming smile" besides logical meaning, there is also am emotive meaning. Care should be taken not to mix epithet with the logical attribute. The epithet is subjective and evaluative. The logical attribute is purely objective, non-evaluative.

Thus in, *green leaves, little girl, round table, blue skies* – the adjectives are logical attributes.

They indicate those qualities of the object which may be regarded as generally recognized.

If we compare: *a golden watch – a golden hear*

Green leaf – a green youth

The difference between logical attribute and epithet is clearly seen. Epithets make a strong impact on the reader, so much that the reader begins to see and evaluate things as the writer wants him to.

Epithet like all stylistic devices can be trite and genuine. In trite epithet the ties between the attribute and the noun are very close.

Combination of this type appears as a result of the frequent use of certain definite epithets with definite nouns: *bright face, true love, sweet smile, golden heart, unearthly beauty, wild wind.*

Trite epithets belong to EM. Genuine epithet is a stylistic device which characterizes the object by adding a feature not inherent in the object, a feature which may be so unexpected as to strike the reader by its novelty: *a heart-burning smile, voiceless sands, a watery smile, sullen earth, destructive charms.*

One of the varieties of genuine epithet is personificated epithets. An attribute which modifies a living being is shifted to modify an inanimate thing.

They felt quite happy on that unbreakfast morning.

He lay all night on his sleepless pillow.

Dancing thoughts, laughing wrinkles.

Epithets are mainly expressed by adjective in the function of an attribute. But it also can be expressed by adjective in the of an attribute:

With lips of flame

and heart of stone

/Shelly/

Another structural variety of the epithet expressed by an of-phrase is a reserved epithet.

a devil of sea, a shadow of smile, a devil of a job, a dog of a fellow.

Here the sunjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described. It should be noted that epithets, expressed by "by of-phrase" are metaphorical.

From the point of view of their compositional structure, epithet may be divided into simple and phrase epithets.

The tendency to cram into one language unit as much information as possibe has led to new compositional models of epithets-phrase epithets.

The never-to-be-forgotten day

The don't-touch-me-or-I-kill-you expression

Do-it-yourself; go-it-alone attitude

The stylistic function of the epithet is to reveal the subjective, evaluating attitude of the writer to the thing or events spoken of.

2. METAPHOR

Each type of intended substitution results in a *stylistic device (SD)*[1]* called also a *trope*. The most frequently used, well known and elaborated among them is a *metaphor* -transference of names based on the

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[1] For the elaboration of SDs see: *Galperin I. R.* Stylistics. M., 1971, esp. pp. 24-30 and part IV (pp. 132-190).

associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky".

From previous study you know that nomination-the process of naming reality by means of the language-proceeds from choosing one of the features characteristic of the object which is being named for the representative of the object. The connection between the chose-n feature, representing the object, and the word is especially vivid in cases of transparent "inner form" when the name of the object can be easily traced to the name of one of its characteristics. Cf.: "railway", "chairman", "waxen". Thus the semantic structure of a word reflects, to a certain extent, characteristic features of the piece of reality which it denotes (names). So it is only natural that similarity between real objects or phenomena finds its reflection in the semantic structures of words denoting them: both words possess at least one common semantic component. In the above examples with the "sun" this common semantic component is "hot" (hence-"volcano", "pancake" which are also "hot"), or "round" ("ball", "pancake" which are also of round shape).

The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects-the one which is actually named and the one which supplies its own "legal" name. So that formally we deal with the name transference based on the similarity of one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected-the more expressive-is the metaphor.

If a metaphor involves likeness between inanimate and animate objects, we deal with *personification,* as in "the face of London", or "the pain of the ocean".

Metaphor, as all other SDs, is *fresh, original, genuine,* when first used, and *trite, hackneyed, stale* when often repeated. In the latter case it gradually loses its expressiveness becoming just another entry in the dictionary, as in the *"leg* of a table" or the *"sunrise",* thus serving a very important source of enriching the vocabulary of the language.

Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members.

When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single meta-phor hut offers a group of them, each supplying another feature of the described phenomenon, this cluster creates a *sustained (pralonged)* metaphor.

But there are also metaphorical epithets.

Metaphor – a hidden comparison. "In the garden, fire burns red rowan", ie rowan brush like burning fire. A direct comparison would be as follows: "Brushes rowan like a burning fire" epithet – it is primarily a definition – feature of an object or action. "Detachments of cavalry FLYING", for example. Silky hair – an epithet. SILK hair – a metaphor.

Metaphorical epithet contains not only the feature of an object, but also a hidden comparison. Leaden rain, for example. It does not rain of lead, and no rain – a stream of bullets during the battle. Remove the epithet of phrases, words change meaning. Will just wait. Ie metaphorical epithet involved in creating metaphors.

Metaphor-word or expression used in a figurative sense, which is based on a comparison of an unnamed object with another on the basis of their common trait.

definition of the word, affect its expressiveness. Expressed predominantly adjective, but also an adverb ("hot love"), a noun ("fun noise"), numerals (Second Life).

Metaphor is relation between the dictionary and contextual meanings based on resemblance of two objects, ideals, and actions:

She is a fox.

The word "for" denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature "cunning". The metaphor is based on a common feature of two objects. The common feature is never mentioned. In other words in metaphor we are given A and C and the problem is to see B – a common feature. The reader has to come to it by himself. It is important to remember that metaphor does not identify, the two notions are brought together on the basis of only feature, other features being quite different:

Metaphor can be expressed by all the parts of speech: nouns, adjectives, verbs:

1.
   She is a machine in her husband's house.
2.
   Money burns a hole my pocket.
3.
   People are afraid of themselves nowadays. They have forgotten the highest of all duties, the duty that one owes to oneself. Of course they are charitable. They feed the hungry and clothe the beggar. But their own souls starve, and are naked.

Metaphors expressed by one word are called simple. There are metaphors which are expressed by several words, a group of words. We call it metaphorical paraphrases.

Oh let me, true in love, but truly write,

And then believe me, my love is as fair

As any mother child, though not so bright

As those <u>gold candles fixed in heaven's air</u>.

/Shakespeare W./

Metaphor is one of the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only image, but several of them. Such metaphors are called prolonged metaphors or sustained, or developed.

The one charm of the past is that is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as the interest of the play is entirely over the propose to continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce.

Assignments for Self-Control.

1. What is included into a group of SDs known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
2. What lexical meaning is instrumental in the formation of epithets?
3. What semantic types of epithets do you know?

4. What structural types of epithets do you know?
5. What parts of speech are predominantly used as epithets and why?
6. When reading a book pay attention to the type and distribution of epithets there. Give your considerations as to what defines the quantity and the quality of epithets in a literary work.
7. What is Metaphor? What types of Metaphor do you know?

LECTURE 11

METONYMY. OXYMORON

PLAN

3. General notions on metonymy
4. Oxymoron and its functions

Key words: relations, definition, metonymy, abstract notion, container and contained, oxymoron, multiple functions, denotational meaning.

1. General notions on metonymy

Many attempts have been made to pin- point the types of relation which metonymy is based on. Among them the following are most common:
1.   A concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion, as in:
"The camp, the pulpit and the law For rich men's sons are free." (Shelley)
  2.   The container instead of the thing contained:
  3.   *he hall* applauded.
4.   The relation of proximity, as in:
"The round *game table* was boisterous and happy." (Dickens)
The material instead of the thing made of it, as in: *"The marble* spoke."
The instrument which the doer uses in performing the action in- ..ad of the action or the doer himself, as in:
"As *the sword* is the worst argument that can be used, so b.iould it be the last." (Byron)
  The list is in no way complete. There are many other types of relations, which may serve as a basis for metonymy.
You know by now that among multiple functions of the word the main one is to denote, denotational meaning being the major semantic characteristic of the word. In this paragraph we shall deal with the foregrounding of this particular function, i. e. with such types of denoting phenomena that create additional expressive, evaluative, subjective connotations. We shall deal in fact with the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred to as *transference,* for, indeed, the name of one object is transferred onto another,' proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).
Metonymy is a stylistic device which is like metaphor based on interaction of logical and contextual meanings. But it is based on a different from metaphor types of relations, a relation based not comparison, but on associations.

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Thus the word "crown" many stand for a *"king" or "queen", "cup" or for the drink it contains.*

Many attempts have been made to pinpoint the types of relation which metonymy is based on. Among them the following are most common:

1. A concrete thing is used instead of an abstract notion. In this case the thinf becomes s symbol of the notion:

1. He supported his family by the pen.

2. The pen is stronger than the sword.

3. What the head had left undone could not do, the heart may have been doing silently.

4. Wherefore feed, and clothe and save, From the cradle to the grave /from early childhood to death/

Those ungreatful drones who would

Drain your sweat – nay, drink your blood.

/Shelley/

When likeness is observed between inanimate objects and human qualities we speak of personification.

The face of London was now strangely altered. So, personification is a variety of metaphor.

A car came one way, a bus advanced with calm assurance from another.

Shelley's poem "The Cloud" is built on Personification.

I bring fresh showers for the <u>thirsting </u>flowers

From the seas and the streams

I bear light shade for the leaves when laid

In the <u>noonday dreams</u>

From my wings are shaken the dews that waken.

The sweet buds every one

When rocked to rest on their mother's breast,

As she <u>danced</u> about the sun

I wield the flail of the lashing hail

And whiten the green plains under

And the again I dissolve in rain

And laugh as I pass in thunder.

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors /original, fresh/. The genuine metphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way.

Those metaphors which are called trite (traditional, hackneyed) are commonly used in speech and therefore are sometimes even fixed in dictionaries – a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of smile. Trite metaphors are not stylistic devices. They are considered to be expressive means of the language, which also serve the purpose of expressiveness.

2. The container instead of the thing contained:

1.
    the hall applauded
2.
    the kettle boils
3.
    tell him our home cries out for him

3. The relation of proximity as in:

The round game table was boisterous and happy.

4. The text type of relation reveals the relation between the whole and a part. This type of metonymy is called syndecdoche. In this case apart is used for the whole, or the individual for a definite and at singular for plural.

Return to her?

No rather I abjure all roofs and choose...

To be a comrade with the wolf and owl

Here the word "roofs" stands for "houses" or a place to live in, or a "shelter". "Wolf" for "wolves" or even for "wild beasts", owl for "owls" or rather for "birds" in the woods.

Other examples:

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She has no roof over her head

You've gor a nice fox on you

5. The sign for the thing signified:

1. The messenger was not long returning followed by a pair heavy boots that came bumping along the passage.

/Dickens/

2. The one in brown suit gaped at her.

Blue suit grinned, might even have winked

But big nose in the grey suit started – and he had small angry eyes and did not even smile.

6. A relation between a thing the material out of which it is made.

The steel to defend

Never in her life had she worn any gold.

Here "gold" stands for rings, bracelets, and other adornments made of gold.

7. The instrument which the doer uses in performing the action instead of the action or the doer himself.

1. As the sword is the worst argument that can be used, so should it be the last.

/Byron/

2. Give every man thine ear and few thy voice.

3. His pen knows no compromise.

8. Author for his work:

I read Shakespeare. He reads Byron

Metonymy is expressed by nouns or substanlivised numerals-

She was a pale and fresh eighteen.

The man looked a rather old forty-five.

Metonymy, like all stylistic devices can be genuine and trite. Genuine metonymy is a SD. It reveals a quite unexpected substitution of one word for another, of one concept for another.

Then they came in. Two of them a man with long fair moustache and silent dark man...Definitely,

the moustache and I had in common.

/D. Lessing/

In this example man's facial appearance – "the moustache" stands for the main himself.

The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover there is a definite implication that this is the first time the speaker has seen him.

Trite metonymy belongs to expressive means of the language. They are not stylistic devices. They are widely used in speech and threfore are simetimes even fixed in dictionaries. Due to trite metonymies new meanings appear in the language.

The press – the petsonnel connected with publishing

Establish,ent

A hand –a worker

The cradle – infancy

2.Oxymoron and its functions

Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense, for example:: *'low* skyscraper', *'sweet* sorrow', *'nice* rascal', *'pleasantly* ugly face', *'horribly* beautiful', 'a *deafening* silence'.

The essence of oxymoron consists in the capacity of the primary meaning of the adjective or adverb to resist for some time the overwhelming power of semantic change which words undergo in combination. The forcible combination of non-combinative words seems to develop what may be called a kind of centrifugal force which keeps them apart, in contrast to ordinary word-combinations where centripetal force is in action.

Oxymoron has one main structural model: *adjective+noun.* 11 is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the *adverb + adjective* model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong.

Oxymoron reveals the contradictory sides of one and the same phenomena: one of its components discloses some objectively existing feature or quality, while the other serves to conceal the author's personal attitude towards the same. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet,* perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf.: "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!" As is clearly seen from this string of oxymorons, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities as a dialectal unity simultaneously existing in the described phenomenon. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective individual perception of the object. Thus in an oxymoron we also deal with, the foregrounding of emotive meaning, only of a different type than the one observed in previously discussed SDs. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" (I. Sh.) or "to cry silently" (M. W.) seem to strengthen the idea, which leads to the conclusion that oxymoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker's (writer's) subjective view can be expressed through either of the members of the word combination.

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in "the street damaged by improvements" (O. H.) or "silence was louder than thunder" (U.).

Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them showing; i high degree of the speaker's emotional involvement in the situation, as in "damn nice", "awfully pretty".*[2]

Key words. Interaction , primary , derivative, logical meanings polysemy, Zeugma, The Pun, play on words, epithets, foregrounded, trite oxymoron, semantically false chain, nonsense of non-sequence..

Assignments for Self-Control.

1. What is metonymy? What is the difference between metaphor and metonymy?
    2. How are metonymies classed from the semantic point of view?
3. Why are there comparatively few trite oxymorons and where are they mainly used?
4. Give some examples of trite oxymoron.

LECTURE 12

ANTONOMASIA. IRONY

PLAN

1. Types of antonomasia
2. Irony

Key words: proper names, functional meaning, nominal meaning, component, antonomasia, irony, denote, simultaneous realization, logical meaning

1. ANTONOMASIA AND ITS TYPES

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new-nominal-component. Logical meaning, as you know, serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word "Mary" does not indicate whether the denoted object refers to the class of women, girls, boats, cats, etc., for it singles out without denotational classification. But in Th. Dreiser we read: "He took little satisfaction in telling each Mary, shortly after she arrived,

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[2] Some often repeated Russian titles form a group of trite oxymorons as in «Живой труп», «Песня без слов», «Оптимистическая трагедия».

something... ." The attribute "each", used with the name, turns it into a common noun denoting any woman. Here we deal with a case of antonomasia of the first type.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: "There are three doctors in an illness like yours. I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air."

Still another type of antonomasia is presented by the so-called "speaking names"-names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one-color. While such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the denotational meaning of the words "to tease" and "surface". The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan's plays, *The Rivals:* Miss Languish – Мисс Томнэй; Mr. Backbite —М-р Клеветаун; Mr. Credulous — М-р Доверч; Mr. Snake —М-р Гад, etc. Or from F. Cooper: Lord Chatterino – Лорд Балаболо; John Jaw - Джон Брех; Island Leap-High – Остров Высокопрыгия.

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr. Fresh Air") or phrases (as in "Mr. What's-his name"). Common nouns used in the second type of antonomasia are in most cases abstract, though there are instances of concrete ones being used too.

2. IRONY

Irony is a stylistic device also based on the simultaneous realization of two logical meanings -dictionary and contextual, but the two meanings stand in opposition to each other. For example:

"It must be *delightful to* find oneself in a foreign country without a penny in one's pocket."

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. What is funny must come as a sudden clash of the positive and the negative. In this respect irony can be likened to humour. But the function of irony is not confined to producing a humorous effect. In a sentence like "How clever of you!" where, due to the intonation pattern, the word 'clever' conveys a sense opposite to its literal signification, the irony does not cause a ludicrous effect. It rather expresses a feeling of irritation, displeasure, pity or regret.

Irony is generally used to convey a negative meaning. Therefor only positive concepts may be used in their logical dictionary meanings. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning.

The essence of this SD consists in the foregrounding not of the logical but of the evaluative meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. Irony thus is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. So, like all other SDs irony does not exist outside the context, which varies from the minimal - a word combination, as in J. Steinbeck's "She turned with the sweet smile of an alligator,"-to the context of a whole book, as in Ch. Dickens, where one of the remarks of Mr. Micawber, known for his complex, highly bookish and elaborate style of speaking about the most trivial things, is introduced by the author's words "...Mr. Micawber said in his usual plain manner".

In both examples the words "sweet" and "plain" reverse their positive meaning into the negative one due to the context, micro- in the first, macro- in the second case.

In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called *verbal* irony. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in

such cases is created by a number of statements, by the whole of the text. This type of irony is called *sustained,* and it is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical codes. Many examples of sustained irony are supplied by D. Defoe, J. Swift, by such contemporary writers as S. Lewis, K. Vonnegut, E. Waugh and others.

Irony is as stylistic device also based on simultaneous realization of two meanings: dictionary and contextual, but the two meanings stand in opposition to each other. In other words it is a stylistic device in which the opposite of what is said is meant.

What a happy woman was Rose to be Tady Crawly. Her husband used to drink every night and beat his Rose sometimes.

/Thackeray/

Irony generally is used to convey a negative meaning, an expression of praise is used were the blame is meant.

How clever it is not to take an umbrella when it is raining hard.

/Jerome K.Jerome/

Irony as a linguistic means must not be confused with irony and humor as a stylistic effect, produced by different stylistic devices or even by a description of a funny incident or an odd feature which we laugh at. Irony as a SD interaction of two types of meanings in one and the same word. Let's compare:

She jumps as an elephant

She jumps gracefully as an elephant.

Irony is realized only in the context. The context may be one sentence, two sentences, and several sentences. It may extend as far a paragraph, chapter or even the whole book.

Stoney smiled the sweet smile of an alligator.

Here irony in the word "*sweet*" is realized within a sentence. In Galsworthy's book "The Man of Property" Soames and Irence are called "the happy". In order understand this irony we must read the whole book /at least a half of the book/.

The main stylistic function of irony is to produce a humorous or satiric effect. And it mostly appears in the belles-lettres style.
Key words.
, a metonymy, detailed ,description, device.

Assignments for Self-Control
1. What lexical meanings of a word can you name?
2. Which of them, in most cases, is the most important one?
3. What SDs are based on the use of the logical (denotational) meaning of a word?
4. What is a contextual meaning? How is it used in a SD?

5. Find examples of antonomasia in fiction and comment upon its usage.
6. What is antonomasia? What meanings interact in its formation?
7. What types of antonomasia do you know? Give examples of each.
8. Do you remember any speaking names from the books you have read?
9. Give examples of personages'" names used as qualifying common nouns.

LECTURE 13

HYPERBOLE. PUN. ZEUGMA

PLAN

1. SD of hyperbole
2. Pun
3. Zeugma

Key words: property, play of words, semantic field, exaggeration, extreme, emotion, reader, hyperbole, pun, zeugma, expressive speech.

1. SD OF HYPERBOLE

Another SD, which also has the function of intensifying one certain property of the object described *is hyperbole.* It can be defined as a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes *ad absurdum.* For example: "He was so tall that I was not sure he had a face." (0. Henry)

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this connection the following quotation deserve a passing note:

"Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions... If the reader (lis'ener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie."

Hyperbole is a device which sharpens the reader's ability t.-. -tke a logical assessment of the utterance. This is achieved, as is the case with other device; by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling."

Hyperbole is one of the most common expressive means of our everyday speech. When we describe our admiration or anger and say "I would gladly see this film a hundred times", or "I have told it to you a thousand times" - we use trite language hyperboles which, through long and repeated use, have lost their originality and remained signals of the speaker's roused emotions.

Hyperbole may be the final effect of another SD-metaphor, simile, irony, as we have in the cases "He has the tread of a rhinoceros" or "The man was like the Rock of Gibraltar".

Hyperbole can be expressed by all notional parts of speech. There are words though, which are used in this SD more often than others. They are such pronouns as "all", "every", "everybody" and the like. Cf.: "Calpurnia was all angles and bones" (H. L.); also numerical nouns ("a million", "a thousand"), as was shown above, and adverbs of time ("ever", "never"). Outstanding Russian philologist A. Peshkovsky once stressed the importance of both communicants clearly perceiving that the exaggeration, used by one of them is intended as such and serves not to denote actual

quality or quantity but signals the emotional background of the utterance. If this reciprocal understanding of the intentional nature of the overstatement is absent, hyperbole turns into a mere lie.

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with understatement. The mechanism of its creation and functioning is identical with that of hyperbole, and it does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. It is not the actual diminishing or growing of the object that is conveyed by a hyperbole or understatement. It is a transient subjective impression that finds its realization in these SDs. They differ only in the direction of the flow of roused emotions. English is well known for its preference for understatement in everyday speech-"! am rather annoyed" instead of "I'm infuriated", "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

Some hyperboles and understatements (both used individually and as the final effect of some other SD) have become fixed, as we have in "Snow White", or "Liliput", or "Gargantua". Trite hyperboles and understatements, reflecting their use in everyday speech, in creative writing are observed mainly in dialogue, while the author's speech provides us with examples of original SDs, often rather extended or demanding a considerable fragment of the text to be fully understood.

2. THE PUN

The pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult do draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realisation of two meanings with the help of a verb, which is made to refer to different subjects or objects (direct or indirect). The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. This does not mean, however, that the pun is entirely free. Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose. Thus the title of one of Oscar Wilde's plays, "The Importance of Being *Earnest"* has a pun in it, inasmuch as the name of the hero and the adjective meaning 'seriously-minded' are both **present** in **our mind.**

Puns are often **used** in riddles and jokes, for example, in this riddle: What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)

Devices of simultaneously realising the various meanings of words, which are of a more subtle character than those embodied in puns and zeugma, are to be found in poetry and poetical descriptions and in speculations in emotive prose. Men-of-letters are especially sensitive to the nuances of meaning embodied in almost every common word, and to make these words live with their multifarious semantic aspects is the task of a good writer. Those who can do it easily are said to have talent.

Pun is a play on words:

 "Bow to the board, said Bumble. Oliver brushed away two or three tears that were **lingering in** his eyes; and *seeing no board but the table,* fortunately *bowed to that".*

3. ZEUGMA

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, on the other, transferred.

"Dora, *plunging* at once *into privileged intimacy* and *into the middle of the room."* (B.Shaw)

This stylistic device is particularly favoured in English emotive prose and poetry.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly.

".. .And May's mother *always stood on her gentility;* and Dot's mother *never stood on anything but her active little feet."* (Dickens)

Assignments for Self-Control

1. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
2. What meanings of a word participate in the violation of a phraseological unit?
3. What is the basic effect achieved by the play on words?
4. What meaning is foregrounded in a hyperbole?
5. What types of hyperbole can you name?
6. What makes a hyperbole trite and where are trite hyperboles predominantly used?
7. What is understatement? In what way does it differ? from hyperbole?
8. Recollect cases of vivid original hyperboles or under statements from your Russian or English reading.

LECTURE 14

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

PLAN

1. General Considerations
2. Problems Concerning the Composition of Spans of Utterance Wider than the Sentence
   2.1. The Syntactical Whole
   2.2. The Paragraph
3. Stylistic Inversion
4. Rhetorical questions
5. Litotes
6. Ellipsis

Key words: Sentence, syntactical SDs, sentence length, one-word sentences, sentence structure, punctuation, arrangement of sentence members, rhetorical question,. types of repetition, parallel constructions, chiasmus, inversion, suspense, detachment, completeness of sentence structure, ellipsis, one-member sentences, constructions, break, types of connection, polysyndeton, asyndeton, attachment.

1. GENERAL CONSIDERATIONS

It is well known that the study of the sentence and its types and especially the study of the relations between different parts of the sentence has had a long history. Rhetoric was mainly

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engaged in the observation of the juxtaposition of the members of the sentence and in finding ways and means of building larger and more elaborate spans of utterance, as for example, the period or periodical sentence. Modern grammars have greatly extended the scope of structural analysis and have taken under observation the peculiarities of the relations between the members of the sentence, which somehow has overshadowed problems connected with structural and semantic patterns of larger syntactical units. It would not be an exaggeration to state that the study of units of speech larger than the sentence is still being neglected by many linguists. Some of them even consider such units to be extra-linguistic, thus excluding them entirely from the domain of Linguistics.

Stylistics takes as the object of its analysis the expressive means and stylistic devices of the language which are based on some significant structural point in an utterance, whether it consists of one sentence or a string of sentences. In grammar certain types of utterances have already been patterned, thus for example, we have all kinds of simple, compound or complex sentences, even a paragraph long, that may be regarded as neutral or non-stylistic patterns.

At the same time, the peculiarities of the structural design of utterances which bear some particular emotional colouring, that is, which are stylistic and therefore non-neutral, may also be patterned and presented as a special system which we shall call "stylistic patterns". Stylistic patterns should not be regarded as violations of the literary norms of standard English. On the contrary, these patterns help us to establish the norm of syntactical usage, inasmuch as their study reveals the invariant of the form together with the variants and what is more;"" reveals the borders beyond which the variants must not be extended.

Stylistic syntactical patterns may be viewed as variants of the general syntactical models of the language and are the more obvious and conspicuous if presented, not as isolated elements or accidental usages, but as groups easily observable and lending themselves to generalization.

This idea is expressed by Prof. G. Vinokur in his «Маяковский — новатор языка», where he maintains that in syntax it is no new material that is coined, but new relations, because the syntactical aspect of speech is nothing more than a definite combination of grammatical forms, and in this sense the actual words used are essentially immaterial. Therefore syntactical relations, particularly in poetic language, are that aspect of speech in which everything presents itself as actualization of the potential and not merely the repetition of the ready-made.

By "the potential" G. Vinokur apparently means variations of syntactical patterns.

It follows therefore, that in order to establish the permissible fluctuations of the syntactical norm, it is necessary to ascertain what is meant by the syntactical norm itself. We have already pointed out what the word norm means as a generic term. In English syntax the concept of norm is rather loose. In fact any change in the relative positions of the members of the sentence may be regarded as a variant of the received standard, provided that the relation between them will not hinder the understanding of the utterance.

But here we are faced with the indisputable interdependence between form and content; in other words, between the syntactical design of the utterance and its concrete lexical materialization.

Syntactical relations can be studied in isolation from semantic content. In this case they are viewed as constituents of the whole and assume their independent grammatical meaning. This is most apparent in forms embodying nonsense lexical units, as in Lewis Carroll's famous lines, so often quoted by linguists.

"Twas brilling, and the slithy toves Did gyre and gimbol in the wabe: All mimsy were the borogroves, And the mome raths outrabe."

The structural elements of these lines stand out conspicuously and make sense even though they are materialized by nonsense elements. Moreover they impose on the morphemes they are attached to a definite grammatical meaning, making it possible to class the units. So it is due to these elements that we can state what the nonsense words are supposed to mean. Thus we know that the sequence of the forms forcibly suggests that after twas we should have an adjective; the y in slithy makes the word an adjective; gyre after the emphatic did can' only be a verb. We know that this is a poem because it has rhythm (iambic tetrameter) and rhyme (abab in 'toves-borogrove;' 'wabe-outgrabe').

A closet examination of the structural elements will show that they outnumber the semantic units: nineteen structural elements and eleven which are meant to be semantic. The following inferences may be from this fact:

1. it is the structural element of the utterance that predetermines the possible semantic aspect;
2. the structural elements have their own independent me«ing which may be called structural or, more widely, grammatical;
3. the structural meaning may affect the lexical, giving contextual to of the lexical units.

2. PROBLEMS CONCERNING THE COMPOSITION OF SPANS OF UTTERANCE WIDER THAN THE SENTENCE

2.1 THE SYNTACTICAL WHOLE

The term *s y n t a c t i c a l   w h o l e* is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tense-forms) and semantically (one definite thought is dealt with). Such a span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit may, however, lack the quality of independence. A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea. Thus the sentence: "Guy glanced at his wife's untouched plate" if taken out of the context will be perceived as a part of a larger span of utterance where the situation will be made clear and the purport of verbal expression more complete.

Here is the complete syntactical whole:

Guy glanced at his wife's untouched plate.

"If you've finished we might stroll down. I think you ought to -be starting."

She did not answer. She rose from the table. She went into her room to see that nothing had been forgotten and then side by side with him walked down the steps. (Somerset Maugham)

The next sentence of the paragraph begins "A little winding path!.." This is obviously the beginning of the next syntactical whole.

So the syntactical whole may be defined as a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity. Any syntactical whole will lose its unity if it suffers, breaking.

But what are the principles on which the singling out of a syntactical whole can be maintained? In order to give an answer to this question, it is first of all necessary to deepen our understanding of the term *u t t e r a n c e .* [1] As a stylistic term the word utterance must be expanded. Any utterance from a stylistic point of view will serve to denote a certain span of speech (language-in-action) in which we may observe coherence, interdependence of the elements, one definite idea, and last but not least, the purport of the writer.

The purport is the aim that the writer sets before himself, which is to make the desired impact on the reader. So the aim of any utterance is a carefully thought-out impact. Syntactical units are connected to achieve the desired effect and it is often by the manner they are connected that the desired effect is secured.

Let us take the following paragraph for analysis:

"1. But a day or two later the doctor was not feeling well. 2. He had an internal malady that troubled him now and then, but he was used to it and disinclined to talk about it. 3. When he had one of his attacks, he only wanted to be left alone. 4. His cabin was small and stuffy, so he settled himself on a long chair on deck and lay with his eyes closed. 5. Miss Reid was walking up and down to get the half hour's exercise she took morning and evening. 6. He thought that if he pretended to be asleep she would not disturb him. 7. But when she had passed him half a dozen times she stopped in front of him and stood quite still. 8. Though he kept his eyes closed he knew that she was looking at him." (Somerset Maugham)

This paragraph consists of eight sentences, all more or less independent. The first three sentences however show a considerable degree of semantic interdependence. This can be inferred from the use of the following cluster of concepts associated with each other: 'not feeling weir, 'internal malady', 'one of his attacks'. Each phrase is the key to the sentence in which it occurs. In spite of the fact that there are no formal connectives, the connection is made apparent by purely semantic means. These three sentences constitute a syntactical whole built within the larger framework of the paragraph. The fourth sentence is semantically independent of the preceding three. It seems at first glance not to belong, to the paragraph at all. The fact that the doctor's 'cabin was small and stuffy' and that 'he settled himself... on deck' does not seem to be necessarily connected with the thought expressed in the preceding syntactical whole. But on a more careful analysis one can clearly see how all four sentences are actually interconnected. The linking sentence is 'he only wanted to be left alone'. So the words 'lay with his eyes closed' with which the fourth sentence ends, are semantically connected both with the idea of being left alone and with the idea expressed in the sentence: 'He thought that if he pretended to be asleep she would not disturb him.' But between this sentence and its semantic links 'lay with his eyes closed' and 'wanted to be left alone', the sentence about Miss Reid thrusts itself in. This is not irrelevant to the whole situation and to the purport of the writer, who leads us to understand that the doctor was disinclined to talk to anybody and probably to Miss Reid in particular.

So the whole of the paragraph has therefore what we have called *g e s t a l t,* i.e. semantic and structural wholeness. It can, however be split into two syntactical wholes with a linking sentence between them. Sentence 5 can be regarded as a syntactical whole, inasmuch as it enjoys considerable independence both semantically and structurally. Sentences 6, 7 and 8 are structurally and therefore semantically interwoven. *But when* arid *though* in the seventh and eighth sentences are the structural elements which link all three sentences intoone syntactical whole.

It follows then that a syntactical whole can be embodied in a sentence if the sentence meets the requirements of this compositional unit. Most epigrams are syntactical wholes from the point of view of their semantic unity, though they fail to meet the general structural requirement, *viz.* to be represented in a number of sentences.

On the other hand, a syntactical whole, though usually a component part of the paragraph, may occupy the whole of the paragraph. In this case we say that the syntactical whole coincides with the paragraph.

It is important to point out that this structural unit, in its particular way of arranging ideas, belongs almost exclusively to the belles-lettres style, though it may be met with to some extent in the publicistic style. Other styles, judging by their recognized leading features, do not require this mode of arranging the parts of an utterance except in rare cases which may be neglected.

Let us take a passage from another piece of belles-lettres style, a paragraph from Aldington's "Death of a Hero."

It is a paragraph easy to submit to stylistic and semantic analysis: it falls naturally into several syntactical wholes.

"1. After dinner they sat about and smoked. 2. George took his chair over to the open window and looked down on the lights and movement of Piccadilly. 3. The noise of the traffic was lulled by the height to a long continuous rumble. 4. The placards of the evening papers along the railings beside the Ritz were sensational and bellicose. 5. The party dropped the subject of a possible great war; after deciding that there wouldn't be one, there couldn't. 6. George, who had great faith in Mr. Bobbe's political acumen, glanced through his last article, and took great comfort from the fact that Bobbesaid there wasn't going to be a war. 7. It was all a scare, a stock market ramp... 8. At that moment three or four people came in, more or less

together, though they were in separate parties. 9. One of them was a youngish man in immaculate evening dress. 10. As he shook hands with his host, George heard him say rather excitedly,

"I've just been dining with..."

Analysis of this paragraph will show how complicated the composition of belles-lettres syntactical units is. There is no doubt that there is a definite semantic unity in the paragraph. The main idea is the anxiety and uncertainty of English society before World War I as to whether there would be, or would not be, a war. Bui around this main sense-axis there centre a number of utterances which present more or less independent spans of thought. Thus we can easily single out the group of sentences which begins with the words "After dinner" and ends with "...and bellicose." This part of the text presents, as it were, the background against which the purport of the author stands out more clearly, the last sentence of this syntactical whole preparing the reader for the main idea of the paragraph — the possibility of war—which is embodied in the next syntactical whole. This second syntactical whole begins with the words "The party dropped the subject of a possible great war" and ends with "...a stock market ramp..." It is made structurally independent by the introduction of elements of uttered represented speech (See p. 241), the contractions *wouldn't, couldn't, wasn't,* the purely colloquial syntactical design *there wouldn't be one, there couldn't,* the colloquial word *scare.*

The shift to the third syntactical whole is indicated by the dots after the word *ramp* (...). Here again it is the author who speaks, there are no further elements of represented speech, the shift being rather abrupt, because George's thoughts were interrupted by the entrance of the newcomers. The connecting "At that moment" softens the abruptness.

The author's purport grows apparent through the .interrelation— an interrelation which seems to be organic — between the three syntactical wholes: sensational and bellicose placards in the streets of London, the anxiety of the people at the party, the conviction backed up by such a reassuring argument as Mr. Bobbe's article that there was not going to be a war, and the new guests bringing unexpected news.

Syntactical wholes are not always so easily discernible as they are in this paragraph from "The Death of a Hero." Due to individual peculiarities in combining ideas into a graphical (and that means both syntactical and semantic) unity, there may be considerable variety in the arrangement of syntactical wholes and of paragraphs, ranging from what might be called clearly-marked borderlines between the syntactical wholes to almost imperceptible semantic shifts. Indeed, it is often from making a comparison between the beginning and the end of a paragraph that one can infer that it contains separate syntactical wholes.

It follows then that the paragraphs in the belles-lettres prose style do not necessarily possess the qualities of unity and coherence as is the case with paragraphs in other styles of speech and particularly in the scientific prose style.

Syntactical wholes are to be found in particular in poetical style. Here the syntactical wholes, as well as the paragraphs, are embodied in stanzas. Due to the most typical semantic property of any poetical work, *viz.,* brevity of expression, — there arises the need to combine ideas so that seemingly independent utterances may be integrated into one poetical unity, *viz.,* a stanza.

Let us take for analysis the following stanza from Shelley's poem "The Cloud":

>"I bring fresh showers for the thirsting flowers
>From the seas and the streams;
>I bear tight shade for the leaves when laid
>In their noon-day dreams.
From my wings are shaken the dews that waken
>The sweet buds every one,
>When rocked to rest on their mother's breast,
>As she dances about the sun.
>I wield the flail of the lashing hail,

And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder."

Here there are three syntactical wholes separated by full stops.

Within the first, which comprises four lines, there are two more or less independent units divided by a semicolon and integrated by parallel constructions (*I bring fresh showers', I bear light shade).*

Within the second syntactical whole — also four lines — there are also two interdependent ideas — the buds awakened by the dews and the earth moving around the sun. These are strongly bound together by the formal elements *when* and *as* forming one complex sentence and a syntactical whole. The formal means used to connect different spans of utterance affect their semantic integrity.

The three syntactical wholes of the stanza are united by one idea — the usefulness of the cloud giving all kind of comfort, here moisture and shade, to what is growing... showers, shade, dews, hail, rain.

The syntactical wholes in sonnets are especially manifest. This is due to their strict structural and semantic rules of composition.

2.2 THE PARAGRAPH

A p a r a g r a p h is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. But this graphical term has come to mean a distinct portion of a written discourse showing an internal unity, logical in character. In fact the paragraph as a category is half linguistic, half logical. As a logical category it is characterized by coherence and relative unity of the ideas expressed, as a linguistic category it is a unit of utterance marked off by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be disclosed by scrupulous analysis of the morphological aspect and meaning of the component parts, etc. It has already been Stated elsewhere that the logical aspect of an utterance will always be backed up by purely linguistic means causing, as it were, an indivisible unity of extra-linguistic and intra-linguistic approach.

Bearing this in mind, we shall not draw a mark of demarcation between the logical and the linguistic analysis of an utterance, because the paragraph is a linguistic expression of a logical arrangement of thought.

Paragraph structure is not always built on logical principles alone, as is generally the case in the style of scientific prose. In the building of paragraphs in newspaper style, other requirements are taken into consideration, for instance, psychological principles, in particular the sensational effect of the communication and the grasping capacity of the reader for quick reading. Considerations of space also play an important part. This latter consideration sometimes over-rules the necessity for logical arrangement and results in breaking the main rule of paragraph building, i.e. the unity of idea. Thus a brief note containing information about an oil treaty is crammed into one sentence, it being in its turn a paragraph:

"The revised version of an international oil treaty is to-day before the Senate Relation Committee, which recently made it clear that the Anglo-American oil treaty negotiated last August would not reach the Senate floor for ratification, because of objections by the American oil industry to it."

Paragraph building in the style of official documents is mainly governed by the particular conventional forms of documents (charters, pacts, diplomatic documents, business letters, legal documents and the like). Here "paragraphs may sometimes embody what are grammatically called a number of parallel clauses, which for the sake of the wholeness of the entire document are made formally subordinate, whereas in reality they are independent items. (See examples in the chapter on official style, p. 325.)

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Paragraph structure in the belles-lettres and publicistic styles is strongly affected by the purport of the author. To secure the desired impact, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, to give additional reasons and, finally, to expand the topic by looking at it from different angles and paraphrasing it. He may, especially in the publicistic style, introduce the testimony of some authority on the subject and even deviate from the main topic by recounting an anecdote or even a short story to ease mental effort and facilitate understanding of the communication.

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult it is to follow the purport of the writer. In newspaper style, however, most paragraphs consist of one or perhaps two or three sentences.

Paragraphs of a purely logical type may be analyzed from the way the thought of the writer develops. Attempts have been made to classify paragraphs from the point of view of the logical sequence of the sentences. Thus in manuals on the art of composition there are models of paragraphs built on different principles:

1. from the general to the particular, or from the particular to the general;
2. on the inductive or deductive principle;
3. from cause to effect, or from effect to cause;
4. on contrast, or comparison.

So the paragraph is a compositional device aimed either at facilitating the process of apprehending what is written, or inducing a certain reaction on the part of the reader. This reaction is generally achieved by intentionally grouping the ideas so as to show their inter-dependence or interrelation. That is why the paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles-lettres style becomes most apparent, the main function, as will be shown below, being emotive.

In the paragraph from the "Death of a Hero'[1], as we $aw, there are three syntactical wholes which together constitute one paragraph. If we were to convert the passage into one of the matter-of-fact styles it would be necessary to split it into three paragraphs. But Aldington found it necessary to combine all the sentences into one paragraph, evidently seeing closer connections between the parts than there would be in a mere impersonal, less emotional account of the events described.

The paragraph in some styles, such as scientific, publicistic and some others generally has, a *topic sentence, i.e.,* a sentence which embodies the main idea of the paragraph or which may be interpreted as a key-sentence disclosing the chief thought of the writer. In logical prose the topic sentence is as a rule placed either at the beginning or at the end of the paragraph depending on the logical pattern on which the paragraph is built. In the belles-lettres style the topic sentence may.be placed in any part of the paragraph. It will depend on how the writer seeks to achieve his effect.

Thus in the paragraph we have been referring to, the topic sentence ('The party dropped the subject of a possible great war, after deciding that there wouldn't be one, there couldn't') is placed in the middle of the paragraph. The parts that precede and follow the topic sentence correspondingly lead to it (4he placard^...') and develop it ('George, who...'). The topic sentence itself, being based on uttered represented speech, is stylistically a very effective device to show that the conclusion (no war) was not based on sound logical argument, but merely on the small talk of the party (4here wouldn't', 'there couldn't').

However, paragraph building in belles-lettres prose generally lacks unity, inasmuch as it is governed by other than logical principles, two of the requirements being emotiveness and a natural representation of the situation depicted. Hence it is sometimes impossible to decide which sentence should be regarded as the topic one. Each syntactical whole of several combined into one paragraph, may have its own topic sentence or be a topic sentence. In other words, there are .no topic sentences in emotive prose as a rule, though there may be some paragraphs with one due to the prevalence of the logical .element over the emotional or the aesthetic.

In publicistic style paragraphs are built on more apparent logical principles, this style being intermediate between the belles-lettres and the scientific style. Let us subject to stylistic analysis the following paragraph from Macaulay's essay on Oliver Goldsmith:

While Goldsmith was writing "The Deserted Village" and "She Stoops to Conquer," he was employed in works of a very different kind, works from which he derived little reputation but much profit. He compiled for the use of schools a "History of Rome," by which he made £ 300; a "History of England," by which he made £ 600; a "History of Greece," for which he received £ 250; a "Natural History," for which the book-sellers covenanted to pay him 800 guineas. These works he produced without any elaborate research, by merely selecting, abridging and translating into his own clear, pure, and flowing language what he found in books well known to the world, but too bulky or too dry for boys and girls. He committed some strange blunders; for he knew nothing with accuracy. Thus in his "History of England" he tells us that Naseby is in Yorkshire; nor did he correct this mistake when the book was reprinted. He was nearly hoaxed into putting into the "History of Greece" an account of a battle between Alexander the Great and Montezuma. In his "Animated Nature" he relates, with faith and with perfect gravity, all the most absurd lies which he could find in books of travels about gigantic Patagonians, monkeys that preach sermons, nightingales that repeat long conversations. "If he can tell a horse from a cow," said Johnson, "that is the extent of his knowledge of zoology." How little Goldsmith was qualified to write about the physical sciences is sufficiently proved by two anecdotes. He on one occasion denied that the sun is longer in the northern than in the southern signs. It was vain to cite the authority of Maupertuis. "Maupertuis!" he cried; "I under-, stand those matters better than Maupertuis." On another occasion he, in defiance of the evidence of his own senses maintained obstinately, and even angrily, that he chewed his dinner by moving his upper jaw.

Yet, ignorant as Goldsmith was, few writers have done more to make the first steps in the laborious road to knowledge easy and pleasant...."

The topic sentence of this paragraph is placed at the beginning. It consists of two ideas presented in a complex sentence with a subordinate clause of time. The idea of the topic sentence is embodied in the main clause which states that Goldsmith derived "little reputation but much profit" out of some of his works. The subordinate clause of time is used here as a linking sentence between the preceding paragraph which deals with "The Deserted Village" and "She Stoops to Conquer" and the one under scrutiny.

The next paragraph of the passage, as the reader has undoubtedly observed, begins with a new topic sentence and is built on the same structural model: the subordinate clause sums up the idea of the preceding paragraph ("Yet, ignorant as Goldsmith was"), and the main clause introduces a new idea. This pattern is maintained throughout the essay and, by the way, in most of Macaulay's essays. This easy, flowing manner of exposition has a high degree of predictability. The reader, having read the first sentence and being conscious of the author's manner of building paragraphs, will not fail to grasp the gist of the passage at once.

It is interesting to point out how Macaulay develops the idea expressed in the topic sentence. He wished to show why Goldsmith derived 1) "little reputation" and 2) "much profit" from certain of his works. Of the two, Macaulay considers the former to be undoubtedly more significant than the latter. That is why he begins with insignificant details — enumerating Goldsmith's profits and then devotes all the rest of the paragraph to instances of Goldsmith's ignorance.

A paragraph in certain styles is, as has been said, a dialogue (with the reader) in the form of a monologue. The breaking-up of a piece of writing into paragraphs can be regarded as an expression of consideration for the reader on the part of the author. It manifests itself in the author's being aware of limits in the reader's capacity for perceiving and absorbing information. Therefore paragraphs in matter-of-fact styles, as in scientific prose, official documents and so on, are clear, precise, logically coherent, and possess unity, i.e., express one main thought. Paragraphs in emotive prose are combinations of the logical and the emotional. The aim of the author in breaking up the narrative into paragraphs is not only to facilitate understanding but also for emphasis. That is why paragraphs in the belles-lettres prose are sometimes built on contrast or on climax, as is the paragraph from "A Christmas Carol" by Dickens, quoted on p. 220.

The paragraph as a unit of utterance is so far entirely the domain of stylistics. Yet these are obvious features of a purely syntactical character in the paragraph which must not be overlooked. That is why there is every reason to study the paragraph in syntax of the language where not only the sentence but also larger units of communication should be. under observation. This would come under what we may call the "macro-syntax" of the language.

3. STYLISTIC INVERSION

Word order is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed. O. Jespersen states that the English language "...has developed a tolerably fixed word order which in the great majority of cases shows without fail what is the Subject of the sentence." This "tolerably fixed word order" is Subject— Verb (Predicate) — Object (S — P — O). Further, Jespersen mentions a statistical investigation of word order made on the basis of a series of representative 19th century writers. It was found that the order S — P — O was used in from 82 to 97 per cent of all sentences containing all three members, while the percentage for Beowulf was 16 and for King Alfred's prose 40.

This predominance of S — P — O word order makes conspicious any change in the structure of the sentence and inevitably calls forth a modification in the intonation design.

The most conspicious places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word order has developed a definite intonation design. Through frequency of repetition this design has imposed itself on any sentence even though there are changes introduced in the sequence of the component parts. Hence the clash between semantically insignificant elements of the sentence when they are placed in structurally significant position and the intonation which follows the recognized pattern.

Thus in Dickens' much quoted sentence:

"Talent Mr. Micawber has; *capital* Mr. Micawber has not."

The first and the last positions being prominent, the verb *has* and the negative *not* get a fuller volume of stress than they would in ordinary (uninverted) word order. In the traditional word order the predicates *has* and *has not* are closely attached to their objects *talent* and *capital. English* predicate-object groups are so bound together[1] that when we tear the object away from its predicate, the latter remains dangling in the sentence and in this position sometimes calls forth a change in meaning of the predicate word. In the inverted word order not only the objects *talent* and *capital* become conspicuous but also the predicates *has* and *has not.*

In this example the effect of the inverted word order is backed up by two other stylistic devices: antithesis and parallel construction. Unlike grammatical inversion stylistic inversion does not change the structural meaning of the sentence, that is, the change in the juxtaposition of the members of the sentence does not indicate structural meaning but has some superstructufal function. *S t y l i s t i c   i n v e r s i o n* aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

Stylistic inversion in Modern English should not be regarded as a violation of the norms of standard English. It is only the practical realization of what is potential in the language itself.

The following patterns of stylistic inversion are most frequently met in both English prose, and English poetry.

1. The object is placed at the beginning of the sentence (see the example above),

2. The attribute is placed after the word it modifies (postposition of the attribute). This model is often used when there is more than one attribute, for example:

"With fingers *weary and worn...*" (Thomas Hood) "Once upon a midnight *dreary...*" (E. A. Poe)

3. a) The predicative is placed before the subject as in
"A good generous prayer it was." (Mark Twain)
   or b) the predicative stands before the link verb and both are placed before the subject as in
"Rude am I in my speech..." (Shakespeare)
   4. The adverbial modifier is placed at the beginning of the sentence, as in
"Eagerly I wished the morrow." (Poe) "My dearest daughter, *at your feet* I fall." (Dryden) *"A tone of most extraordinary comparison* Miss Tox said it in". (Dickens)
5. Both modifier and predicate stand before the subject, as in
"In went Mr. Pickwick." (Dickens) *"Down dropped* the breeze..." (Coleridge)

These five models comprise the most common and recognized models of inversion. No other form of inversion can be a basis for a model, though occasionally a word order appears which is in violation of the recognized norms of the English sentence. In this respect Henry Sweet is wrong when in his "New English Grammar" he maintains that in order to make a word emphatic it must be placed in any abnormal position. The position of a word in the sentence may be changed within the recognized variants and the above models are the materialization of these variants.

Inversion as a stylistic device is always sense-motivated. There is a tendency to account for inversion in poetry by rhythmical considerations. This may sometimes be true, but really talented poets will never sacrifice sense for form and in the majority of cases inversion in poetry is called forth by considerations of content rather than rhythm.

Inverted word order, or inversion, is one of the forms of what are known as emphatic constructions. What is generally called traditional word order is nothing more than unemphatic construction. Emphatic constructions have so far been regarded as non-typical structures and therefore are considered as violations of the regular word order in the sentence. But in practice these structures are as common as the *fixed ex t r a d i t i o n a l* word order structures. Therefore inversion must be regarded as an expressive means of the language having typical structural models.

4. RHETORICAL QUESTIONS

The r h e t o r i c a l q u e s t i o n is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is an interplay of two structural meanings: 1) that of the question and 2) that of the statement Both are materialized simultaneously. For example'
"Are these the remedies for a starving and desperate populace?"
"Is there not blood enough upon your penal code, that more must be-poured forth to ascend to Heaven and testify against you?" (Byron)
One can agree with Prof. Popov who states: "...the rhetorical question is equal to a categorical pronouncement plus an exclamation."[1] Indeed, if we compare a pronouncement expressed as a statement with the same pronouncement expressed as a rhetorical question by means of transformational analysis, we will find ourselves compelled to assert that the interrogative form makes the pronouncement still more categorical, in that it excludes any interpretation beyond that contained in the rhetorical question.
From the examples given above, we can see that rhetorical questions are generally structurally embodied in complex sentences with the subordinate clause containing the pronouncement. Here is another example:
"...Shall the sons of Chimary
Who never forgive the fault of a friend
Bid an enemy live?..." (Byron) "

Without the attributive clause the rhetorical question would lose its specific quality and might be regarded as an ordinary question.

The subordinate clause, as it were, signalizes the rhetorical question. The meaning of the above utterance can hardly fail to be understood: i.e., *The sons of* Chimary *will never bid* an enemy live.

There is another structural pattern of rhetorical questions, which is based on negation. In this case the question may be a simple sentence, as in

"Did not the Italian Mosico Cazzani
Sing at my heart six months at least in vain?" (Byron)
"Have I not had to wrestle with my lot?
Have I not suffered things to be forgiven?" (Byron)

•Negative-interrogative sentences generally have a peculiar nature. There is always an additional shade of meaning implied in them: sometimes doubt, sometimes assertion, sometimes suggestion. In other words they are full of emotive meaning and modality.

We have already stated that rhetorical questions may be looked upon as a transference of grammatical meaning. But just as in the case of the 'transference of lexical meaning the stylistic effect of the transference of grammatical meaning can only be achieved if there is a simultaneous realization of the two meanings: direct and transferred. So it is with rhetorical questions. Both the question-meaning and the statement-meaning are materialized with an emotional charge, the weight of which can be judged by the intonation of the speaker.

The intonation of rhetorical questions, according to the most recent investigations, differs materially from the intonation of or dinary questions. This is also an additional indirect proof of the double nature of this stylistic device.

The nature of the rhetorical question has not been fully studied and what structural peculiarities cause an ordinary question to turn into a rhetorical one is still to be discovered. In the question-sentence

"Is the poor privilege to turn the key
Upon the captive, *freedom?"* (Byron)

instead of a categorical pronouncement one can detect doubt. It is the word 'poor' that prompts this interpretation of the utterance.

A more detailed analysis of the semantic aspect of different question-sentences leads to the conclusion that these structural models have various functions. Not only ordinary questions, not only categorical pronouncements are expressed in question form. In fact there are various nuances of emotive meaning embodied [1]*п question-sentences. We have already given an example of one of these meanings, *viz.* doubt. In Shakespeare's

"Who is here so vile that will not love his country?" there is a meaning of challenge openly and unequivocally declared. It is impossible to regard it as a rhetorical question making a categorical pronouncement. In the rhetorical question from Byron's maiden speech given above ('Is there not blood...') there is a clear implication of scorn and contempt for Parliament and the laws it passes, So rhetorical questions may also be defined as utterances in the form of questions which pronounce judgements and also express various kinds of modal shades of meaning as doubt, challenge, scorn and so on.

It has been stated elsewhere that questions are more emotional than statements. When a question is repeated as in these lines from Poe's "The Raven:"

"— Is there — is there balm in Gilead?! Tell me — tell me—I implore!—"

the degree of emotiveness increases and the particular shade of meaning (in this case, despair) becomes more apparent. The rhetorical question re-enforces this essential quality,, of interrogative sentences and uses it to convey a stronger shade of emotional meaning.

Rhetorical questions, due to their power of expressing a variety of modal shades of meaning, are most often used in publicistic style and particularly in oratory, where the rousing of emotions is the effect generally aimed at.

5. LITOTES

Litotes is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature.

The stylistic effect of litotes depends mainly on intonation. If we compare two intonation patterns, one which suggests a mere denial *(It is not bad* as a contrary to *It is bad)* with the other which suggests the assertion of a positive quality of the object *(It is not bad = it. is good),* the difference will become apparent. The degree to which litotes carries the positive quality in itself can be estimated by analysing the semantic structure of the word which is negated.

"Whatever defects the tale possessed - and they were *not a few* - it had, as delivered by her, the one merit of seeming like truth."

"He found that this was *no easy task."*

Litotes is a means by which the natural logical and linguistic property of negation can be strengthened. The two senses of the litotic expression, negative and positive, serve a definite stylistic purpose.

6. ELLIPSIS

E l l i p s i s is a typical phenomenon! in conversation, arising out of the situation. We mentioned this peculiar feature of the spoken language when we characterized, its essential qualities and properties.

But this typical feature of the spoken language assumes a new quality when used in the written language. It becomes a stylistic device, inasmuch as it supplies supersegmental information. An elliptical sentence in direct intercourse is not a stylistic device. It is simply a norm of the spoken language.

Let us take a few examples.

"So Justice Oberwaltzer - solemnly and didactically from his high seat to the jury." (Dreiser)

One feels very acutely the absence of the predicate in this sentence. Why was it omitted? Did the author pursue any special purpose in leaving out a primary member of the sentence? Or is it just due to carelessness? The answer is obvious: it is a deliberate device. This particular model of sentence suggests the author's personal state of mind, *viz.* his indignation at the shameless speech of the Justice. It is a common fact that any excited state of mind will manifest itself in some kind of violation of the recognized literary sentence structure.

Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence. It would perhaps be adequate to call sentences lacking certain members "incomplete sentences", leaving the term *e l l i p s i s* to specify structures where we recognize a digression from the traditional literary sentence structure.

Thus the sentences 'See you to-morrow.', 'Had a good time.', 'Won't do.', 'You say that?' are typical of the colloquial language. Nothing is omitted here. These are normal syntactical structures in the spoken language and to call them elliptical, means to judge every sentence structure according to the structural models of the written language. Likewise such sentences as the following can hardly be called elliptical.

"There's somebody wants to speak to you."

"There was no breeze came through the open window." (Hemingway)

The relative pronouns *who, which, who* after 'somebody',, 'breeze', 'a man in this Borough' could not be regarded as "omitted" - this is the norm of colloquial language, though now not in frequent use' except perhaps with the *there is (are)* constructions as above. This is due, perhaps, to the standardizing power of the literary language. O. Jespersen, in his analysis of such structures, writes:

"If we speak hereof 'omission' or 'subaudition' or 'ellipsis0, the reader is apt to get the false impression that the fuller _ expression is the better one as being complete, and that the

shorter expression is to some extent faulty or defective, or something that has come into existence in recent times out of slovenliness. This is wrong: the constructions are very old in the language and have not come into existence through the dropping of a previously necessary relative pronoun." Here are some examples quoted by Jespersen:

"*I bring him news will* raise his drooping spirits."

"...or *like the snow falls* in the river."

"...when at her door *arose a clatter might* awake the dead."

However when the reader encounters such structures in literary texts, even though they aim at representing the lively norms of the spoken language, he is apt to regard them as bearing some definite stylistic function. This is due to a psychological effect produced by the relative rarity of the construction, on the one hand, and the non-expectancy of any strikingly colloquial expression, in literary narrative.

It must be repeated here that the most characteristic feature of the written variety of language is amplification which by its very nature is opposite to ellipsis. Amplification generally demands expansion of the ideas with as full and as exact relations between the parts of the utterance as possible. Ellipsis being the property of colloquial language, on the contrary, does not express what can easily be supplied by the situation. This is perhaps the reason that elliptical sentences are rarely used as stylistic devices. Sometimes the-omission of a link verb adds emotional colouring and makes the sentence sound more emphatic, as in these lines from Byron:

"*Thrice happy he* who, after survey of

the good company, can win a corner."

"*Nothing so difficult* as a beginning."

"Denotes *how soft the chin* which bears his touch."

It is wrong to suppose that the omission of the link verbs in these sentences is due to the requirements of the rhythm.

Assignments for Self-Control

1. Comment on the length of the sentence and its stylistic relevance.
2. What do you know about one-word sentences?
3. Is there any correlation between the length and the structure of the sentence?
4. Can syntactical ambivalence be put to stylistic use?
5. What punctuation marks do you know and what is their stylistic potential?
6. What is a rhetorical question?
7. What syntactical stylistic devices dealing with arrangement of sentence members do you remember?
8. What types of inversion do you know? Which of them have you met more often and why?
9. What is suspense, how is it arranged and what is its function?
10. Find in your reading material cases of all syntactical SDs based on the re-arrangement or intended specific arrangement of sentence members.
11. What syntactical stylistic devices deal with the completeness of sentence-structure?
12. What types of ellipses do you know and where is each of them used predominantly?
13. What member of the sentence represents "one-member sentences"?
14. What additional information about the act of communication and its participants is conveyed by the break?

LECTURE 15

TYPES OF STYLISTIC CONSTRUCTIONS

PLAN

1. Parallel constructions and repetitions
2. Detached constructions

Key words: constructions, repetitions, aim, device, syntactical structure, sentence, detached constructions, enumeration, climax.

1. PARALLEL CONSTRUCTIONS AND REPETITIONS

Parallel construction is a device, which may be encountered not so much in the sentence. The necessary condition in parallel construction is identical or, similar, syntactical structure in two or more, sentences or parts of a sentence, as in:

E.g. "There were, ..., real silver spoons to stir he tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in. " (Dickens) Parallel constructions are often backed up by repetition of is (lexical repetition) and conjunctions and prepositions polysyndeton). Pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence. Parallel constructions may be partial or complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses as in: "It is the mob that labours in your fields and serve in your houses - that man your navy and recruit your army, - that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair." (Byron)

The attributive clauses here all begin with the subordinate conjunction that which is followed by a verb in the same tense form, except the last (have enabled). The verbs however are followed either by adverbial modifiers of place (in your fields, in your houses) or by direct objects (your navy, your army).

The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (that + verb predicate + object), while the fourth has broken away entirely. Complete parallel arrangement, also called balance, maintains the principle of identical structures throughout the corresponding sentences, as in: "The seeds ye sow - another reaps, The robes ye weave - another wears, The arms ye forget- another bears." (P. B. Shelley) Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices. There are two main functions of parallel construction: semantic and structural. On the one hand a parallel arrangement suggests equal semantic significance of the component parts, on the other hand, it gives a rhythmical design to these component parts, which makes itself most keenly felt in balanced" constructions. Parallel construction is used in different styles of writing with slightly different functions. When used in the matter-of-fact styles it carries, in the main, the idea of semantic equality of the parts, as in scientific prose, where the logical principle of arranging ideas predominates. In the belles-lettres style parallel construction carries an emotive function. That is why it is mainly used as a technical means in building up other stylistic devices, in particular antithesis and climax. It is natural that parallel construction should very frequently be used in poetical structures. Alternation of similar units being the basic principle of verse, similarity in longer units - i.e. in the stanza, is to be expected.

Examples of Parallelism in Literature

In literature, parallelism is used in different ways to impress upon the readers in order to convey messages or [moral](#) lessons. Let us analyze a few examples of parallelism in literature:

Example #1

[Antithesis](#) is a kind of parallelism in which two opposite ideas are put together in parallel structures. Alexander Pope in his "An [Essay](#) on Criticism" uses antithetic parallel structure:

"To err is human; to forgive divine."

Imperfection is a human trait and God is most forgiving. Through these antithetical but parallel structures, the poet wants to say that God is forgiving because his creation is erring.

Example #2

We find parallelism in John Donne's poem "[Community](#)",

"Good we must [love](#), and must hate ill,
For ill is ill, and good good still;
But there are things indifferent,
Which we may neither hate, nor love,
But one, and then another prove,
As we shall find our fancy bent."

Contrasting ideas of "good" and "ill", "love" and "hate" are placed together in parallel structures to emphasize the fact that we love good because it is always good and we hate bad because it is always bad.

Example #3

We see the repetition of parallel structures in the following lines from "[A Tale of Two Cities](#)" by Charles[Dickens](#):

"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.

By repeating "*It was...*" in the passage, the readers are prompted to focus on the traits of the "age" they will read about in the succeeding passages.

Example #4

We see William Blake employ Parallelism in his poem "The Tyger":

"What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?"

2. DETACHED CONSTRUCTIONS

Sometimes one of the secondary parts of the sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called *d e t ached.* They seem to dangle in the sentence as isplat-ed parts.

The detached part, being torn away from its referent, assumes a greater degree of significance and is givep prominence by intonation. The structural patterns of detached constructions have not yet been classified, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position, as in the following examples:

1) "Steyne rose up, grinding his teeth, *pale,* and *with fury in his eyes."*
2) "Sir Pitt came in first, *very much flushed,* and *rather unsteady in his gait"* (Thackeray)

Sometimes a nominal phrase is thrown into the sentence forming a syntactical unit with the rest of the sentence, as in
"And he walked slowly past again, along the river — *an evening of clear, quiet beauty, all harmony and comfort,* except within his heart." (Galsworthy)

The essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase (or word) seem independent. But a detached phrase cannot rise to the rank of a primary member of the sentence — it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspects of detached constructions produces the desired effect — forcing the reader to interpret the logical connections between the component parts of the sentence. Logical ties between them always exist in spite of the absence of syntactical indicators.

Detached constructions in their common forms make the written variety of language akin to the spoken variety where the relation between the component parts is effectively materialized by means of intonation. Detached construction, as it were, becomes a peculiar device bridging the norms of written and spoken language.

This stylistic device is akin to inversion. The functions are almost the same. But detached construction produces a much stronger effect, inasmuch as it presents parts of the utterance significant from the author's point of view in a more or less independent manner.

Here are some more examples of detached constructions:
"Daylight was dying, the moon rising, *gold behind the poplars."* (Galsworthy)
"'I want to go,' he said, *miserable."* (Galsworthy)
"She was lovely: *all of her — delightful"* (Dreiser)

The italicized phrases and words in these sentences seem to be isolated, but still the connection with the primary members of the corresponding sentences is clearly implied. Thus *gold behind the poplars* may be interpreted as a simile or a metaphor: *the moon like gold was rising behind the poplars,* or *the moon rising, it was gold...*

Detached construction sometimes causes the simultaneous realization of two grammatical meanings of a word. In the sentence "4 want to go,' he said, *miserable"* the last word might possibly have been understood as an adverbial modifier to the word *said* if not for the comma, though grammatically *miserably* would be expected. The pause indicated by the comma implies that *miserable* is an adjective used absolutely and referring to the pronoun *he.*

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The same can be said about Dreiser's sentence with the word *delightful.* Here again the mark of punctuation plays an important role. The dash standing before the word makes the word conspicuous and being isolated, it becomes the culminating point of the climax-lovely... — *delightful,* i.e. the peak of the whole utterance. The phrase *all of her* is also somehow isolated. The general impression suggested by the implied intonation, is a strong feeling of admiration; and as is usually the case, strong feelings reject coherent and logical syntax.

In the English language detached. constructions are generally used in the belles-lettres prose style and mainly with words that have some explanatory function, for example:

"June stood in front, fending off this idle curiosity — *a little bit of a thing,* as somebody said, 'all hair and spirit'..." (Galsworthy)

Detached construction as a stylistic device is a typification of the syntactical peculiarities of the syntactical peculiarities of colloquial language.

Detached construction is a stylistic phenomenon which has so far been little investigated. The device itself is closely connected with the intonation pattern of the utterance. In conversation any word or phrase or even sentence may be made more conspicuous by means of intonation. Therefore precision in the syntactical structure of the sentence is not so necessary from the communicative point of view. But it becomes vitally important in writing. Here precision of syntactical relations is the only way to make the utterance fully communicative. Therefore when the syntactical relations become obscure, each member of the sentence that seems to be dangling becomes logically significant.

A variant of detached construction is p a r e n t h e s i s .

"Parenthesis is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes."

In fact parenthesis sometimes embodies a considerable volume of predicativeness, thus giving the utterance an additional nuance of meaning or a tinge of emotional colouring.

1. What types of repetition do you know?
2. Comment on the functions of repetition which you observed in your reading.
3. Which type of repetition have you met most often? What, in your opinion, makes it so popular?
4. What constructions are called parallel?
5. Have you ever observed chiasmus? What is it?
6. What sentence members are most often detached?
7. What do you know about detachment and punctuation used with detached sentence members?

Тавсия этилаётган мустақил ишларнинг мавзулари
1. Comparative study of functional styles.
2. Language features and functions of special literary words.
3. Language features and functions of colloquial words.
4. Comparative study of metaphor/metonymy.
5. Comparative study of epithet/ oxymoron/ hyperbole.
6. Lingua-cultural peculiarities of antonomasia/ simile.
7. Lingua-cultural peculiarities of periphrasis/ Litotes.

8. Comparative study of Repetition.
9. Lingua-cultural peculiarities of Rhetorical Question.
10. Lingua-cultural peculiarities of Phonetic SD.
11. Stylisic usage of synonyms.
12. Stylisic usage of idioms.
13. Stylisic usage of proverbs.
14. Stylisic usage of word-formation patterns.
15. Stylistic role of foreign words in literary texts.
16. Convergence of stylistic devices in literary texts
17. The language of poetry.
18. Poetic details in the literary text.
19. Role of the title in the literary text.
    20. Interpretation of a story.

The List of Recommended Literature

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СЕМИНАРСКИЕ ЗАНЯТИЯ

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

Тема№1	Introduction. General Notes on Style and Stylistics.

g. Модель технология обучения

Время занятия – 2 ч.	Количество студентов от 30 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1. General notes on style and stylistics. 2. Expressive means and stylistic devices. 3. General notes on functional styles of language. 4. The English literary language. 5. Varieties of language.

Цель учебного занятия: дать общее понятие об учебном курсе. Ознакомление студентов с теоретическими занятиями по стилистики, в частности, дать общее понятия об типах речи; об стилистических приемах и выразительных средствах языка; об функциональных стилях языка.

Педагогические задачи:	*Результаты учебной деятельности:*
• цели и задачи учебного курса, дать понятие на основе логического описания по проводимой теме • общая характеристика выразительных средств языка и стилистических приемов • общая характеристика функциональных стилей языка • описание типов речи • лексические и синтаксические особенности устного (разговорного) типа речи • лексические и синтаксические особенности письменного типа речи • общие факты развития литературного языка	• раскрывает цели и задачи учебного курса, дает общее понятие на основе логического описания по проводимой теме • дает общую характеристику выразительных средств языка и стилистических приемов • объясняет и дает общую характеристику функциональных стилей языка • объясняет и описывает основные типы речи их лексические и синтаксические особенности • дает особенности устной речи • дает особенности письменной речи • пояеняет виды ударений, их употребления и значимости в речи • комментирует характерные особенности развития литературного языка
Методы обучения	Обсуждение, блиц опрос
Формы обучения	Групповой, работа на группах, индивидуально
Средства обучения	Проектор, учебное пособие, ватман, маркеры, задания эксперта
Условия обучения	Технически оснащенная аудитория, предназначенная для работы с группами
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «General Notes on Style and Stylistics»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	1. Подготовка содержания учебного курса 2. Подготовка слайдов для лекции 3. Выработать критерии оценки знаний студентов 4. Привести список используемой литературы по изучению учебного курса	
1. Введение (15 минут)	1.1. Знакомит с названием курса и целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и проводит быстрый опрос 1.3. Объявляет выполнение учебных задач в группах	Слушают.

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| 2. Основной этап (50 минут) | 2.1. Проводит разминку методом блиц опроса с целью подготовки студентов к семинарскому занятию
2.2. Разделяет студентов на 3 группы и знакомит с методами работы в группах по теме **General Notes on Style and Stylistics.**
2.3. Раздает экспертные листы, подготовленные по теме
2.4. Помогает работе группам. Наблюдает за подготовкой и содержанием материалов для презентации
2.5. Объявляет о начале презентации. Организует презентацию групп. Если понадобится уточнение, останавливает выступающего, задаёт вопросы и обсуждает со студентами.
2.6. С целью закрепления учебного материала задаёт следующие вопросы (Примечание 3)
2.7. Обобщает сведения, полученные со всех групп и делает выводы. Оценивает группы и активно участвовавших студентов | Отвечают на вопросы блиц опроса.
Выполняют задания по экспертному листу.
Готовят материалы для презентации.
.
Отвечают на вопросы. |
| **3. Конечный этап** (15 минут) | 3.1. Делает окончательные выводы по итогам деятельности студентов.
3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует провести работу над ошибками, изучить дополнительный материал по самостоятельной работе.
3.3. Подготовить к следующему семинарскому занятию наглядные пособия по словообразованию | Слушают

Выполняют |

Принцип работы по технике 'Учимся вместе.'

Принцип работы **Учимся вместе** заключается в том что группа делится на несколько рабочих групп. Каждая группа будет представлять одну тему .
Задача группы довести каждую тему до студентов.

План работы '**Учимся вместе**'

1.Разделить группу в зависимости от уровня знания на под группы
2.Каждой группе дается отдельное задание. Группа должна представить тему в виде презентации и подходить к своей работе творчески.
3.Спикер группы а также члены группы презентируют свою тему.
4.После презентации и закрепления представленной темы раздается экспертные карточки.

Примечание

Правила работы в группах
Внимательно выслушайте собеседника. Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий. Если понадобится помощь, обязательно обращайтесь. Если у вас попросят помощи, постарайтесь помочь. Каждый должен участвовать в оценке результатов работы группы. **Следует помнить, что:** • уча других учимся сами; • один за всех и все за одного

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

Примечание 3

Вопросы для закрепления

1.What are the main trends in style study?

2.What forms and types of speech do you know?

3.What is a functional style and what functional styles do you know?

4. What do you know of the studies in the domain of the style of artistic speech?

5. What do you know about individual style study? What authors most often attract the attention of style theoreticians?

6. What is foregrounding and how does it operate in the text?

7. What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?

8. What is decoding stylistics?

9. What is the main concern of practical stylistics?

10. What is the ultimate goal of stylistic analysis of a speech product?

11. What types of language communication do you know?

12. What are the main characteristics of oral speech?

13. Enumerate functional styles of contemporary English.

14. What do you know about the scientific style?

15. Characterize the official style.

16. Discuss the peculiarities of the newspaper style,

17. What are the main features of the publicist style?

18. What is the status of belles-lettres style among other functional styles?

19. What dichotomies between the types and the forms of language communication do you know?

20. Do they correlate?

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

ТЕМА №2-3	Stylistic classification of the English vocabulary

h. Модель технологии обучения	
Время занятия – 2 ч.	**Количество студентов от 20 до 80**
Тип занятия	**Вводно-информационное занятие**
План семинара	1. General consideration 2. Neutral, common literary and common colloquial vocabulary. 3. Special Literary vocabulary

Цель учебного занятия: дать общее понятие о слове. Ознакомление студентов со словарным составом английского языка, показать функции различных пластов словарного состава английского языка.

Педагогические задачи:	*Результаты учебной деятельности:*
описание словарного состава современного английского языка по признакам разносторонности. общая характеристика литературно-книжной и разговорной лексики. Общая литературно-книжная лексика. • общие принципы функциональной литературно-книжной лексики их анализа и место в составе английского языка	• раскрывает вопрос о стилистической функции различных пластов словарного состава английского языка. описывает общую характеристику литературно-книжной и разговорной лексики. дает общую характеристику литературно-книжной лексике. • дает общие принципы функциональной литературно-книжной лексике. • объясняет структуру, анализ и место в составе английского языка.
Методы обучения	Обсуждение, блиц опрос
Формы обучения	Групповой, работа на группах, индивидуально
Средства обучения	Проектор, учебное пособие, ватман, маркеры, задания эксперта
Условия обучения	Технически оснащенная аудитория, предназначенная для работы с группами.
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Stylistic classification of the English vocabulary»

Этапы работы и время	Содержание деятельности		
	Преподаватель		**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Готовит письменные указания для эффективности работы на группах. Экспертные группы готовят критерии оценок результатов работы		
1. Введение (15 минут)	1.1. Знакомит с названием темы семинарского занятия и целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме методом мозгового штурма 1.3. Объявляет выполнение учебных задач		Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. Студенты презентируют по подготовленному материалу и раздают экспертные листы по подготовленным темам. 2.2. Проводит анализ по выполненным экспертным листам на основе примеров. 2.3. Наблюдает за выполнением заданий экспертным листам. 2.4. Объявляет о презентации следующего задания. Если понадобится уточнение, останавливает выступающего, задаёт вопросы и обсуждает со студентами. 2.4. С целью закрепления учебного материала задаёт следующие вопросы (Примечание 2) 2.5. Обобщает сведения, полученные от презентации наглядных пособий студентов и делает выводы. Оценивает выступления студентов и активно участвовавших		Презентируют, слушают, участвуют

Студенты отвечают на вопросы. |
| **3. Заключи-тельный этап** (15 минут) | 3.1. Делает окончательные выводы по итогам деятельности студентов. 3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. | | Задают вопросы. Записывают задание. |

Принцип работы проводится по технике **'Учимся вместе',** а также по технологии **МДПО**

М	**выражает мысли**
Д приводит **доводы** к высказыванию	
П приводит **примеры** к высказанным доводам	
О обобщает свои высказывания	

Примечание

Правила работы в группах
Внимательно выслушайте собеседника. Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий. Если понадобится помощь, обязательно обращайтесь. Если у вас попросят помощи, постарайтесь помочь. Каждый должен участвовать в оценке результатов работы группы. **Следует помнить, что:**   • уча других учимся сами;   • один за всех и все за одного

Примечание 2

Вопросы для закрепления

1. What can you say about the meaning of a word and its relation to the concept of an entity?

2. What types of lexical meaning do you know and what stipulates their existence and differentiation?

3. What connotational meanings do you know? Dwell on each of them, providing your own examples.

4. What is the role of the context in meaning actualization?

5. What registers of communication are reflected in the stylistic differentiation of the vocabulary?

6. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose.

7. What are the main subgroups of special literary words?

8. What do you know of terms, their structure, meaning, functions?

9. What are the fields Of application of archaic words and forms?

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа

Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

Тема№3	**Special Colloquial vocabulary**

i. Модель технологии обучения

Время занятия – 2 ч.	**Количество студентов от 20 до 80**
Тип занятия	**Вводно-информационное занятие**
План семинара	1.Slang 2.Jargonisms 3.Professionflisms 4 Dialectal Words 5.Vulgar Words and vulgarisms 6. Colloquial coinages(words and meanings)

Цель учебного занятия: дать общее понятие об общелитературной разговорной лексике и фразеологии. Ознакомление студентов с нелитературной разговорной лексикой, с понятием каждого подвида и их свойства, функции и различия.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание общих признаков общелитературной разговорной лексики и фразеологии. • общая характеристика каждого вида • Большая эмоциональная окрашенность лексики обрастает дополнительными смысловыми оттенками, становятся многозначными • рассмотрение каждого вида по отдельности • рассмотрение оценочно-эмоционального характера каждого вида • сопоставительный анализ литературной лексики с разговорной лексикой	• раскрывает особенности общих признаков общелитературной разговорной лексики и фразеологии. • дает сравнительную схему характеристику каждого вида • раскрывает особенность и дифференциацию каждого вида • объясняет стилистические и практические особенности каждого вида • показывает эмоциональную окрашенность лексики • поясняет существование определенного количества лексически выраженных понятий, различающихся по своему объему. • описывает и поясняет студентам слова и выражения значения которых трудно распознавать • всесторонне освещает особенности распределения лексических единиц и их значения
Методы обучения	Подготовка наглядных учебно-методических пособий по обсуждаемой тематике
Формы обучения	Групповой
Средства обучения	Наглядное пособие
Условия обучения	Аудитория, предназначенная для работы со студентами
Мониторинг и оценка	Презентация наглядных пособий и обсуждение

1.2. Технологическая карта по теме Special Colloquial vocabulary »

Этапы работы и время	Содержание деятельности		
	Преподаватель		**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Готовит письменные указания для эффективности работы на группах. Экспертные группы готовят критерии оценок результатов работы		
1. Введение (15 минут)	1.1. Знакомит с названием курса и целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и		Слушают и обсуждают.

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	проводит быстрый опрос 1.3. Объявляет выполнение учебных задач в группах	Студенты отвечают на вопросы

2. Основной этап
(50 минут)
	2.1. Проводит опрос по методике МДПО (ФСМУ)
	2.2. Опрашивает одного студента, остальным раздает экспертные листы.
	2.3. Помогает работе с экспертными листами. Наблюдает за работой с экспертными листами.
	2.4. Опрос по экспертным листам. Если понадобится уточнение, останавливает выступающего, задаёт вопросы и обсуждает со студентами.
	2.5. Опрашивает следующего студента, остальным раздает экспертные листы.
	2.4. С целью закрепления учебного материала задаёт следующие вопросы:
	   1. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
	   2.. What are the main characterictics of slang?
	   3.. What do you know of professional and social jargonisms?
	   4. What connects the stock of vulgarisms and social history?
	   5. What is the place and the role of dialectal words in the national language? in the literary text?
	   6.To provide answers to the above questions find words belonging to different stylistic groups and subgroups:
	2.5. Приводит примеры на слайдах на каждый вид
		Отвечают, презентируют, слушают
		
		Студенты отвечаю на вопросы.
		
		Слушают, пишут

3. Заключи-тельный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Объясняет задания на следующий семинар.	Задают вопросы. Записывают задание.

Принцип работы проводится по технологии **МДПО**

М выражает **мысли**
Д приводит **доводы** к высказыванию
П приводит **примеры** к высказанным доводам
О обобщает свои высказывания

Вопросы для закрепления

1. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
2. What are the main characterictics of slang?
3. What do you know of professional and social jargonisms?
4. What connects the stock of vulgarisms and social history?
5. What is the place and the role of dialectal words in the national language? in the literary text?
6. To provide answers to the above questions find words belonging to different stylistic groups and subgroups:

a) in the dictionary, specifying its stylistic mark ("label"); b) in your reading material, specifying the type of discourse, where you found it-authorial speech (dialogue, narration), description, etc.

Экспертная карточка№1

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 beamed 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." (.1. 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 crush amang the stoure
Thy slender stem:
To spare thee now is past my pow'r
Thou bonnie gem. (R. B.)

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.)

Экспертная карточка№2

Compare the neutral and the colloquial (or literary) modes of expression:

1. "Also it will cost him a hundred bucks as a retainer."
"Huh?" Suspicious again. Stick to basic English.
"Hundred dollars," I said. "Iron men. Fish. Bucks to the number of one hundred. Me no money, me no come. Savvy?" I began to count a hundred with both hands. (R. Ch.)

2. "...some thief in the night boosted my clothes whilst I slept. I sleep awful sound on the mattresses you have here."
"Somebody boosted...?"
"Pinched. Jobbed. Swiped. Stole," he says happily. (K. K.)

3. "Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted."
"Yes," I said.
"That's the next set of words I am decreasing my vocabulary by," said Atherton. "Tossing them all out in favor of-"
"Intoxicated?" I supplied.
"I favor fried," said Atherton. "It's shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded."
"But there are degrees of difference," I objected. "Just being tiddled isn't the same as being blotto, or-"
"When you get into the vocabulary-decreasing business," he interrupted, "you don't bother with technicalities. You throw out the whole kit and caboodle-I mean the whole bunch," he hastily corrected himself. (P. G. W.)

4. "Do you talk?" asked Bundle. "Or are you just strong and silent?"
"Talk?" said Anthony. "I babble. I murmur. I burble-like a running brook, you know. Sometimes I even ask questions." (Ch.)

5. "So you'll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows," added Lady Mont round the brim of her hat and passed out through the porch.
"There's a house-party," said Dinny to the young man's elevated eyebrows. "She means tails and a white tie."
"Oh! Ah! Best bib and tucker, Jean." (G.)

6. "What do you really contemplate doing?" "No Plaza? Not even when I'm in the chips?" "Why are you so rich?" (J. O'H.)

7. "Obviously an emissary of Mr. Bunyan had obtained clandestine access to her apartment in her absence and purloined the communication in question." It took Lord Uffenham some moments to work this out, but eventually he unravelled it and was able to translate it from his butler's language. What the man was trying to say was that some low blister, bought with Bunyan's gold, had sneaked into the girl's flat and pinched the bally things. (P. G. W.)

8. "I say, old boy, where do you hang out?" Mr. Pickwick responded that he was at present suspended at the George and Vulture. (D.)

9. "The only thing that counts in his eyes is solid achievement. Sometimes I have been prostrate with fatigue. He calls it idleness. I need the stimulation of good company. He terms this riff-raff. The plain fact is, I am misunderstood." (D. du M.)

10. "The scheme I would suggest cannot fail of success, but it has what may seem to you a drawback, sir, in that it requires a certain financial outlay."
"He means," I translated to Corky, "that he has a pippin of an idea but it's going to cost a bit." (P. G. W.)

11. Mrs. Sunbury never went to bed-she retired, but Mr. Sunbury who was not quite so refined as his wife always said: "Me for Bedford." (S. M.)

12. "He tried those engineers. But no soap. No answer." (J. O'H.)

13. "You want to know what I think? I think you're nuts. Pure plain crazy. Goofy as a loon. That's what I think." (J.)

14. The famous Alderman objected to the phrase in Canning's inscription for a Pitt Memorial "He died poor" and wished to substitute "He expired in indigent circumstances." (Luc.)

15. "I am Alpha and Omega-the first and the last," the solemn voice would announce. (D. du M.)

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16. The tall man ahead of him half-turned saying "Gre't God! I never, I never in all my days seen so many folks." Mr. Munn thought that he, too, had never seen so many people, never before. (R. W.)

17. It may sound to some like cold-blooded murder of the English tongue, but American kids have been speaking a language of their own since they annoyed their Pilgrim parents at Plymouth Rock.

Ask a teen-ager today what he thought of last night's rock show. If he liked it, it was "wicked" or "totally awesome". But if he didn't, it was "groady" or "harsh".

Young people punctuate their sentences with slang. They drop phrases that would make Professor Henry Higgins turn over in his grave. Twice.

"It's just like a dictionary that only teen-agers understand," said Michael Harris, 17, a high school student in Richmond, Va. "You go home and you have to spell it for your parents. They don't even know what you're talking about."

But this has been going on for years. Slang is as old as English itself, says Stuart Berg Flexner, editor-in-chief of the Random House Dictionary, author of the Dictionary of American Slang.

It offended puritan parents that their Pilgrim children took their traditional farewell-God be with you-and turned it into "good-bye", Flexner says.

Today's words are obsolete tomorrow.

"I may call somebody a jerk, but today they would call him a nerd," says Flexner, 54. "Each generation seems to want to have some of its own words."

"It's not so much to shut out adults-although that's a part of it. It gives them identity with their own age group. They sort of belong to their own club," he says.

There is valleytalk and preppyspeak, jocktalk and street language.

Take Moon Unit Zappa's Valley Talk. The daughter of famed rocker Frank Zappa was 14 years old when her dad sat her before a microphone and documented her language in a pop song.

"Gag me with a spoon," she says to show disgust. "Groady to the max."

Legions of youngsters across America picked it up. The song, and language, was a coast-to-coast hit. But that killed it.

"Valley Speak is out," reports Jane Segal, 16, a reformed Valley Girl at Santa Monica High School. "It went out after the song was played to death. It was really popular, and then everyone got so sick of the stupid song they quit saying that stuff."

"No one ever says 'Gag me' anymore, she says. "'Totally' is still hanging on, and everyone uses 'like'. They say it everywhere, just sprinkle it in. I do it subconsciously, I use it like 'um."

Flexner considers slang a reflection of American pop culture. Words come and go like No. 1 hit songs. Once a word is widely known it may be dropped, relegated to the used-slang bin alongside "swell" from the '50s and "groovy" from the '60s.

Others stick around like golden oldies.

"There are classics. Once a good phrase comes along it's pretty hard to replace it," says Scott Wenger, 19, a New York University student. "'Flipped out' still means crazy and 'pulling an allnighter' still means to study hard until all hours of the morning for exams."

Teen-agers may dream up slang, but adults use it too. Julia Shields, 42, a high school English teacher in Charlottesville, Va., is an avowed user.

"I love slang, think it's colorful, wonderful, metaphoric. Some of it is quite clever," she says. "I hate it, but I call everything 'neat'. It's such a horrible, vague, meaningless word. But I use it in every sentence."

Slang is not the talk of board rooms and diplomatic sessions. Because young people spend more time informally than adults, and slang is a product of relaxing the rules, high schools and college campuses are breeding grounds for it. (C. R.)

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

Текущий контроль No1 по Стилистике
1. The two interdependent tasks of linguostlistics are:
A) 1.The investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance
2. Certain types of texts can be analyzed due to the linguistic components and by the pragmatic aspect of communication
B) 1. investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance
2. certain types of texts which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication
C) 1. investigation of the inventory of special media of language which secure the desirable effect by their ontological and programmatic aspect of the utterance
2.Certain types of text which due to the choice of words, the peculiarities of syntax and the phonetic arrangement of language means are distinguished by the programmatic aspect of the communication.
2 The first field of investigation is....
A) functional stiles, most general linguistic issues as oral and written varieties of language
B) The types of text that are distinguished by the pragmatic aspect of the communication
C) SDs and EMS, necessarily touches upon such general language problems as the aesthetic function of language, the interrelation between language and thought, the individual manner of an author in maxing use of language and a number of other issues.
3) The second field of investigation is …
A) functional styles of language, most general linguistic issues as oral and written varieties of language, the nation of the literary language;
B) types of texts that are distinguished by the most general linguistic issues as the aspect of the communication.
C) functional styles of language (FS);stylistic devices (SD) and expressive means (EN)
4)Individual style is a (an)…
A) Thought and language, EMs and SDs, Fs of languages which makes that writer's works or even utterances easily recognizable.
B) applications of the general term'' style''
C) unique combination of language units expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable.

5) In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called …
A) neutral, common literary, common colloquial.
B) EMs, ST. means, ST. markers, SDs, tropes, figures, of speech…
C) grammatical, lexical meanings, SDs, EMs.
6) The expressive means of language are…
A) phonetic, morphological, word building, lexical, phraseological and syntactical forms which exist in language –as-a system for the purpose of logical and emotional intensification of the utterance.
B) those phonetic, morphological, word building, lexical, phraseological and syntactical forms which exist in language –as-a kind of intensification of an utterance.
C) those phonetic, morphological, word building, lexical, phraseological and syntactical forms which exist in language –as- an echoes of real emotions , echoes which have undergone some intellectual recasting which used for logical and emotional intensification of the utterance.
7) Stylistic device is a…

A) conscious and intentional intensification of the pragmatic aspect of the communication .

B) conscious and intentional intensification of some typical structural and semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

C) conscious and intentional intensification of some aesthetic facts of utterance, and semantic property of a language unit promoted to a generalized status and thus becoming a generative model.

8) A functional style of language is a…

A) system of unlimited possibilities of creative writing, which covers the whole of the universe and makes use of all language resources.

B) system of coordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect.

C) system of language characterized by the inofficiality, informality of the communicative situation.

9) What we call functional styles are also called…

A) registers or discourses

B) discourses or a system of languages

C) registers or a system of languages and discourses

10) In the English literary standard we distinguish the following major functional styles;

A) the language of belles- letters, the language of publicistic literature, the language of newspapers, the language of scientific prose, the language of official documents.

B) the language of belles- letters, the language of feature articles in newspapers , the language of editorials, the language of scientific prose, the language of official documents.

C) the language of belles- letters, the language of publicistic literature, the language of newspapers, the language of humanitarian sciences, the language of official documents.

11) Literary type of the language is characterized by the…

A) inofficiality, spontaneity, informality of the communicative situation.

B) unlimited possibilities of creative writing, which covers the whole of the universe and makes use of all language resources.

C) intentional approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

12) Colloquial type of the language is characterized by the…

A) inofficiality, spontaneity, informality of the communicative situation.

B) unlimited possibilities of creative writing, which covers the whole of the universe and makes use of all language resources.

C) intentional approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

13) The word-stock of any given language can be roughly divided into………, differing from each other by the sphere of its possible use.

A) three uneven groups

B) four uneven groups

C) two uneven groups

14) Literary words serve to satisfy communicative demands of….

A) neutral words, literary and colloquial strata respectively.

B) official, scientific, poetic messages.

C) general and special bulks of language.

15) Colloquial words are employed in ….

A) neutral words, literary and colloquial strata respectively.

B) general and special bulks of language.

C) non-official everyday communication.

16)The literary language is…..

A) developed category

B) historical category

C) modern category

17) The literary language exists…

A) as variety of the national language which imposes definite morphological, syntactical norms.

B) as variety of the national language which imposes definite morphological, phonetic, lexical and syntactical norms.

C) as variety of the national language which imposes definite morphological, phonetic syntactical, lexical, phraseological and syntactical norms.

18) There are two conflictiting tendencies in the process of establishing the norm:

A) preservation of already existed norms; registration of established norms.

B) preservation of old norms; registration of established norms.

C) preservation of already existed norms; introduction of new norms not yet firmly established.

19) Literary English is synonymous with the term…

A) Non-Standard English

B) Standard -English

C) Informal-English

20) The word-stock of the English language may be divided into the following layers:

A) literary, neutral, colloquial

B) literary, neutral, spoken

C) official, neutral, colloquial

21) THE interrelation between EMs and SDs can be worded in terms of the….

A) theory of predictability

B) theory of information

C) theory of polyfunctionality

22) The NEW English period, is usually considered to date from the…

A) 13th century

B) 16th century

C) 15th century

23) In the…… literary English began markedly to flourish.

A) 16th century

B) 15th century

C) 17th century

24) *Archaic purism* is a tendency when …

A) A common interest in classical literature during the Renaissance and hence the application of classical grammar, spelling and rhetoric to the English language.

B) A desire to keep the language pure, to retain and revive old English words and as far as possible old English morphological and syntactical forms.

C) An orientation towards the living, developing and rapidly changing norms of the colloquial language.

25) The bulk of the English vocabulary form by…

A) colloquial words

B) literary words

C) neutral words

26) Neutral words are the main source of ….

A) polysemy.

B) synonymy.

C) synonymy and polysemy.

27) Common literary words are chiefly used in…

A) writing speech

B) writing and in polished speech

C) polished speech

28) The stylistic function of the different strata of the English vocabulary depends……… of each of the groups, as on their interaction when they are opposed to one another.

A) on the inner qualities

B) not so much on the inner qualities

C) on the general qualities

29) The neutral vocabulary may be viewed as the… of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an…

A) invariant; abstraction.

B) variant; abstraction.

C) concreteness; abstraction.

30) The aspect of the neutral layer is its…; The aspect of the literary layer is it(s)…; The aspect of the colloquial layer is …;

A) local or dialectal character; universal character; to a special locality.

B) universal character; has no local or dialectal character; to a special locality.

C) special locality; universal character; has no local or dialectal character;

31) Terms are…

A) words or expressions with a rather insignificant layer, which form the special literary vocabulary which is used in relation to a particular subject.

B) words or expressions with a rather elevated and sustain meaning, which form the special literary vocabulary which is used in relation to a particular subject.

C) words or expressions with a specific meaning, especially one which is used in relation to a particular subject.

32) When used in the belles-lettres style, a term may acquire a stylistic function and consequently become …

A) an EMs and SD

B) an EMs

C) a SD

33) Poetic words and expressions are called upon to…

A) sustain the special archaic atmosphere of poetry.

B) sustain the special elevated atmosphere of poetry.

C) sustain the special literary atmosphere of poetry.

34) When words are selected and arranged in such a way that their meaning either arouses or is obviously intended to arouse aesthetic imagination, the result may be described ……

A) as poetic diction.

B) as archaic diction.

C) as elevated diction.

35) Poetical language is sometimes called poetical jargon…

A) due to archaisms

B) due to poeticisms.

C) due to special words.

36) Barbarisms are words …… .

A) of foreign origin which have entirely been assimilated into the English language and have already become facts of the English language.

B) of foreign origin which have not entirely been assimilated into the English language and have already become facts of the English language.

C) of foreign origin which have not entirely been assimilated into the English language and have not become facts of the English language.

37) Foreign words…

A) are the facts of the English vocabulary.

B) belong to the English vocabulary.

C) do not belong to the English vocabulary.

38)The beginning of the process when the word becomes rarely used are called:

A) archaic proper

B) obsolete

C) obsolescent

39) To the category of … words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of early periods.

A) archaic proper

B) obsolete

C) obsolescent

40) Words are those that have already completely out of use but are still recognized by the English-speaking community are called:

A) archaic proper

B) obsolete

C) obsolescent

41) Words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable are called:

A) archaic proper

B) obsolete

C) obsolescent

42) Historical words have no…as compared to archaic words

A) synonyms

B) terms

C) morphological forms

43) A new word or a new meaning for an established word is generally defined as…,the first type of newly coined words, which designate new-born concepts, may be named…,the second type, words coined because their creators seek expressive utterance may be named… .

A) stylistic coinages, terminological coinages, neologism.

B) terminological coinages, stylistic coinages, neologism.

C) neologism, terminological coinages, stylistic coinages.

44) New words are mainly coined according to ….

A) the productive models for word- building in the given language.

B) the productive models for designating new concepts in the given language.

C) the productive models for use at the moment speech in the given language.

45*) Blimpish* **it is a considerable layer of words appearing in the….**

A) nonce-words

B) publicistic style

C) official documents style.

46) A word coined to suit one particular occasion is….

A) terms

B) the nonce-word

C) Blimp

47) Words, expressions, and meaning that are informal and are used by people who know each other very well or who have the same interests are called ….

A) professionalisms

B) Jargonisms

C) Slang

48) You use … to refer to words and expressions that are used in special or technical ways by particular groups of people, often making the language difficult to understand.

A) Slang

B) Dialects

C) Jargon

49) … words name anew already-existing concepts, tools, or instruments, and have the typical properties of a special code.

A) professional

B) Jargon

C) Slang

50) …are those, which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

A) Slang words

B) Dialectal words

C) Jargon words

52) THE main feature of a professionalism is its…,

A) toolness

B) instrumentality

C) technicality

53) Colloquial coinages , unlike those literary- bookish character, are…

A) spontaneous and elusive

B) euphemistic and elusive

C) elusive and imperceptible

Критерии оценок знаний

Задания, критерии и показатели оценок
Максимальный балл - 40
- ответил на заданные вопросы
-каждый вопрос оценивается на 1балл
-максимальное количество вопросов-40
Итого: 35 баллов

ТЕМА №4	**Phonetic Expressive Means and Stylistic Devices**
j. Модель технологии обучения	
Время занятия – 2 ч.	**Количество студентов от 20 до 80**
Тип занятия	**Вводно-информационное занятие**
План семинара	1. Onomatopoeia 2. Alliteration 3. Rhyme 4. Rhythm

Цель учебного занятия: дать общее понятие о фонографических средствах выражения. Ознакомление студентов с основными фонетическими средствами выражения и стилистическими приёмами на основе фонетических средств.

Педагогические задачи:	*Результаты учебной деятельности:*
• Описание фонографических средств выражения • Исполнительские фонетические средства • Денотативное и коннотативное значения фонем • Характеристика и особенности, а также значение звуко-инструментального приема 'Onomatopoeia' • Характеристика и особенности, а также значение звуко-инструментального приема 'Alliteration' • характеристика и основные типы 'рифмы' • ххарактеристика и понятия и значения 'ритм'	• раскрывает способности фонем в создание стилистических приемов • дает характеристику и источники появления фонетических средств • описывает и раскрывает особенности денотативного и коннотативного значения фонем • раскрывает особенности приема • раскрывает особенности приема • показывает общее для приемов явление рифмы • поясняет значения ритма его особенности как приема, а также при создании других стилистических приемов.
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория

Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Phonetic Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы	
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.	Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. Первая группа проводит презентацию по теме "Phonetic Expressive Means and Stylistic Devices" 2.2. Остальные студенты слушают и участвуют в обсуждение каждой презентируемой темы. Вторая и третья группа готовятся к презентации тем: Onomatopoeia,Alliteration,Rhyme,Rhythm 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему. 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1 2.5. Приводит универсальные свойства фонографических средств выражения.	Презентируют, слушают и участвуют Студенты отвечают на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.	Задают вопросы. Записывают задание.

Принцип работы по технике 'Учимся вместе.'
 Принцип работы **Учимся вместе** заключается в том что группа делится на несколько рабочих групп. Каждая группа будет представлять одну тему .
Задача группы довести каждую тему до студентов.
  План работы '**Учимся вместе**'
1.Разделить группу в зависимости от уровня знания на под группы
2.Каждой группе дается отдельное задание. Группа должна представить тему в виде презентации и подходить к своей работе творчески.
3.Спикер группы а также члены группы презентируют свою тему.
4.После презентации и закрепления представленной темы раздается экспертные карточки.

Примечание

Правила работы в группах
Внимательно выслушайте собеседника.
Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий.

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

Экспертная карточка№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. (St. 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

Экспертная карточка№2

Indicate the kind of additional information about the speaker supplied by graphon:

　　1. "Hey," he said, entering the library. "Where's the heart section?"

"The what?"

He had the thickest sort of southern Negro dialect and (he only word that came clear to me was the one that sounded like heart.

"How do you spell it," I said.

"Heart, Man, pictures. Drawing books. Where you got them?"

"You mean art books? Reproductions?" He took my polysyllabic word for it.

"Yea, they's them." (Ph. R.)

2. "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on-changin' a little may be-but goin' right on." (J. St.)

3. "And remember, Mon-sewer O'Hayer says you got to straighten up this mess sometime today." (J.)

4. "I even heard they demanded sexual liberty. Yes, sir, Sex-You-All liberty." (J. K.)

5. "Ye've a duty to the public don'tcher know that, a duty to the great English public?" said George reproachfully.

"Here, lemme handle this, kiddar," said Tiger.

"Gorra maintain strength, you," said George.

"Ah'm fightin' fit," said Tiger. (S. Ch.)

6. "Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers." (D.)

7. "Well, I dunno. I'll show you summat." (St. B.)

8. "De old Foolosopher, like Hickey calls yuh, ain't yuh?" (O'N.)

9. "I had a coach with a little seat in fwont with an iwon wail for the dwiver." (D.)*[3]

10. "The Count," explained the German officer, "expegs you chentlemen at eight-dirty." (C. H.)

11. Said Kipps one day, "As'e-I should say, ah, has'e... Ye know, I got a lot of difficulty with them two words, which is which."

"Well, 'as' is a conjunction, and 'has' is a verb." "I know," said Kipps, "but when is 'has' a conjunction, and when is 'as' a verb?" (H. W.)

12. Wilson was a little hurt. "Listen, boy," he told him.
"Ah may not be able to read eve'thin' so good, but they ain't
a thing Ah can't do if Ah set mah mind to it." (N. M.)

Экспертная карточка№3

Think of the causes originating graphon (young age, a physical defect of speech, lack of education influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:

"Ah-ee last mah-ee hawrt een ahn Angleesh gawrden,

Jost whahr thah rawzaz ahv Angland graw." (H. C.)

2. She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a howwid woman." (J. Br.)

3. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek." (K. K.)

4. "My daddy's coming tomorrow on a nairplane." (S.)

5. After a hum a beautiful Negress sings "Without a song, the dahay would nehever end." (U.)

6. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E. A.)

7. "I allus remember me man sayin' to me when I passed me scholarship - 'You break one o'my winders an' I'll skin ye alive'." (St. B.)

8. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing." (N. M.)

9. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (S.)

10. "Lookat him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J. K.)

Экспертная карточка№4

State the function of graphon in captions, posters, advertisements, etc. repeatedly used in American press, TV, roadside advertizing:

1. Weather forecast for today: Hi 59, Lo 32, Wind lite.

2. We recommend a Sixty-seconds meal-Steak-Umm.

3. Choose the plane with "Finah Than Dinah" on its side.

4. Best jeans for this Jeaneration.

5. Follow our advice: Drinka Pinta Milka Day.

6. Terry's Floor Fashions: We make 'em-you walk on 'em.

7. Our offer is S 15.00 per WK.

8. Thanx for the purchase.

9. Ev'ybody uses our wunnerful Rackfeed Drills.

Экспертная карточка№5

V. Analyse the following extract from Artemus Ward:*[4]

"Sit down, my fren" sed the man in black close; "yu mis komprehend me. I meen that the perlitercal ellermunts are orecast with black klouds, 4 boden a friteful storm."

"Wall," replide I, "in regard to perlittercal ellerfunts i don't know as how but what they is as good as enny other kind of ellerfunts. But I maik bold to say thay is all a ornery set and unpleasant to hav round. They air powerful hevy eaters and take up a right smart chans of room."The man in black close rusht up to me and sed, "How dair yu insult my neece, yu horey heded vagabone? Yu base exhibbiter of low wax figgers-you woolf in sheep's close," and sow 4th.

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ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

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TEMA №5	**Lexical Expressive Means and Stylistic Devices**

k. Модель технологии обучения

Время занятия – 2 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1.Interaction of primary dictionary and contextually imposed meanings 2. .Interaction of primary and derivative logical meanings 3. Metaphor 4. Metonymy 5. Irony

Цель учебного занятия: дать общее сведения о лексических экспрессивных значениях слова. Ознакомление студентов с определением и классификацией стилистических приемов, основанные на взаимодействии словарных и контекстуальных предметно-логических значений.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание определения и классификации приемов • разбор определения 'primary dictionary 'и 'contextually imposed' meanings' • предметно-логическое значение слова развиваясь может дать производно предметно- логическое значения • характеристика и описание значений приема 'метафора' • характеристика и описание значений приема 'метанемия' • характеристика и описание значений приема 'ирония • особенности выражения метафоры и метонимии их основные различия	• дает полную характеристику определения взаимодействия словарных и контекстуальных предметно-логических значений • описывает различные типы лексических значений слова на взаимодействие словарных и контекстуальных значений • раскрывает вопрос о предметно-логическое значение слова • раскрывает характер проявления и описание значений приема метафоры • объясняет специфику выражения и описание значений приема метанемии • раскрывает характер проявления и описание значений приема ирония • показывает и поясняет существующие расхождения в выражении метафоры и метонимии
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Lexical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы	
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.	Слушают.. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1. Вторая группа проводит презентацию по теме "**Lexical Expressive Means and Stylistic Devices**" 2.2. Остальные студенты используя маркер и ватман создают схематическое изображение лексических стилистических приемов при помощи метода кластер 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему. 2.4. С целью закрепления учебного материала задаёт следующие вопросы: What lexical meanings of a word can you name? Which of them, in most cases, is the most important one? What SDs are based on the use of the logical (denotational) meaning of a word? What is a contextual meaning? How is it used in a SD? What is the difference between the original and the hackneyed SDs? What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities? What is a metonymy? Give a detailed description of the device. What is irony, what lexical meaning is employed in its formation? What types of irony do you know? What is the length of the context needed for the realization of each of them? What are the most frequently observed mechanisms of irony formation? Can you explain the role of the repetition in creating irony? 2.5. Показывает на слайдах примеры с этими приемами 2.6. Объясняет процесс образования и основные различия	Презентируют.слушают.участвуют. Отвечают на вопросы. Слушают
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.	Задают вопросы. Записывают

Принцип работы проводится по технологии **МДПО**

М выражает **мысли**
Д приводит **доводы** к высказыванию
П приводит **примеры** к высказанным доводам
О обобщает свои высказывания

Экспертные карточки№1

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.)

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. The 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.)

Экспертные карточки№2

Exercise II. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also 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 struggled 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.)

Экспертные карточки№3

In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:

1. The book was entitled *Murder at Milbury Manor* and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, by catching the three-forty-three train at Hilbury and changing into the four-sixteen at Milbury, could have reached Silbury by five-

twenty-seven, which would have given him just time to disguise himself and be sticking knives into people at Bilbury by six-thirty-eight." (P. G. W.)

2. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E. W.)

3. "I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (D.)

4. The lift held two people and rose slowly, groaning with diffidence. (I. M.)

5. England has been in a dreadful state for some weeks. Lord Coodle would go out, Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government. (D.)

6. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)

7. "She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all." (R. Ch.)

8. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (R. Ch.)

9. "Well. It's shaping up into a lovely evening, isn't it?" "Great," he said.
"And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)

10. Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed, by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (D.)

11. Several months ago a magazine named *Playboy* which concentrates editorially on girls, books, girls, art, girls, music, fashion, girls and girls, published an article about old-time science-fiction. *(M. St.)*

12. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team. (D. U.)

13. A local busybody, unable to contain her curiosity any longer, asked an expectant mother point-blank whether she was going to have a baby. "Oh, goodness, no," the young woman said pleasantly. "I'm just carrying this for a friend." (P. G. W.)

14. Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations. (P. M.)

15. Bookcases covering one wall boasted a half-shelf of literature. (T. C.)

16. I had been admitted as a partner in the firm of Andrews and Bishop, and throughout 1927 and 1928 I enriched myself and the firm at the rate of perhaps forty dollars a month. (Jn. B.)

17. Last time it was a nice, simple, European-style war. (I. Sh.)

18. He could walk and run, was full of exact knowledge about God, and entertained no doubt concerning the special partiality of a minor deity called Jesus towards himself. (A. B.)

19. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Sh.)

20. All this blood and fire business tonight was probably part of the graft to get the Socialists chucked out and leave honest business men safe to make their fortunes out of murder. (L. Ch.)

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				

- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

ТЕМА №6	Interaction of primary and derivative logical meanings

l. Модель технологии обучения

Время занятия – 4 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1.The problem of polysemy 2.Zeugma 3.The pun 4.The Epithet 5.Oxymoron

Цель учебного занятия: дать общее понятие стилистическим приемам, основанные на взаимодействии основных и производных предметно-логических значений; также дать общее понятие стилистическим приемам, основанные на взаимодействии предметно-логических и эмоциональных значений.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание стилистических приемов, основанных на взаимодействии свободных и несвободных предметно-логических значений; и различия между зевгмой и паном. • раскрыть сущность реализации двух значений одновременно основан на разложении фразеологических единиц (в особенности фразеологических единств и сращений) описание стилистических приемов, основанные на взаимодействии п редметно-логических и эмоциональных значений. • раскрыть, показать особенность СП-эпитет • характеристика основным видам эпитета • образование и употребление стилистического приема Оксюморон • особенности Эпитета и Оксюморона	• описывает стилистические приемы, основанные на взаимодействии свободных и несвободных предметно-логических значений; и различия между зевгмой и паном • раскрывает суть трудности отличия и выявления зевгмы и паном • описывает разнобой в понимании сущности приемов • объясняет способы образования и употребления приемов • описание стилистических приемов, основанные на взаимодействии п редметно-логических и эмоциональных значений • раскрыть, показать особенность СП-эпитет • дать характеристику основным видам эпитета • образование и употребление стилистического приема Оксюморон • особенности Эпитета и Оксюморона
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория
Мониторинг и оценка	Устный опрос: вопрос-ответ

"Interaction of primary and derivative logical meanings"

Этапы работы и время	Содержание деятельности		
	Преподаватель		Студент
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы		
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.		Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1.Каждая разделенная группа проводит презентацию по темам "1.The problem of polysemy2.Zeugma 3.The pu 4.The Epithet 5.Oxymoron" 2.2. Остальные студенты использузя маркер и ватман создают схематическое изображение лексических стилистических приемов при помощи метода кластер 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему. 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. What is included into a group of SDs known as "play on words"? 2. Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation? 3.Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence. 4.What meanings of a word participate in the violation of a phraseological unit? 5.What is the basic effect achieved by the play on words 6. What lexical meaning is instrumental in the formation of epithets? 7. What semantic types of epithets do you know? 8. What structural types of epithets do you know? 9. What parts of speech are predominantly used as epithets and why? 10. What is an oxymoron and what meanings are foregrounded in its formation?		Презентируют Слушают и пишут.Участвуют. Студенты отвечают на вопросы.
3. Заключи-тельный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.		Задают вопросы. Записывают задание.

Принцип работы по технике ′Учимся вместе.′

 Принцип работы **Учимся вместе** заключается в том что группа делится на несколько рабочих групп. Каждая группа будет представлять одну тему .
Задача группы довести каждую тему до студентов.

  План работы ′**Учимся вместе**′
1.Разделить группу в зависимости от уровня знания на под группы
2.Каждой группе дается отдельное задание. Группа должна представить тему в виде презентации и подходить к своей работе творчески.
3.Спикер группы а также члены группы презентируют свою тему.
4.После презентации и закрепления представленной темы раздается экспертные карточки.

<table>
<tr><td colspan="1">Правила работы в группах</td></tr>
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Правила работы в группах
Внимательно выслушайте собеседника.
Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий.
Если понадобится помощь, обязательно обращайтесь.
Если у вас попросят помощи, постарайтесь помочь.
Каждый должен участвовать в оценке результатов работы группы.
Следует помнить, что:
• уча других учимся сами;
• один за всех и все за одного

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

Вопросы для закрепления

1. What lexical meaning is instrumental in the formation of epithets?

2. What semantic types of epithets do you know?

3. What structural types of epithets do you know?

4. What parts of speech are predominantly used as epithets and why?

5. When reading a book pay attention to the type and distribution of epithets there. Give your considerations as to what defines the quantity and the quality of epithets in a literary work.

6. What is an oxymoron and what meanings are foregrounded in its formation?

7. Why are there comparatively few trite oxymorons and where are they mainly used?

8. Give some examples of trite oxymorons.

Экспертная карточка№1

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 in a man. A sympathetic character and full lips. (I. Sh.)

Dorothy, at my statement, had clapped her hand over 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 (heir 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.)

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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. Gl.)

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.)*

Экспертная карточка№2

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.)

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, Gilman-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 after swim 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.)

Экспертная карточка№3

In the fallowing sentences pay attention to the structure mid semantics of oxymorons. Also indicate which of their members conveys l he 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 lousily 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 she 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 ill 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.)

ТЕМА №7	Interaction of logical and nominal meanings.

m. Модель технологии обучения

Время занятия – 4 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1. Antonomasia 2. Simile 3. Periphrasis 4. Euphemisms 5. Hyperbole

Цель учебного занятия: дать общее понятие о стилистических приемах , основанные на взаимодей ствии предметно-логических и назывных значений. Ознакомление студентов с особенностями стилистических приемов описания явлений и предметов,а именно перифразы,эвфемизмы,сравнение,гиперболы.

Педагогические задачи:	*Результаты учебной деятельности:*
• полное освещение понятия о стилистических приемах , основанные на взаимодей ствии предметно-логических и назывных значений.(Антономасия) • объяснить значение Атономасии • описать виды и разновидности Антономасии • пояснение особенности стилистических приемов описания явлений и предметов, Перифразы. • раскрытие природы эвфемизмов • сущность приема Сравнение • сходство и различие Гиперболы от простого преувеличения.	• получает информацию об особенностях стилистических приемах , основанные на взаимодействии предметно-логических и назывных значений.(Антономасия) • закрепляет знания о типах Антономасии • формирует навыки о видах и разновидностях Антономасии. Получит информацию об особенности стилистических приемов описания явлений и предметов, Перифразы. • будет понимать и в состоянии интерпретировать природу эвфемизмов • поймет сущность приема Сравнение и их отличительные черты • получит информацию о сходстве и различии Гиперболы от простого преувеличения. • закрепит знания о стилистических приемах , основанные на взаимодействии предметно-логических и назывных значений, также о стилистических приемов описания явлений и предметов.
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме «Interaction of logical and nominal meanings.»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы	
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.	Слушают. Слушают и обсуждают. Студенты отвечают на

		вопросы
2. Основной этап (50 минут)	2.1.Каждая разделенная группа проводит презентацию по темам "Antonomasia2. Simile 3. Periphrasis4. Euphemisms 5. Hyperbole" 2.2. Остальные студенты используя маркер и ватман создают схематическое изображение лексических стилистических приемов при помощи метода кластер 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему. 2.4. С целью закрепления учебного материала задаёт следующие вопросы 1. What is antonomasia? What meanings interact in its formation? 2. What types of antonomasia do you know? Give examples of each. 3. Do you remember any speaking names from the books you have read? 4. What meaning is foregrounded in a hyperbole? 5. What types of hyperbole can you name? 6. What is a simile and what is a simple comparison? 7. What semantic poles of a simile do you know? 8. Speak about semantic types of periphrasis. 9. In what cases can a logical or a figurative periphrasis be also qualified as euphemistic? 2.5. Показывает на слайдах лексические средства выражения и стилистические приемы 2.6. Приводит сходство и различие обсуждаемых приемов	Презентируют. Слушают. Участвуют. Студенты отвечают на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2 Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.	Задают вопросы. Записывают задание.

Принцип работы проводится по технике **'Учимся вместе',** а также по технологии **МДПО**

М	**выражает мысли**
Д приводит **доводы** к высказыванию	
П приводит **примеры** к высказанным доводам	
О обобщает свои высказывания	

Примечание

Правила работы в группах
Внимательно выслушайте собеседника. Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий. Если понадобится помощь, обязательно обращайтесь. Если у вас попросят помощи, постарайтесь помочь. Каждый должен участвовать в оценке результатов работы группы. **Следует помнить, что:** • уча других учимся сами; • один за всех и все за одного

Вопросы для закрепления

1. What meaning is foregrounded in a hyperbole?
2. What types of hyperbole can you name?
3. What makes a hyperbole trite and where are trite hyperboles predominantly used?
4. What is understatement? In what way does it differ? from hyperbole?

5. Recollect cases of vivid original hyperboles or under statements from your Russian or English reading.

6. What is antonomasia? What meanings interact in its formation?

7. What types of antonomasia do you know? Give examples of each.

8. Do you remember any speaking names from the books you have read

9. What is a simile and what is a simple comparison?

10. What semantic poles of a simile do you know?

11. Which of the link words have you met most often?

12. What is the foundation of the simile?

13. What is the key of the simile?

14. What is a trite simile? Give examples.'

15. What is an epic simile?

16. What is a disguised simile?

17. What are the main functions of a simile?

18. Find examples of similes in your reading. State their type, structure and functions.

19. Speak about semantic types of periphrasis.

20. In what cases can a logical or a figurative periphrasis be also qualified as euphemistic?

21. What are the main stylistic functions of periphrases?

22. Which type of periphrasis, in your opinion, is most favoured in contemporary prose and why?

Экспертная карточка №1

In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or staleness, to other SDs promoting their effect, to exact words, containing 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 blacksmiths' 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 seventy-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 speak-easy 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, oven a fraction of an inch, the balance would be upset. ((). 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 busied herself in her midget kitchen. (T. C.)

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

Экспертная карточка №2

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 Sneerface." (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. Gl.)

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.)

Экспертная карточка№3

Discuss the following cases of simile. Pay attention to the semantics of the tenor and the vehicle, to the brief or sustained of the tenor and the vehicle, to the brief of 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. (0. N.)

2. The topic of the Younger Generation spread trough 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 drum-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 a 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, conductin 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. (T.C.)

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, congentially 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. 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.)

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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. It's sorrowed welled out of it as purely, naturally and unstoppably as water out of 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 champaign 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 reminded 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.)

Экспертная карточка№4

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 Bkckwood. (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 1 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.)

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл – 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

ТЕМА №8	**Syntactical Expressive Means and Stylistic Devices**
	n. Модель технологии обучения

Время занятия – 4 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1. General Considerations 2. Problems Concerning the Composition of Spans of Utterance Wider than the Sentence 2.1. The Syntactical Whole 2.2. The Paragraph 3. Compositional Patterns of Syntactical Arrangement 3.1. Stylistic Inversion 3.2. Detached Construction

Цель учебного занятия: дать общее понятие о предложении, о его типах и, главным образом, о характере связей между отдельными частями высказывания. Ознакомление студентов с различными типами синтаксическими выразительными средствами и различными приемами стилистического синтаксиса на конкретных примерах.

Педагогические задачи:	*Результаты учебной деятельности:*
• описание общего понятия предложения и главным образом, о характере связей между отдельными частями высказывания. • дать понятие о синтаксических стилистических средствах. • дать понятие о стилистических приемах композиции отрезков высказывания. • описать понятие-сложное синтаксическое целое • дать разяснение о приеме -Абзац • рассмотрение стилистических приемов оснсванных на изменение традиционного порядка слов в предложении • особенности инверсии • особенности обособление	• описывает общее понятия предложений и главным образом, о характере связей между отдельными частями высказывания. • раскрывает суть синтаксических стилистических средств. • дает понятие о стилистических приемах композиции отрезков высказывания. • раскрывает суть -сложное синтаксическое целое • дает разяснение о приеме -Абзац • описывает стилистические приемы оснсванные на изменение традиционного порядка слов в предложении, в частности • особенности инверсии и • особенности обособление • объясняет способы образования и употребления инверсии и обособление • показывает сравнительный анализ • поясняет отличительные и сходные черты этих средств.
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория
Мониторинг и оценка	Устный опрос: вопрос-ответ

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы	
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.	Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1.Каждая разделенная группа проводит презентацию по темам “1. General Considerations 2. Problems Concerning the Composition of Spans of Utterance Wider than the Sentence 2.1. The Syntactical Whole 2.2. The Paragraph 3. Compositional Patterns of Syntactical Arrangement 3.1. Stylistic Inversion3.2. Detached Construction” 2.2. Остальные студенты используя маркер и ватман создают схематическое изображение лексических стилистических приемов при помощи метода кластер 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 1. Comment on the length of the sentence and its stylistic relevance. 2. What do you know about one-word sentences? 3. Is there any correlation between the length and the structure of the sentence? 4. Can syntactical ambivalence be put to stylistic use? 5. What punctuation marks do you know and what is their stylistic potential? 2.5. Показывает на слайдах примеры по всем выше приведенных средствах.	Презентируют. Слушают и участвуют. Студенты отвечают на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2 Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.	Задают вопросы. Записывают задание.

Принцип работы проводится по технике **'Учимся вместе',** а также по технологии **МДПО**

М	**выражает мысли**
Д приводит **доводы** к высказыванию	
П приводит **примеры** к высказанным доводам	
О обобщает свои высказывания	

Примечание

Правила работы в группах
Внимательно выслушайте собеседника. Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий. Если понадобится помощь, обязательно обращайтесь. Если у вас попросят помощи, постарайтесь помочь. Каждый должен участвовать в оценке результатов работы группы. **Следует помнить, что:** • уча других учимся сами; • один за всех и все за одного

Вопросы для закрепления

1. Comment on the length of the sentence and its stylistic relevance.

2. What do you know about one-word sentences?

3. Is there any correlation between the length and the structure of the sentence?

4. Can syntactical ambivalence be put to stylistic use?

5. What punctuation marks do you know and what is their stylistic potential?

6. What syntactical stylistic devices dealing with arrangement of sentence members do you remember?

7. What types of inversion do you know? Which of them have you met more often and why?

8. What is suspense, how is it arranged and what is its function?

9. What do you know about detachment and punctuation used with detached sentence members?

10. What sentence members are most often detached?

11. Find in your reading material cases of all syntactical SDs based on the re-arrangement or intended specific arrangement of sentence members.

Экспертная карточка№1

Comment on the length, the structure, the communicative type and punctuation of sentences, indicating connotations created by them:

1. The sick child complained that his mother was going to read to him again from the same book: "What did you bring that book I don't like to be read aloud to out of up for?" (E.)

2. Now, although we were little and I certainly couldn't be dreaming of taking Fonny from her or anything like that, and although she didn't really love Fonny, only thought that she was supposed to because she had spasmed ..him into this world, already, Fonny's mother didn't like me. (J.B.)

3. The congregation amened him to death; a big sister, in the pulpit, in her long white robe, jumped up and did a little shout; they cried, Help him, Lord Jesus, help him! and the moment he sat down, another sister, her name was Rose and not much later she was going to disappear from the church and have a baby-and I still remember the last time I saw her, when I was about 14 walking the streets in the snow with, her face all marked and her hands all swollen and a rag around her head and her stockings falling down singing to herself-stood up and started singing. (J.B.)

4. Than Roy no one could show a more genuine cordiality to a fellow novelist. (S. M.)

5. Such being at bottom the fact, I think it is well to leave it at that. (S. M.)

6. Yet at least Mucho, the used car salesman, had believed in the cars. Maybe to excess: how could he not, seeing people poorer than him come in, Negro, Mexican, cracker, a parade seven days a week, bringing the most Godawful of trade-ins: motorized metal extensions of themselves, of their families and what their whole lives must be like, out there so naked for anybody, a stranger like himself, to look at, frame cockeyed, rusty underneath, fender repainted in a shade just off enough to depress the value, if not Mucho himself, inside smelling hopelessly of children, supermarket booze, two, sometimes three generations of cigarette smokers, or only of dust-and when the cars were swept out you had to look at the actual residue of these lives, and there was no way of telling what things had been truly refused (when so little he supposed came by that out of fear most of it had to be taken and kept) and what had simply (perhaps tragically) been lost: clipped coupons promising savings of 5 to 10 cents, trading stamps, pink flyers advertizing specials at the market, butts, tooth-shy combs, help-wanted ads, Yellow Pages torn from the phone book, rags of old underwear or dresses that were already period costumes, for wiping your own breath off the inside of a windshield with so you could see whatever it was,, a movie, a woman, or car you coveted, a cop who might pull you over just for drill, all the bits and pieces coated uniformly, like a salad of despair, in a grey dressing of ash, condensed exhaust, dust, body wastes-it made him sick to look, but he had to look. (Th. P.)

7. Soldiers with their cartridges gone wandered aimlessly out of the chapparal, dragging their rifles and plunged into the brush again on the other side of the railroad, black with powder, streaked with sweat, their eyes vacantly on the ground. (J. R)

8. Strolling up and down the Main Street, talking in little groups on the corners, lounging in and out of strike headquarters were hundreds of big strong-faced miners in their Sunday best. (J. R.)

9. I am, he thought, a part of all that I have touched and that has touched me, which having for me no existence save that I gave to it, became other than itself by being mixed with what I then was,, and is now still otherwise, having fused with what I now am, which is itself a cumulation of what I have been becoming. (T. W.)

10. I like people. Not just empty streets and dead buildings. People. People. (P. A.)

11. "You know so much. Where is she?" "Dead. Or in a crazy house. Or married. I think she's married and quieted down." (T. C.)

12. "Jesus Christ! Look at her face!" Surprise.

"Her eyes is closed!" Astonishment.

"She likes it!" Amazement.

"Nobody could take my picture doing that!" Moral disgust.

"Them goddam white folks!" Fascinated fear. (Wr.)

13. What courage can withstand the ever-enduring and all-besetting terrors of a woman's tongue? (W. 1.)

14. "You talk of Christianity when you are in the act of banging your enemies. Was there ever such blasphemous nonsense!" (B. Sh.)

15. What is the good of sitting on the throne when other fellows give all the orders? (B.Sh.)

16. And what are wars but politics Transformed from chronic to acute and bloody? (R. Fr.)

17. Father, was that you calling me? Was it you, the voiceless and the dead? Was it you, thus buffeted as you lie here in a heap? Was it you thus baptized unto Death? (D.)

18. "Let us see the state of the case. The question is simple. The question, the usual plain, straight-forward, common-sense question. What can we do for ourself? What can we do for ourself?" (D.)

19. Jonathan Livingstone Seagull narrowed his eyes in fierce concentration, held his breath, forced one... single... more... inch... of ... curve... Then his feathers ruffled, he stalled and fell. (Rch. B.)

20. "Jake, will you get out!" said Magdalen. (I. M.)

21. A boy and a girl sat on stools drinking pop. An elderly man alone-someone John knew vaguely by sight-the town clerk? – sat behind an empty Coca-Cola bottle. (P. Q.)

22. What your doctor learned: biggest A.M.A. convention ever is full of medical news about remedies and treatments he may (sob!) be using on you. *(M. St.)*

23. The neon lights in the heart of the city flashed on and off. On and off. On. Off. On. Off. Continuously. (P. A.)

24. Bagdworthy was, in seventh heaven. A murder! At Chimneys! Inspector Badgworthy in charge of the case. The police have a clue. Sensational arrest. Promotion and kudos for the afforementioned Inspector. (Ch.)

Экспертная карточка№2

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 and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not (he absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such 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 I hey 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 tothe 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.)

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

ТЕМА №9	Lexico - Syntactical Expressive Means and Stylistic Devices

o. Модель технологии обучения

Время занятия – 4 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1 Parallel Construction 2 Chiasmus 3 Repetition 4 Enumeration 5 Suspense 6 Climax 7 Antithesis

Цель учебного занятия: дать общее понятие о синтаксических стилистических средствах. Ознакомление студентов с особенностями синтаксических средсв выражение и стилистических приемов.

Педагогические задачи:	*Результаты учебной деятельности:*
• полное освещение приема Параллелизм • объяснить роль Обратного параллелизма (хиазм) • дать понятия о приеме Повторы, описать виды повторов. • пояснение приема Анумерация • раскрытие природы Ретардация • полное свещение приема Нарастание Параллелизма • сходство и различие Нарастания от Параллелизма • дать понятия Антитеза (Противопоставление) • сходство и различие Противопоставления от Контраста	• получает информацию об особенностях синтаксических средств выражений • закрепляет знания о типах синтаксических срадств выражении и их роли в предложении • формирует навыки определения приемов на основание синтаксических средств выражений • будет иметь возможность понять прием Параллелизм • иметь возможность отличить Параллелизм от Обратного параллелизма (хиазм) • будет понимать и в состоянии интерпретировать природу Повторов • поймет сущность средств выражений Анумерации и природу Ретардации • получит информацию о сходстве и различии Нарастания от Параллелизма • закрепит знания об Антитезе (Противопоставление) • поймет сходство и различие Противопоставления от Контраста
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме
«Lexico - Syntactical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы	
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.	Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1.Каждая разделенная группа проводит презентацию по темам 1.Parallel Construction 2Chiasmus 3 Repetition 4 Enumeration 5 Suspense 6 Climax 7 Antithesis" 2.2. Остальные студенты используя маркер и ватман создают схематическое изображение лексических стилистических приемов при помощи метода кластер 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему 2.4. С целью закрепления учебного материала задаёт следующие вопросы: 2.5. Показывает на слайдах синтаксические средства выражения и их отличительные черты 2.6. Приводит сходство и различие рассмотренных приемов.	Презентируют Слушают и участвуют Студенты отвечают на вопросы. Слушают, пишут
3. Заключительный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2 Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.	Задают вопросы. Записывают задание.

Принцип работы проводится по технике **'Учимся вместе',** а также по технологии **МДПО**

М	выражает мысли
Д приводит **доводы** к высказыванию	
П приводит **примеры** к высказанным доводам	
О обобщает свои высказывания	

Примечание

Вопросы для закрепления

1. What is a rhetorical question? 2. What types of repetition do you know?

3. Comment on the functions of repetition which you observed in your reading.

4. Which type of repetition have you met most often? What, in your opinion, makes it so popular?

5. What constructions are called parallel? 6. Have you ever observed chiasmus? What is it?

7. Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices.

8. What do you know about antithesis? Why is it viewed separately from parallel constructions?

9. Have you ever met in your home-reading cases of antithesis in which the structure of a word was also used in the creation of the SD?

10. Speak about the SD of climax and its types.

11. In what way does the structure of an emotive climax differ from that of other types?

12. What can you say about the negative form of the climax?

13. What is an anticlimax? 14. Is every paradox expressed by a climax?

Экспертная карточка№1

From the following examples you 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 right hand side of the dark brown hall was. a dark brown door with a dark brown settle 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. On 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.

Экспертная карточка№2

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 and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not (he absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such 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 I hey 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 tothe 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.)

Экспертная карточка№3
Discuss the semantic centres and structural peculiarities of antithesis:

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

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

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

4. 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,)

5. 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.).

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

7. 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.)

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

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

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

11. 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.)

12. 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.)

Экспертная карточка№4

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, Hie 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. I le 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; Grover'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. In marriage the upkeep of woman is often the downfall of man. (Ev.)

13. 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.)

14. Women have a wonderful instinct about things. They can discover everything except the obvious. (O. W.) 15. This was appalling-and soon forgotten. (G.) 16. He was unconsolable-for an afternoon. (G.) 17. 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.)

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл – 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				
- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

ТЕХНОЛОГИЯ ПРЕПОДАВАНИЯ СЕМИНАРСКИХ ЗАНЯТИЙ

ТЕМА №10	Syntactical Expressive Means and Stylistic Devices

р. Модель технологии обучения

Время занятия – 4 ч.	Количество студентов от 20 до 80
Тип занятия	**Вводно-информационное занятие**
План семинара	1 Particular Ways of Combining of the Utterance 1.1 Asyndenton 1.2 Polysyndenton 2 Peculiar Use of Colloquial Constructions 2.1 Ellipsis 2.2 Break-in-the-Narrative 2.3 Question-in-the-Narrative 2.4 Represented Speech a) Uttered Represented Speech b) Unuttered of Inner Represented Speech 3 Transferred Use of Structural Meaning 3.1 Rhetorical Questions 3.2 Litotes

Цель учебного занятия: дать общее понятие о стилистических использований форм типов связи. Ознакомление студентов с особенностями синтаксического построений высказывания, форм связи-сочинение и подчиние.

Педагогические задачи:	*Результаты учебной деятельности:*
• полное освещение стилистических использований форм типов связи. • объяснить роль стилистических использований форм типов связи. • описать виды подчинительной и сочинительной связи и средства их выражения • пояснение стилистического использование особенностей синтаксиси устного типа речи • раскрытие природы Эллипсиса и Умолчания • раскрытие природы Несобственно-прямой речи • раскрытие природы Несобственно косвенно-прямой речи • сходство и различие • разбор стилистических приемов а)Риторический вопрос б) Литота	• получает информацию об особенностях стилистических использований форм типов связи. • закрепляет знания о типах стилистической связи и их роли в предложении • формирует навыки о видах подчинительной и сочинительной связи и средства их выражения • будет иметь возможность пояснить зависимость между использование особенностей синтаксиси устного типа речи • будет понимать и в состоянии интерпретировать природу приемов Эллипсиса и Умолчания • поймет сущность природы Несобственно-прямой речи • получит информацию о сходстве и различии природы Несобственно косвенно-прямой речи и Несобственно- прямой речи • получит информацию о сходстве и различии стилистических использований вопросительной и отрицательной структуры предложения • закрепит знания об приемах

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	а)Риторический вопрос б) Литота
Методы обучения	Презентация, обсуждение, кластер
Формы обучения	Групповой, маленькие группы
Средства обучения	Проектор, наглядное пособие, ватман, маркер
Условия обучения	Специально оборудованная аудитория
Мониторинг и оценка	Устный опрос: вопрос-ответ

1.2. Технологическая карта по теме
«Syntactical Expressive Means and Stylistic Devices»

Этапы работы и время	Содержание деятельности	
	Преподаватель	**Студент**
Этап подготовки	Выбирает тему, определяет цели урока и формирует ожидаемые результаты. Вырабатывает учебные задания по цели урока. Экспертные группы готовят критерии оценок результатов работы	
1. Введение (15 минут)	1.1. Знакомит с названием презентации, целью и задачами темы. 1.2. Предлагает дать определение основным понятиям по теме и объясняет работу по технологии кластер. 1.3. Объявляет выполнение учебных задач.	Слушают. Слушают и обсуждают. Студенты отвечают на вопросы
2. Основной этап (50 минут)	2.1.Каждая разделенная группа проводит презентацию по темам 1 Particular Ways of Combining of the Utterance 1.1 Asyndenton 1.2 Polysyndenton 2 Peculiar Use of Colloquial Constructions 2.1 Ellipsis 2.2 Break-in-the-Narrative 2.3 Question-in-the-Narrative 2.4 Represented Speech a) Uttered Represented Speech b) Unuttered of Inner Represented Speech 3 Transferred Use of Structural Meaning 3.1 Rhetorical Questions 3.2 Litotes 2.2. Остальные студенты используя маркер и ватман создают схематическое изображение лексических стилистических приемов при помощи метода кластер 2.3. Помогает работе студентов. Наблюдает за подготовкой и содержанием материалов. 2.4. Проводит обобщение по презентации и проводит фронтальный опрос по основным понятиям данной темы. На примере одного студента схематично объясняет тему 2.4. С целью закрепления учебного материала задаёт следующие вопросы:	Презентируют. Слушают и участвуют. Студенты отвечают на вопросы. Слушают, пишут

	2.5. Показывает на слайдах примеры рассмотренных стилистических средств выражений 2.6. Приводит сходство и различие каждых рассмотренных приемов.	
3. Заключи-тельный этап (15 минут)	3.1. Отвечает на возникшие у студентов вопросы по теме, делает окончательные выводы. 3.2. Анализирует деятельность студентов о достижении цели заданных тем и рекомендует заново прочитать не освоенные темы. 3.3. Проводит краткий ракурс следующей презентации.	Задают вопросы. Записывают задание.

Принцип работы проводится по технике **'Учимся вместе',** а также по технологии **МДПО**

М	**выражает мысли**
Д приводит **доводы** к высказыванию	
П приводит **примеры** к высказанным доводам	
О обобщает свои высказывания	

Примечание

Правила работы в группах
Внимательно выслушайте собеседника.   Активно участвуйте в работе группы, относитесь с ответственностью к выполнению заданий.   Если понадобится помощь, обязательно обращайтесь.   Если у вас попросят помощи, постарайтесь помочь.   Каждый должен участвовать в оценке результатов работы группы.   **Следует помнить, что:**   • уча других учимся сами;   • один за всех и все за одного

Вопросы для закрепления

1. What is a litotes?
2. What is there in common between litotes and understatement?
3. Describe most frequently used structures of litotes.
4. What syntactical stylistic devices deal with the completeness of sentence-structure?
5. What types of ellipses do you know and where is each of them used predominantly?
6. What member of the sentence represents "one-member sentences"?
7. Where are apokoinu constructions used?
8. What additional information about the act of communication and its participants is conveyed by the break?
9. What punctuation is used in the break?
10. Find examples with the above-mentioned SDs in your reading.
11. What is a rhetorical question?

Экспертная карточка№1

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 selflove. (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)

Экспертная карточка№2

Discuss different types of stylistic devices dealing with the completeness of the sentence:

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.)

2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)

3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)

4. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (D.)

5. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin! (D.)

6. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dr.)

7. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (R. Br.)

8. *H.:* The waves, how are the waves?
C.: The waves? Lead.
H.: And the sun?
C.: Zero.
H.: But it should be sinking. Look again.
C.: Damn the sun.
H.: Is it night already then?
C.: No.
H.: Then what is it?
C.: Grey! Grey! GREY!
H.: Grey! Did I hear you say grey?
C.: Light black. From pole to pole. (S. B.)

9. Pm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T. C.)

10. "I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind his hornrimmed glasses. (J.)

11. A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott's absence. (S.L.)

12. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins. (J. C.)

13. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained-well, you will see whether he gained anything in the end. (A. T.)

14. "People liked to be with her. And-" She paused again, "-and she was crazy about you." (R. W.)

15. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (D. U.)

16. "He was shouting out that he'd come back, that his mother had better have the money ready for him. Or else! That is what he said: 'Or else!' It was a threat." (Ch.)

17. "Listen, I'll talk to the butler over that phone and he'll know my voice. Will that pass me in or do I have to ride on your back?"

"I just work here," he said softly. "If I didn't-" he let the rest hang in the air, and kept on smiling. (R. Ch.)

18. I told her, "You've always acted the free woman, you've never let any thing stop you from-" (He checks himself, goes on hurriedly). "That made her sore." (J. O'H.)

19. "Well, they'll get a chance now to show-" (Hastily): "I don't mean-But let's forget that." (O'N.)

And it was unlikely that anyone would trouble to look there-until-until-well. (Dr.)

21. There was no breeze came through the door. (H.)

22. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A. M.)

23. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you. (J. K.)

24. There was a whisper in my family that it was love drove him out and not love of the wife he married. (J. St.)

Экспертная карточка№3

Comment on the length, the structure, the communicative type and punctuation of sentences, indicating connotations created by them:

1. The sick child complained that his mother was going to read to him again from the same book: "What did you bring that book I don't like to be read aloud to out of up for?" (E.)

2. Now, although we were little and I certainly couldn't be dreaming of taking Fonny from her or anything like that, and although she didn't really love Fonny, only thought that she was supposed to because she had spasmed ..him into this world, already, Fonny's mother didn't like me. (J.B.). 3. The congregation amened him to death; a big sister, in the pulpit, in her long white robe, jumped up and did a little shout; they cried, Help him, Lord Jesus, help him! and the moment he sat down, another sister, her name was Rose and not much later she was going to disappear from the church and have a baby-and I still remember the last time I saw her, when I was about 14 walking the streets in the snow with, her face all marked and her hands all swollen and a rag around her head and her stockings falling down singing to herself-stood up and started singing. (J.B.)

4. Than Roy no one could show a more genuine cordiality to a fellow novelist. (S. M.)

5. Such being at bottom the fact, I think it is well to leave it at that. (S. M.)

6. Yet at least Mucho, the used car salesman, had believed in the cars. Maybe to excess: how could he not, seeing people poorer than him come in, Negro, Mexican, cracker, a parade seven days a week, bringing the most Godawful of trade-ins: motorized metal extensions of themselves, of their families and what their whole lives must be like, out there so naked for anybody, a stranger like himself, to look at, frame cockeyed, rusty underneath, fender repainted in a shade just off enough to depress the value, if not Mucho himself, inside smelling hopelessly of children, supermarket booze, two, sometimes three generations of cigarette smokers, or only of dust-and when the cars were swept out you had to look at the actual residue of these lives, and there was no way of telling what things had been truly refused (when so little he supposed came by that out of fear most of it had to be taken and kept) and what had simply (perhaps tragically) been lost: clipped coupons promising savings of 5 to 10 cents, trading stamps, pink flyers advertizing specials at the market, butts, tooth-

shy combs, help-wanted ads, Yellow Pages torn from the phone book, rags of old underwear or dresses that were already period costumes, for wiping your own breath off the inside of a windshield with so you could see whatever it was,, a movie, a woman, or car you coveted, a cop who might pull you over just for drill, all the bits and pieces coated uniformly, like a salad of despair, in a grey dressing of ash, condensed exhaust, dust, body wastes-it made him sick to look, but he had to look. (Th. P.)

7. Soldiers with their cartridges gone wandered aimlessly out of the chapparal, dragging their rifles and plunged into the brush again on the other side of the railroad, black with powder, streaked with sweat, their eyes vacantly on the ground. (J. R)

8. Strolling up and down the Main Street, talking in little groups on the corners, lounging in and out of strike headquarters were hundreds of big strong-faced miners in their Sunday best. (J. R.)

9. I am, he thought, a part of all that I have touched and that has touched me, which having for me no existence save that I gave to it, became other than itself by being mixed with what I then was,, and is now still otherwise, having fused with what I now am, which is itself a cumulation of what I have been becoming. (T. W.)

10. I like people. Not just empty streets and dead buildings. People. People. (P. A.)

11. "You know so much. Where is she?" "Dead. Or in a crazy house. Or married. I think she's married and quieted down." (T. C.)

12. "Jesus Christ! Look at her face!" Surprise.
"Her eyes is closed!" Astonishment.
"She likes it!" Amazement.
"Nobody could take my picture doing that!" Moral disgust.
"Them goddam white folks!" Fascinated fear. (Wr.)

13. What courage can withstand the ever-enduring and all-besetting terrors of a woman's tongue? (W. 1.)

14. "You talk of Christianity when you are in the act of banging your enemies. Was there ever such blasphemous nonsense!" (B. Sh.)

15. What is the good of sitting on the throne when other fellows give all the orders? (B. Sh.)

16. And what are wars but politics transformed from chronic to acute and bloody? (R. Fr.)

17. Father, was that you calling me? Was it you, the voiceless and the dead? Was it you, thus buffeted as you lie here in a heap? Was it you thus baptized unto Death? (D.)

18. "Let us see the state of the case. The question is simple. The question, the usual plain, straight-forward, common-sense question. What can we do for ourself? What can we do for ourself?" (D.)

19. Jonathan Livingstone Seagull narrowed his eyes in fierce concentration, held his breath, forced one... single... more... inch... of ... curve... Then his feathers ruffled, he stalled and fell. (Rch. B.)

20. "Jake, will you get out!" said Magdalen. (I. M.)

21. A boy and a girl sat on stools drinking pop. An elderly man alone-someone John knew vaguely by sight-the town clerk? – sat behind an empty Coca-Cola bottle. (P. Q.)

22. What your doctor learned: biggest A.M.A. convention ever is full of medical news about remedies and treatments he may (sob!) be using on you. *(M. St.)*

23. The neon lights in the heart of the city flashed on and off. On and off. On. Off. On. Off. Continuously. (P. A.)

24. Bagdworthy was, in seventh heaven. A murder! At Chimneys! Inspector Badgworthy in charge of the case. The police have a clue. Sensational arrest. Promotion and kudos for the afforementioned Inspector. (Ch.)

Критерии оценок знаний и навыков групп

Задания, критерии и показатели оценок	1 группа	2 группа	3 группа	4 группа
Максимальный балл - 10				
- вопрос освещен полностью (2,5)				
- вопрос достаточно обоснован (2,5)				

- активность участников групп (1,0)				
- ответил на заданные вопросы (2,0)				
- соблюдал регламент (2,0)				
Итого: 10 баллов				

<p style="text-align:center">**Задания для текущего и рубежного конторолей**</p>

1. What is sound-instrumenting?
A. sound instrumenting-it is the stylistic use of imitating the sounds of nature, man and etc.
B. sound instrumenting-it is the stylistic and the acoustic form of the word foregrounds the latter.
C. sound instrumenting -is the stylistic effect of sound instrumenting and specific types of sound instrumenting.
D. sound-instrumenting is the stylistic use of phonemes and their graphical representation.

2. Onomatopoeia is a…
A. combination of speech-sounds which aims at imitating sounds produced in nature, by people, by things, by animals
B. various cases of phonemic and graphemic foregrounding which aims at imitating sounds produced in nature, by people, by things, by animals.
C. repetition of consonants usually in the beginning of words, and assonance-the repetition of similar vowels, usually in stressed syllables, which, by people, by things, by animals.
D. sound-instrumenting is the stylistic use of phonemes and their graphical representation

3. Direct onomatopoeia....
A. is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sence.
B. is contained in words that imitate natural sound.
C. is a combination of sounds the aim of which is to make the sound of the utterance an echo and imitate natural sounds, as ding-dong, buzz, bang cuckoo ping-pong and the like.
D. demands some mention of what makes the sound and very effectively used by repeating worlds and by imitating natural sounds, as ding-dong, buzz, bang, cuckoo, ping-pong and the like.

4.Indirect onomatopoeia…
A. is contained in words that imitate natural sounds , the aim of which is to make the sound of the utterance an echo of its sence.
B. demands some mention of what makes the sound and very effectively used by repeating words and by imitating natural sounds, as ding-dong, buzz, bang, cuckoo ping-pong and the like.
C. is a repetition of the unonomatopoetic words the aim of which is to make the sound of the utterance an echo of its sence
D. is a combination of sounds the aim of which is to mane the sound of the utterance an echo of its sence.

5 Alliteration is…
A. the repetition of initial consonant sound
B. the repetition of initial vowels sounds
C. the repetition of consonant and vowels sounds
D. the repetition of initial vowels and consonant sounds

6. Rhyme is ….
A. the pattern of end rhyme in a poem
B. the repetition of initial and identical consonants and vowels
C. the similarity of sound between two words. Words rhyme when the sound of their accented vowel and all succeeding sounds are identical
D. the repetition of stressed and unstressed syllable sounds

7. Rhythm refers to…
A. the pattern of end rhyme in a poem and prose
B. the pattern or beat of stressed and unstressed syllables in a line of poetry

C. the pattern of repeated stressed and unstressed syllable sounds

D. the repetition of stressed and unstressed syllable sounds

8. When Rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable it is called

A. incompleted rhyme

B. full rhyme

C. triple rhymes

D. cross rhymes

9.When Rhymes presented by vowel and consonant rhymes it is called…

A. incomplete rhymes

B. full rhymes

C. couplets

D. framing

10. Rhyme that occurs within a single line, as in following example is called….

Once upon a midnight dreary, while 1 pondered weak and weary,

Over many a quaint and curious volume of forgotten lore,

While 1 nodded, nearly napping, suddenly there came a tapping, As of someone gently rapping, rapping at my chamber door .E.A Poe.

A) cross rhymes B) ring rhymes C) incomplete rhymes D) internal rhyme.

11. Words in a context, may acquire additional lexical meanings not fixed in dictionaries what we have called…

A. transferred meaning

B. primary dictionary meanings

C. contextually imposed meanings

D. contextual meanings

12. The interrelation between two types of lexical meaning: dictionary and contextual is known as …

A. contextual meanings

B. transferred meaning

C. primary dictionary meanings

D. contextually imposed meanings.

13. The relation between the dictionary and contextual logical meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol-referent relations, or on opposition. Thus the stylistic device based on the fist principle is …. , on the second,… and on the third … .

A. irony, metonymy, metaphor

B. metaphor, the epithet, irony

C. metaphor, metonymy, irony

D. zeugma, the pun, the epithet.

14. Metaphor is …

A. a figure of speech that implies a transference of name based on the associated likeness

B. figure of speech, stated on comparison between two things that are actually unlike, but that have something in common.

C. a figure of speech involves likeness bet when inanimate and animate objects.

D. a figure of speech in which human qualities are attributed to an object, an animal, or an idea.

15. Metaphors which are absolutely unexpected, unpredictable, are called…

A. hackneyed

B. stale

C. dead

D. genuine

16. Metaphors which are commonly used in speech and sometimes even fixed in dictionaries as E M of language are …
A) stale
B) fresh
C) original
D) genuine

17. There are special stylistic devices which make a word materialize two distinct dictionary meanings. They are …
A. Irony and metonymy
B. Metonymy and metaphor
C. Zeugma and pun
D. Metonymy and epithet

18. Associated epithets are those…
A. Which based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out the reader and frequently imposing on him
B. Which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object
C. Which used to characterize the object by adding a feature not inherent in it
D. in which a figure of speech, stated on comparison between two things that are actually unlike, but that have something in common.

19. Unassociated epithets are …
A. Based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used t o characterize an object and pointing out the reader and frequently imposing on him.
B. Which point to a feature which is essential to the object they describe, the idea expressed in the epithet is to a certain extent inherent in the concept of the object.
C. are interplay of emotive and logical meaning in an attributive word ,it is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.
D. attributes used to characterize the object by adding a feature not inherent in it, a feature which may be so unexpected as to strike the reader by its novelty.

20. Names whose origin from common nouns is still clearly perceived is presented by the so called…
A. Oxymoron. C. ''speaking names''
B. Hyperbole. D. Antonomasia.

21. Similes in which the link between the tenor and the vehicle is expressed by notional verbs are called
A. Disguised C. trite
B. Epic D. Foundation

22. Suspense is a…
A. SD by means of which an arrangement of sentences which secures a gradual increase in significance, importance, or emotional tension in the utterance.
B. SD based on the relative emotional tension produced by words with emotive meaning.
C. SD based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them.
D. compositional SD which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning the main idea being withheld till the end of the sentence.

23. Logical climax is based on …
A. the relative importance of the component parts looked at from the point of view of the concepts embodied in them.

B. the relative importance of the relative emotional tension produced by words with emotive meaning

C. the evident increase in volume of the corresponding concepts and by simple numerical increase.

D. compositional SD which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning the main idea being withheld till the end of the sentence.

24. Emotional climax is based on …

A. the relative importance of the component parts looked at from the point of view of the concepts embodied in them.

B. the relative importance of the relative emotional tension produced by words with emotive meaning

C. the evident increase in volume of the corresponding concepts and by simple numerical increase.

D. compositional SD which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning the main idea being withheld till the end of the sentence.

25. What are the indispensable constituents of climax? They are:

A. logical, emotional, quantitative climax.

B. the connotative constituent; the logical constituent; emotional constituent.

C. the distributional constituent; the syntactical pattern; the connotative constituent.

D. the syntactical pattern, emotional pattern; ; the connotative constituent

26. The writer himself thus hides behind the figure of the narrator, presents all the events of the story from the latter's viewpoint and only sporadically emerges in the narrative with his own considerations which may reinforce, or contradict those expressed by the narrator, this form of the author's speech is called …

A. entrusted narrative

B. author's image

C. dialogue

D. author's narrative

Define the SD in the following sentences:

27.''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 selflove. (N. Travis).

28. 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.(Ch. Dickens).

29.'' Mr. Tulkinghorn… should have communicated to him nothing of this painful, this distressing, this unlooked for, this overwhelming, this incredible intelligence.''(Ch. Dickens).

30. 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.

31. Her love letter's I returned to the dectives for filing. (Gr. Green)

32. Obviously this a streptococcal infection obviously. (W. D.)

33. He was sure the whites could detect his adoring hatred of them. (R. W.)

34. We danced on the handkerchief-big space between the speak-easy tables.(R. W.)

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

36. Liza Hamilton was a very different kettle of Irish. Her head small and round convictions.

37. He sat with Daisy in his arms for a long silent time.

38. 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.)

39. But every Englishman is born w3ith a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. SH.)

40. When I am dead, I hope it may be said: ''His sins were scarlet, but his books were read. (M.St).

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

42. 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.).

43. Next, my kinsman, you powdered your sorrow, you gave it a back rub and then you covered it with blanket and after it had slept a while it woke to the wings of the roses and was transformed.

44. It is in small things we see it.
 The child's first step,
 As awesome as an earthquake

45. If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them 'Hold on'! (R. K.)

46. When I am old woman I shall wear purple.

47. Passage after passage did he explore; room after room did he peep into… (D.)

48. She was hopefully, sadly, vaguely, madly longing for something better

49. …Calm and quite below me in the sun and shade lay the old house.

50. It's only an adopted child. One I have told her of. One I'm going to give the name to.

51"I'II smash you. I'II crumble you. I'II powder you. Go to the devil! (Ch. D.)

<center>**Практические задания для самостоятельной работы.**</center>

Now, after you have learnt the intricacies of stylistic functioning of language units of different linguistic levels, we can try and analyze their convergence, which enhances and strengthens the given information and-still more important-creates the new, additional meaning of the message.

Starting on the road of stylistic analysis you should keep in mind at least three basic essentials:

Read the passage given for analysis to the end.

Be sure you understand not only its general content but every single word and construction, too.

3.   Paying due respect to linguistic intuition which is an indispensable part of all linguistic work, be sure to look for the source of your "feeling of the text" in the material reality of the latter.

SUPPLEMENT 1. **SAMPLES OF STYLISTIC ANALYSIS**

1. My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I'm an orphan, and Vic moves in. "From now on you'll do as I tell you," he says. It impressed me. Vic had never really shown any muscle before. (N. T.)

The first person singular pronouns indicate that we deal either with the entrusted narrative or with the personage's uttered monologue.

The communicative situation is highly informal. The vocabulary includes not only standard colloquial words and expressions such as "dad", "to show muscle" (which is based on metonymy), the intensifying, "really", but also the substandard metaphor-"a big wheel". The latter also indicates the lack of respect of the speaker towards his aunt, which is further sustained by his metonymical qualification of her husband ("old Newport money").

The syntax, too, participates in conveying the atmosphere of colloquial informality-sentences are predominantly short. Structures are either simple or, even when consisting of two clauses, offer the least complicated cases of subordination.

The change of tenses registers changes in the chronology of narrated events. Especially conspicuous is the introduction of Present Indefinite (Simple) Tense, which creates the effect of immediacy and nearness of some particular moment, which, in its turn, signifies the importance of this event, thus foregrounding it, bringing it into the limelight-and making it the logical and emotional centre of the discourse.

2. He had heard everything the Boy said however-was waiting for the right moment to wrap up his silence, roll it into a weapon and hit Matty over the head with it. He did so now. (W. Gl.)

In this short extract from W. Golding's *Darkness Visible* the appearance of a person who was an unnoticed witness to a conversation is described. The unexpectedness of his emergence is identified with the blow in the sustained metaphor which consists of three individual verb metaphors showing stages of an aggressive action.

The abrupt change of sentence length and structure contributes to the expressiveness of the passage.

3. And out of the quiet it came to Abramovici that the battle was over, it had left him alive; it had been a battle-a battle! You know where people go out and push little buttons and pull little triggers and figure out targets and aim with the intention to kill, to tear your guts, to blow out your brains, to put great ragged holes in the body you've been taking care of and feeding and washing all your life, holes out of which your blood comes pouring, more blood than you ever could wash off, hold back, stop with all the bandages in the world! (St. H.)

Here we deal with the change of the type of narration: from the author's narrative, starting the paragraph, to represented inner speech of the character. The transition tells on the vocabulary which

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becomes more colloquial (cf. "guts") and more emotional (cf. the hyperbole "all the bandages in the world"); on the syntax brimming with parallelisms; on the punctuation passing on to the emphatic points of exclamation and dashes; on the morphology. "Naive" periphrases are used to describe the act of firing and its deadly effect. Third person pronouns give way to the second person ("you", "your") embracing both communicants-the personage (author) and the reader, establishing close links between them involving the reader into the feelings and sentiments of the character.

Very important is repetition. Besides syntactical repetition (parallelism) mentioned above, pay attention to the repetition of "battle" because it is this word which on the one hand, actually marks the shift from one type of narration to another (the first "battle" bringing in the author's voice, the last two-that of Abramovici). On the other hand, the repetition creates continuity and cohesion and allows the two voices merge, making the transition smooth and almost imperceptible.

4. 'This is Willie Stark, gents. From up home at Mason City. Me and Willie was in school together. Yeah, and Willie, he was a bookworm, and he was teacher's pet. Wuzn't you, Willie?" And Alex nudged the teacher's pet in the ribs. (R. W.)

Alex's little speech gives a fair characteristic of the speaker. The substandard "gents", colloquial "me", irregularities of grammar ("me and Willie was"), pronunciation (graphon "wuzn't"), syntax ('Willie, he was"), abundance of set phrases ("he was a bookworm", "he was' a teacher's pet", "from up home") - all this shows the low educational and cultural level of the speaker.

It is very important that such a man introduces the beginning politician to his future voters and followers. In this way R. P. Warren stresses the gap between the aspiring and ambitious, but very common and run-of-the-mill young man starting on his political career and the false and ruthless experienced politician in the end of this road.

Note the author's sympathy towards the young Stark which is seen from the periphrastic nomination of the protagonist ("teacher's pet") in the author's final remark.

5. From that day on, thundering trains loomed in his dreams-hurtling, sleek, black monsters whose stack pipes belched gobs of serpentine smoke, whose seething fireboxes coughed out clouds of pink sparks, whose pushing pistons sprayed jets of hissing steam-panting trains that roared yammeringly over farflung, gleaming rails only to come to limp and convulsive halts-long, fearful trains that were hauled brutally forward by red-eyed locomotives that you loved watching as they (and you trembling) crashed past (and you longing to run but finding your feet strangely glued to the ground). (Wr.)

This paragraph from Richard Wright is a description into which the character's voice is gradually introduced first through the second person pronoun "you", later also graphically and syntactically-through the so-called embedded sentences, which explicitly describe the personage's emotions.

The paragraph is dominated by the sustained metaphor "trains" = "monsters". Each clause of this long (the length of this one sentence, constituting a whole paragraph, is over 90 words) structure contains its own verb-metaphor-"belched", "coughed out", "sprayed", etc., metaphorical epithets contributing to the image of the monster-"thundering", "hurtling", "seething", "pushing", "hissing", etc. Their participial form also helps to convey the effect of dynamic motion. The latter is inseparable from the deafening noise, and besides "roared", "thundering", "hissing", there is onomatopoeic "yammeringly".

The paragraph abounds in epithets-single (e. g. "serpentine smoke"), pairs (e. g. "farflung, gleaming rails"), strings ("hurtling, sleek, black monsters"), expressed not only by the traditional adjectives 'and participles but also by qualitative adverbs ("brutally", "yammeringly"). Many epithets, as it was mentioned before, are metaphorical, included into the formation of the sustained metaphor. The latter besides the developed central image of the monstrous train, consists of at least two minor ones-"red-eyed locomotives", "limp and convulsive halts".

The syntax of the sentence-paragraph shows several groups of parallel constructions, reinforced by various types of repetitions (morphological-of the -/ing-suffix, caused by the use of eleven participles; anaphoric-of "whose"; thematic-of the word "train"). All the parallelisms and repetitions create a definitely perceived rhythm of the passage which adds to the general effect of dynamic motion.

Taken together, the abundance of verbs and verbals denoting fast and noisy action, having a negative connotation, of onomatopoeic words, of repetitions-all of these phonetic, morphological, lexical and syntactical means create a threatening and formidable image of the description, which both frightens and fascinates the protagonist.

SUPPLEMENT 2. Extracts for Comprehensive Stylistic Analysis

1. As various aids to recovery were removed from him and he began to speak more, it was observed that his relationship to language was unusual. He mouthed. Not only did he clench his fists with the effort of speaking, he squinted. It seemed that a word was an object, a material object, round and smooth sometimes, a golf-ball of a thing that he could just about manage to get through his mouth, though it deformed his face in the passage. Some words were jagged and these became awful passages of pain and struggle that made the other children laugh. Patience and silence seemed the greater part of his nature. Bit by bit he learnt to control the anguish of speaking until the golf-balls and jagged stones, the toads and jewels passed through his mouth with not much more than the normal effort. (W. Gl.)

2. "Is anything wrong?" asked the tall well-muscled manager with menacing inscrutability, arriving to ensure that nothing in his restaurant ever would go amiss. A second contender for the world karate championship glided noiselessly up alongside ˢin formidable allegiance (Js. H.)

3. As Prew listened the mobile face before him melted to a battle-blackened skull as though a flamethrower had passed over it, kissed it lightly, and moved on. The skull talked on to him about his health. (J.)

4. Scobie turned up James Street past the Secretariat. With its long, balconies it has always reminded him of a hospital. For fifteen years he had watched the arrival of a succession of patients; periodically at the end of eighteen months certain patients were sent home, yellow and nervy and others took their place-Colonial Secretaries, Secretaries of Agriculture, Treasurers and Directors of Public Works. He watched their .temperature charts every one-the first outbreak of unreasonable temper, the drink too many, the sudden attack for principle after a year of acquiescence. The black clerks carried their bedside manner like doctors down the corridors; cheerful and respectful they put up with any insult. The patient was always right. (Gr. Gr.)

5. In a very few minutes an ambulance came, the team was told all the nothing that was known about the child and he was driven away, the ambulance bell ringing, unnecessarily. (W. Gl.)

6. This area took Matty and absorbed him. He received pocket money. He slept in a long attic. He ate well. He wore a thick dark-grey suit and grey overalls. He carried things. He became the Boy. (W. Gl.)

7. We have all seen those swinging gates which, when their swing is considerable, go to and fro without locking. When the swing has declined, however, the latch suddenly drops to its place, the gate is held and after a short rattle the motion is all over. We have to explain an effect something like that. When the two atoms meet, the repulsions of their electron shells usually cause them to recoil; but if the motion is small and the atoms spend a longer time in each other's neighbourhood, there is time for something to happen in the internal arrangements of both atoms, like the drop of the latch-gate into its socket, and the atoms are held. (W. Br.)

8. We marched on, fifteen miles a day, till we came to the maze of canals and streams which lead the Euphrates into the Babylonian cornfields. The bridges are built high for the floods of winter. Sometimes the ricefields spread their tassled lakes, off which the morning sun would glance to blind us. Then one noon, when the glare had shifted, we saw ahead the great black walls of Babylon, stretched on the low horizon against the heavy sky. Not that its walls were near; it was their height that let us see them. When at last we passed between the wheatfields yellowing for the second harvest, which fringed the moat, and stood below, it was like being under mountain cliffs. One could see the bricks and bitumen; yet it seemed impossible this could be the work of human hands. Seventy-five feet stand the walls of Babylon; more than thirty thick; and each side of the square they form measure fifteen miles. We saw no sign of the royal army; there was room for it all to encamp within, some twenty thousand foot and fifty thousand horse.

The walls have a hundred gates of solid bronze. We went in by the Royal Way, lined with banners and standards, with Magi holding fire-altars, with trumpeters and praise-singers, with satraps and commanders. Further on was the army; the walls of Babylon enclose a whole countryside. All its parks can grow grain in case of siege; it is watered from the Euphrates. An impregnable city.

The King entered in his chariot. He made a fine figure, overtopping by half a head his charioteer, shining in white and purple. The Babylonians roared their acclamation, as he drove off with a train of lords and satraps to show himself to the army. (M. R.)

9. You know a lot of trouble has been caused by memoirs. Indiscreet revelations, that sort of thing. People who have been close as an oyster all their lives seem positively to relish causing trouble when they themselves will be comfortably dead. It gives them *a* kind of malicious glee. (Ch.)

10. "Call Elizabeth Cluppins," said Sergeant Buzfuz. The nearest usher called for Elizabeth Tuppins, another one, at a little distance of, demanded Elizabeth Jupkins; and a third rushed in a breathless have quite a contrary effect; for, from forgetting the words of the song, he began to forget how to articulate any words at all; and finally, after rising to state into Ring Street and screamed for Elizabeth Muffins till he was hoarse. (D.)

11. "You're the last person I wanted to see. The sight of you dries up all my plans and hopes. I wish I were back at war still, because it's easier to fight you than to live with you. War's a pleasure do you hear me?-War's a pleasure compared to what faces us how trying to build up a peacetime with you in the middle of it."

12. "I'm not going to be a part of any peacetime of yours. I'm going a long way from here and make my own world that's fit for a man to live in. Where a man can be free, and have a chance, and do what he wants to do in his own way," Henry said.

"Henry, let's try again."

"Try what? Living here? Speaking polite down to all the old men like you? Standing like sheep at the street corner until-the red light turns to green? Being a good boy and a good sheep, like all the stinking ideas you get out your books? Oh, no! I'll make a world, and I'll show you." (Th. W.)

I began to think how little I had saved, how long a time it took to save at all, how short a time I might have at my age to live, and how she would be left to the rough mercies of the world. CD.)

13. She was sitting down with the "Good Earth" in front of her. She put it aside the moment she made her decision, got up and went to the closet where perched on things that looked like huge wooden collar-buttons. She took two hats, tried on both of them, and went back to the closet and took out a third, which she kept on. Gloves, purse, cigarette extinguished, and she was ready to go. (J.O'H.)

14. "How long have you known him? What's he like?" "Since Christmas. He's from Seattle and he spent Christmas with friends of mine in Greenwich is how I happened to meet him. I sat next to him at dinner the night after Christmas, and he was the quiet type, I thought. He looked to be the quiet type. So I found out what he did and I began talking about gastroenterostomies and stuff and he just sat there and nodded all the time I was talking. You know, when I was going to be a nurse a year before last. Finally I said something to him. I asked him if by any chance he was listening to what I was saying, or bored, or what? 'No, not bored,' he said. 'Just cockeyed.' And he was. Cockeyed. It seems so long ago and so hard to believe we were ever strangers like that, but that's how I met him, or my first conversation with him. Actually he's very good. His family have loads of money from the lumber business and I've never seen anything like the way he spends money. But only when it doesn't interfere with his work at P. and S. He has a Packard that he keeps in Greenwich and hardly ever uses except when he comes to see me. He was a marvellous basket-ball player at Dartmouth and two weeks ago when he came up to our house he hadn't had a golf stick in his hands since last summer and he went out and shot an eighty-seven. He's very homely, but he has this dry sense of humor that at first you don't quite know whether he's

even listening to you, but the things he says. Sometimes I think-oh, not really, but a stranger overhearing him might suggest sending him to an alienist." (J. O'H.)

15. My appointment with the Charters Electrical Company wasn't until afternoon, so I spent the morning wandering round the town. There was a lot of dirty snow and slush about, and the sky was grey and sagging with another load of the stuff, but the morning was fine enough for a walk. Gretley in daylight provided no surprise. It was one of those English towns that seem to have been built simply to make money for people who don't even condescend to live in them. (P.)

16. This constant succession of glasses produced considerable effect upon Mr. Pickwick; his countenance beamed with the most sunny smiles, laughter played around his lips, and good-humoured merriment twinkled in his eyes. Yielding by degrees to the influence of the exciting liquid rendered more so by the heat, Mr. Pickwick expressed a strong desire to recollect a song which" he had heard in his infancy, and the attempt proving abortive, sought to stimulate his memory with more glasses of punch, which appeared to his legs to address the company in an eloquent speech, he fell into the barrow, and last asleep, simultaneously. (D.)

17. Mr. Topper turned from the tree and wormed himself into the automobile. And the observer, had he been endowed with cattish curiosity would have noted by the laborings of Topper's body that he had not long been familiar with the driving seat of an automobile. Once, in, he relaxed, then, collecting his scattered members, arranged his feet and hands as Mark had patiently instructed him. (Th. S.)

18. It was a marvellous day in late August, and Wimsey's soul purred within him as he pushed the car along. The road from Kirkcudbright to Newton-Stuart is of a varied loveliness hard to surpass, and with the sky full of bright sun and rolling cloud-banks, hedges filled with flowers, a well-made road, a lively engine and a prospect of a good corpse at the end of it, Lord Peter's cup of happiness was full. He was a man who loved simple pleasures.

He passed through Gatehouse, waving a cheerful hand to the proprietor of Antworth Hotel, climbed up beneath the grim blackness of Cardoness Castle, drank in for the thousandth time the strange Japanese beauty of Mossyard Farm, set like a red jewel under its tufted trees on the blue sea's rim, and the Italian loveliness of Kirkdale, with its fringe of thin and twisted trees and the blue coast gleaming across the way. (D. S.)

19. The two transports had sneaked up from the South in the-first graying flush of dawn, their cumbersome mass cutting smoothly through the water whose still greater mass bore them silently, themselves as gray as the dawn which camouflaged them. Now, in the fresh early morning of a lovely tropic day they lay quietly at anchor in the channel, nearer to the one island than to the other which was only a cloud on the horizon. To their crews, this was a routine mission and one they knew well: that of delivering fresh reinforcement troops. But to the men who comprised the cargo of infantry this trip was neither routine nor known and was composed of a mixture of dense anxiety and tense excitement. (J.)

20. I am always drawn back to places where I have lived, the houses and their neighbourhoods. For instance, there is a brown-stone in the East Seventies where, during the early years of the war, I had my first New York apartment. It was one room crowded with attic furniture, a sofa and fat chairs upholstered in that itchy, particular red velvet that one associates with hot days on a train. The walls were stucco, and a color rather like tobacco-spit. Everywhere, in the bathroom too, there were prints of Roman ruins freckled, brown with age. The single window looked out on the fire escape. Even so, my spirits heightened whenever I felt in my pocket the key to this apartment; with all its gloom, it was still a place of my own, the first, and my books were there, and jars of pencils to sharpen, everything I needed, so I felt, to become the writer I wanted to be. (T. C.)

21. He leaned his elbows on the porch ledge and stood looking down through the screens at the familiar scene of the barracks square laid out below with the tiers of porches dark in the faces of the three-story concrete barracks fronting on the square. He was feeling a half-sheepish affection for his vantage point that he was leaving.

Below him under the blows of the February Hawaiian sun the quadrangle gasped defencelessly, like an exhausted fighter. Through the heat haze the thin midmorning film of the parched red dust came up a muted orchestra of sounds: the clanking of steel-wheeled carts bouncing over brick, the

slappings of oiled leather sling-straps, the shuffling beat of shoesoles, the hoarse expletive of irritated noncoms. (J.)

22. Around noon the last shivering wedding guest arrived at the farmhouse: then for all the miles around nothing moved on the gale-haunted moors-neither carriage, wagon, nor human figure. The road wound emptily over the low hills. The gray day turned still colder, and invisible clouds of air began to stir slowly in great icy swaths, as if signalling some convulsive change beyond the sky. From across the downs came the boom of surf against the island cliffs. Within an hour the sea wind rose to a steady moan, and then within the next hour rose still more to become a screaming ocean of air.

Ribbons of shouted laughter and music-wild waltzes and reels streamed thinly from the house, but all the wedding sounds were engulfed, drowned and then lost in the steady roar of the gale. Finally, at three o'clock, spits of snow became a steady swirl of white that obscured the landscape more thoroughly than any fog that had ever rolled in from the sea. (M. W.)

23. There was an area east of the Isle of Dogs in London which was an unusual mixture even for those surroundings. Among the walled-off rectangles of water, the warehouses, railway lines and travelling cranes, were two streets of mean houses with two pubs and two shops among them. The bulks of tramp steamers hung over the houses where there had been as many languages spoken as families that lived there. But just now not much was being said, for the whole area had been evacuated officially and even a ship that was hit and set on fire had few spectators near it. There was a kind of tent in the sky over London, which was composed of the faint white beams of searchlights, with barrage balloons dotted here and there. The barrage balloons were all that the searchlights discovered in the sky, and the bombs came down, it seemed, mysteriously out of emptiness. They fell round the great fire.

The men at the edge of the fire could only watch it burn, out of control. The drone of the bombers was dying away. The five-mile-high tent of chalky lights had disappeared, been struck all at j once, but the light of the great fire was bright as ever brighter perhaps. Now the pink aura of it had spread. Saffron and ochre turned to blood-colour. The shivering of the white heart of the fire had quickened beyond the capacity of the eye to analyse it into an outrageous glare. High above the glare and visible now for the first time between two pillars of lighted smoke was the steely and untouched round of the full moon-the lover's, hunter's, poet's moon; and now-an ancient and severe goddess credited with a new function and a new title-the bomber's moon. She was Artemis of the bombers, more pitiless than ever before. (W. Gl.)

24. There is no month in the whole year, in which nature wears a more beautiful appearance than in the month of August; Spring has many beauties, and May is a fresh and blooming month: but the charms of this time of year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields,.and sweet-smelling flowers-when the recollection of snow, and ice, and bleak winds, has faded from our minds as completely as they have disappeared from the earth-and yet what a pleasant time it is.: Orchards and cornfields ring with the hum of labour; trees bend "beneath the thick clusters of rich fruit which bow their branches to the ground; and the corn, piled in graceful sheaves, or waving in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth; the influence of the, season seems to extend itself to the very wagon, whose slow motion across the wellreaped field is perceptible only to the eye, but strikes with no harsh sound upon the ear. (D.)

25. They say you never hear the one that hits you. That is true of bullets because if you hear them they are already past. I heard the last shell that hit this hotel. Heard it start from the battery, then come with a whistling incoming roar like a subway train, to crash against a cornice and shower the room with broken glass and plaster. And while the glass still tinkled down and you listened for the next one to start, you realized that now finally you were back in Madrid.

Madrid is quiet now. Aragon is the active front. There is little fighting around Madrid except mining and countermining, trench raiding, trench mortar strafing and sniping in the stalemate of constant siege warfare going on in Carahanchel, Usera and University City. The cities are shelled

very little. Some days there is no shelling and the weather is beautiful and the streets crowded. Shops full of clothing, jewelry stores, camera shops, picture dealers, antiquarians are all open and cafes and bars are crowded. Beer is scarce and whisky is almost unobtainable. The store windows are full of Spanish imitations of all cordials, whiskvs, vermouths. These are not recommended for internal use though I am employing something called Milords Ecosses Whisky on my face after shaving. It swarts a little but feels very hygienic. I believe it would be a possible cure for athlete's foot, but one must be very careful not to spill it on one's clothes because it eats wool.

The crowds are cheerful and the sandbagged-fronted cinemas are crowded every afternoon. The nearer one gets to the front, the more cheerful and optimistic the people are. At the front itself optimism reaches such a point that, very much against my good judgement, I was induced to go swimming in a small river forming No Man's Land on the Guenca. The river was a fast flowing stream, very chilly and completely dominated by the Fascist positions, which made me even chiller. I became so chilly at the idea of swimming in the river at all under the circumstances that when I actually entered the water it felt rather pleasant. But it felt even pleasanter to get out "of the water and behind a tree. At this moment a Government officer, who was a member of the optimistic swimming party shot a watersnake with his pistol, hitting it on the third shot. This brought a reprimand from another not so completely optimistic officer member who asked what he wanted to do with that shooting, get the machine-guns turned on us? We shot no more snakes that day but I saw three trout in the stream which would weigh over four pound apiece. Heavy old deep-sided ones that rolled up to take the grasshoppers I threw them, making swirls in the water as deep as though you had dropped a paving stone into the stream. All along the stream where no road ever led until the war you could see trout, small ones in the shallows and the bigger kind in the pools and in the shadows of the bank. It is a river worth fighting for, but just a little cold for swimming.

At this moment a shell has just alighted on a house up the street from the hotel where I am typing this. A little boy is crying in the street. A Militiaman has picked him and is comforting him. There is no one killed in our street and the people who started to run slowed down and grin nervously. The one who never started to run at all looks at the others in a very superior way, and the town we are living in now is called Madrid. (H.)

26. And then he remembered that he did not love Gloria. He could not love a common thief. She was a common thief, too. You could see that in her face. There was something in her face, some unconventional thing along with the rest of her beauty, her mouth and eyes and nose-somewhere around the eyes, perhaps, or was it the mouth?-she did not have the conventional look. Emily, yes, Emily had it. He could look at Emily dispassionately, impersonally, as though he did not know her-objectively? wasn't it called? He could look at her and see how much she looked like dozens of girls who had been born and brought up as she had been. You saw them at the theatres, at the best cabarets and speakeasies, at the good clubs on Long Island-and then you saw the same girls, the same women, dressed the same, differing only in the accent of their speech, at clubs in other cities, at horse shows and football games and dances, at Junior League conventions. Emily, he decided after eighteen years of marriage, was a type. And he knew why she was a type, or he knew the thing that made the difference in the look of a girl like Gloria. Gloria led a certain kind of life, a sordid life; drinking and sleeping with men and God knows what all, and had seen more of "life" than Emily ever possibly would see. Whereas Emily had been brought up a certain way, always accustomed to money and the good ways of spending it. In other words, all her life Emily had been looking at nice things, nice houses, cars, pictures, grounds, clothes, people. Things that were easy to look at, and people that were easy to look at; with healthy complexions and good teeth, people who had had pasturized milk to drink and proper food all their lives from the time they were infants; people who lived in houses that were kept clean, and painted when paint was needed, who took care of their minds, were taken care of: and they got the look that Emily and girls-women like her had. Whereas Gloria-well, take for instance the people she was with the night he saw her

two nights ago, the first night he went out with her. The man that liked to eat, for instance. Where did he come from? He might have come from the Ghetto. Ligget happened to know that there were

places in the slums where eighty families would use the same outside toilet. A little thing, but imagine what it must look like! Imagine having spent your formative years living like, well, somewhat the way you lived in the Army. Imagine what effect that would have on your mind. And of course a thing like that didn't only affect your mind: it showed in your face, absolutely. Not that it was so obvious in Gloria's case. She had good teeth and a good complexion and a healthy body but there was something wrong somewhere. She had not gone to the very best schools, for instance. A little thing perhaps, but important.

Her family-he didn't know anything about them; just that she lived with her mother and her mother's brother. Maybe she was a bastard. That was possible. She could be a bastard. That can happen in this country. Maybe her mother was never married. Sure, that could happen in this country. He never heard of it except among poor people and Gloria's family were not poor. But why couldn't it happen in this country? The first time he and Emily ever stayed together they took a chance on having children, and in those days people didn't know as much about not getting caught as they do today. Gloria was even older than Ruth so maybe her mother had done just what Emily had done, with no luck. Maybe Gloria's father was killed in a railroad accident or something, intending to marry Gloria's mother, but on the night he first stayed with her, maybe on his way home he was killed by an automobile or a hold-up man, or something. It could happen. There was a fellow in New Haven that was very mysterious about his family. His mother was on the stage, and nothing was ever said about his father. Liggett wished now that he had known the fellow better. Now he couldn't remember the fellow's name, but some of the fellows in Liggett's crowd had wondered about this What's-His-Name. He drew for the "Record". An artist. Well, bastards were always talented people. Some of the most famous men in history were bastards. Not bastards in any derogatory sense of the word, but love children. (How awful to be a love child. It'd be better to be a bastard. If I were a bastard I'd rather be called a bastard than a love child.) Now Gloria, she drew or painted. She was interested in art. And she certainly knew a lot of funny people. She knew that bunch of kids from New Haven, young Billy and those kids. But anybody could meet them, and anybody could meet Gloria. God damn it! That was the worst of it! Anybody could meet Gloria. He thought that all through dinner, looking at his wife, his two daughters, seeing in their faces the thing he had been thinking about a proper upbringing arid looking at nice things and what it does to your face. He saw them, and he thought of Gloria, and that anybody could meet Gloria, and anybody, somebody she picked up in a speakeasy somewhere, probably was with her now, this minute.

"I don't think I'll wait for dessert," he said. (J. O'H.)

27. But by the time he had said that, Matty was rapt, gazing at the glass on the three other walls. It was all mirror, even the backs of the doors, and it was not just plain mirrors, it distorted so that Matty saw himself half a dozen times, pulled out sideways and squashed down from above; and Mr. Hanrahan was the shape of a sofa.

"Ha," said Mr. Hanrahan. "You're admiring my bits of glass I see. Isn't that a good idea for a daily mortification of sinful pride? Mrs. Hanrahan! Where are you?"

Mrs. Hanrahan appeared as if materialized, for what with the window and the mirrors a door opening here or there was little more than a watery conflux of light. She was thinner than Matty, shorter than Mr. Hanrahan and had an air of having been used up.

"What is it, Mr. Hanrahan?"

"Here he is, I've found him!"

"Oh the poor man with his mended face!"

"I'll teach them, the awesome frivolity of it, wanting a man about the place! Girls! Come here, the lot of you!"

Then there was a watery conflux in various parts of the wall, some darkness and here and there a dazzle of light.

My seven girls," cried Mr. Hanrahan, counting them busily. "You wanted a man about the place, did you? Too many females were there? Not a young man for a mile! I'll teach you! Here's the new man about the place! Take a good look at him!"

The girls had formed into a semicircle. There were the twins Francesca and Teresa, hardly out of the cradle, but pretty. Matty instinctively held his hand so that they should not be frightened by his left side which they could see. There was Bridget, rather taller and pretty and peering short-sightedly, and there was Berna-dette who was taller and prettier and wholly nubile, and there was Cecilia who was shorter and just as pretty and nubile if anything, and there was Gabriel Jane, turner-of-heads-in-the-street, and there was the firstborn, dressed for a barbecue, Mary Michael: and whoever looked on Mary Michael was lost. (W. Gl.)

28. Never had there been so full an assembly, for mysteriously united in spite of all their differences, they had taken arms against a common peril. Like cattle when a dog comes into the field, they stood head to head and shoulder to shoulder, prepared to run upon and trample the invader to death. They had come, too, no doubt, to get some notion of what sort of presents they would ultimately be expected to give; for though the question of wedding gifts was usually graduated in this way-"What are you givin'? Nicholas is givin' spoons!"-so very much depended on the bridegroom. If he were sleek, well-brushed, prosperous-looking, it was more necessary to give him nice things; he would expect them. In the end each gave exactly what was right and proper, by a species of family adjustment arrived at as prices are arrived at on the Stock Exchange-the exact niceties being regulated at Timothy's commodious, red-brick residence in Bayswater, overlooking the Park, where dwelt Aunts Ann, Juley and Hester.

The uneasiness of the Forsyte family has been justified by the simple mention of the hat. How impossible and wrong would it have been for any family, with the regard for appearances which should ever characterize the great upper-middle class to feel otherwise than uneasy!

The author of the uneasiness stood talking to June by the further door; his curly hair had a rumpled appearance as though he found what was going on around him unusual. He had an air, too, of having a joke all to himself.

George, speaking aside to his brother Eustace, said: "looks as if he might make a bolt of it-the dashing Buccaneer!" |This "very singular-looking man", as Mrs. Small afterwards called liim, was of medium height and strong build with a pale, brown face, a dust coloured moustache, very prominent cheekbones, and hollow cheek's. His forehead sloped back towards the crown of his head, and bulged out in bumps over the eyes, like forehead seen in the lion-house at the Zoo. He had cherry-coloured eyes, disconcertingly inattentive at times. Old Jolyon's coachman, after driving June and Bosinney to the theatre, had remarked to the butler:

"I dunno what to make of'im. Looks to me for all the world like an-'alf-tame leopard."

And every now and then a Forsyte would come up, sidle round, and take a look at him. June stood in front, fending off this idle curiosity-^a little bit of a thing, as somebody once said, "all hair and spirit", with fearless blue eyes, a firm jaw, and a bright colour, whose face and body seemed too slender for her crown of red-gold hair.

A tall woman, with a beautiful figure, which some member of the family had once compared to a heathen goddess, stood looking at these with a shadowy smile. Her hands, gloved in French grey, were crossed one over the other, her grave, charming face held to one side, and the eyes of all men near were fastened on it. Her figure swayed, so balanced that the very air seemed to set it moving. There was warmth, but little colour, in her cheeks; her large, dark eyes were soft. But it was at her lips-asking a question, giving an answer, with that shadowy smile-that men looked; they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume of a flower.

The engaged couple thus scrutinized were unconscious of this passive goddess. (G.)

29. Tom told them of another famous escaped slavewoman. "She named Harriet Tubman. Ain't no tellin' how many times she come back South an' led out different whole bunches o' folks like us to freedom up Nawth on sump'n dey's callin' de "Unnergroun' Rairoad". Fac', she done it so much dey claims by now white folks got out forty thousand dollars' worth o' rewards fo' her, alive or dead."

"Lawd have mercy, wouldn't o' thought white folks pay dat much to catch no nigger in de worl!" said Sister Sarah.

He told them that in a far-distant state called California, two white men were said to have been building a sawmill when they discovered an unbelievable wealth of gold in the ground, and thousands of people were said to be rushing in in wagons, on mules, even afoot to reach the place where it was claimed that gold could be dug up by the shovelful.

He said finally that in the North great debates on the subject of slavery were being held between two white men named Stephen Douglas and Abraham Lincoln.

"Which one 'em for de niggers?" asked Gran'mammy Kizzy.

"Well, soun' like de Massa Lincoln, leas'ways de bes' I can tell," said Tom.

"Well, praise de Lawd an' give 'im stren'th" said Kizzy.

Sucking his teeth, Chicken George got up patting his ample belly and turned to Tom. "Looka here, boy, why'n't you'n me stretch our legs, walk off some dat meal?"

"Yassuh, Pappy," Tom almost stammered, scarcely able to conceal his amazement and trying to act casual.

The women, who were no less startled, exchanged quizzical, significant glances when Chicken George and Tom set off together down the road. Sister Sarah exclaimed softly, "Lawd, y'all realize dat boy done growed nigh as his daddy!" James and Lewis stared after their father and older brother nearly sick with envy, but they knew better than to invite themselves along. But the two younger girls, L'il Kizzy and Mary, couldn't resist leaping up and happily starting to hop-skip along eight or ten steps behind them.

Without even looking back at them, Chicken George ordered, "Git on back younder an' he'p y'all's mammy wid dem dishes'."

"Aw, Pappy," they whined in unison.

"Git, done toF you."

Half turning around his eyes loving his little sisters, Tom chided them gently, "Ain't y'all hear Pappy? We see you later on."

With the girls' complaining sounds behind them, they walked on in silence for a little way and Chicken George spoke almost gruffly. 'Looka here, reckon you know I ain't meant no harm jes'teasin' you a l'il at dinner."

"Aw, nawsuh," Tom said, privately astounded at what amounted to an apology from his father. "I knowed you was jes' teasin'."

Grunting,Chicken George said, "What say we head on down an' look in on dem chickens? See what keepin' dat nocount L'il George down dere so long. All I knows, he mighta cooked an' et up some dem chickens fo' his Thankagivin' by now."

Tom laughed. "L'il George mean well, Pappy. He jes' a l'il slow. He done toF me he jes' don' love dem birds like you does." Tom paused, then decided to venture his accompanying thought. "I 'speck nobody in de *worl'* loves dem birds like you does."

But Chicken George agreed readily enough. "Nobody in dis family, anyways. I done tried 'em all 'ceptin 'you. Seem like all de res' my boys willin' to spend dey lives draggin' from one end of a fiel' to de other, lookin' up a mule' butt'." He considered for a moment. "Yo' blacksmithin', wouldn't 'zackly call dat no high livin' neither-nothin' like gamecoclin'-but leas' ways it's a man's work."

Tom wondered if his father ever seriously respected anything excepting fighting chickens. He felt deeply grateful that somehow he had escaped into the solid, stable trade of blacksmithing. But he expressed his thoughts in an oblique way. "Don't see nothin' wrong wid farmin', Pappy. If some folks wasn't farming, 'speck nobody wouldn't be eatin'. I jes' took to blacksmithin' same as you wid gamecoclin', 'cause I loves it, an' de Lawd gimme a knack fo' it. Jes' ever'body don' love de same things."

"Well, leas' you an' me got sense to make money doin' what we likes," said Chicken George. (Al. H.)

30. It was a flaking three-storey house in the ancient part of the city, a century old if it was a day, but like all houses it had .been given a thin fireproof plastic sheath many years ago, and this preservative shell seemed to be the only thing holding it in the sky.

"Here we are."

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The engine slammed to a stop. Beatty, Stoneman and Black ran up the sidewalk, suddenly odious and fat in the plump fireproof slickers. Montag followed.

They crashed the front door and grabbed at a woman though she was not running, she was not trying to escape. She was.only standing, weaving from side to side, her eyes fixed upon a nothingness in the wall as if they had struck her terrible blow upon the head. Her tongue was moving in her mout, and her eyes seemed to be trying to remember something.

Next thing they were up in musty blackness, swinging silver hatchets at doors that were, after all, unlocked, tumbling trough like boys all rollic and shout. "Hey!" A .fountain of books sprang down upon Montag as he climbed shuddering up the sheer stair-well. How inconvenient! Always before it had been like snuffing a candle. The police went first and adhesive-taped the victim's mouth and bandaged him off into their glittering beetle cars, so when you arrived you found an empty house. You weren't hurting anyone, you were hurting only things! And since things really couldn't be hurt, since things felt nothing, and things don't scream and cry out, there was nothing to tease your conscience later. You were simply cleaning up. Janitorial work, essentially. Everything to its proper place. Quick with the kerosene! Who's got a match?

But now, tonight, someone had slipped. This woman was spoiling the ritual. The men were making too much noise, laughing, joking to cover her terrible accusing silence below. She made the empty rooms roar with accusation and shake down a fine dust of guilt that was sucked in their nostrils as they plunged about. It was neither cricket nor correct. Montag felt an immense irritation. She shouldn't be here, on top of everything!

Books bombarded his shoulders, his arms, his upturned face. A book alighted, almost obediently, like a white pigeon, in his hands, wings fluttering. In the dim, wavering light, a page hung open and it was like a snowy feather, the words delicately painted thereon. In all the rush and fervour, Montag had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel. "Time has fallen asleep in the, afternoon sunshine." He dropped the book. Immediately, another fell into his arms.

"Montag, up here!"

Montag's hand closed like a mouth, crushed the book with wild devotion, with an insanity of mindlessness to his chest. The men above were hurling shovelfuls of magazines into the dusty air. They fell like slaughtered birds and the woman stood below, like a small girl, among the bodies.

Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger, had turned thief. Now, it plunged the book back under his arm, pressed it tight to sweating armpit, rushed out empty, with a magician's flourish! Look here! Innocent! Look!

He gazed, shaken, at that white hand. He held it way out, as if he were far-sighted. He held it close, as if he were blind.

"Montag!"

He jerked about.

"Don't stand there, idiot!"

The books lay like great mounds of fishes left to dry. The men danced and slipped and fell over them. Titles glittered their golden eyes falling, gone.

"Kerosene!"

They pumped the cold fluid from the numbered 451 tanks strapped to their shoulders. They coated each book, they pumped rooms full of it.

They hurried downstairs, Montag staggered after them in the kerosene fumes.

"Come on, woman!"

The woman knelt among the books, touching the drenched leather and cardboard, reading the gilt titles with her fingers while her eyes accused Montag.

'You can't ever have my books," she said.

'You know the law," said Beatty. "Where's your common sense? None of those books agree with each other. You've been locked up here for years with a regular damned Tower of Babel. Snap out of it. The people in those books never lived. Come on now!"

She shook her head.

'The whole house is going up," said Beatty.

The men walked clumsily to the door. They glanced back at Montag! who stood near the woman.

'You're not leaving her here?" he protested.

"She won't come."

"Force her, then!"

Beatty raised his hand in which was concealed the igniter. 'We're due back at the house. Besides, these fanatics always try suicide; the pattern's familiar."

Montag placed his hand on the woman's elbow. 'You can come with me."

"No," she said. 'Thank you, anyway."

"I'm counting to ten," said Beatty. "One. Two."

"Please," said Montag.

"Go on," said the woman.

'Three. Four."

"Here." Montag pulled at the woman.

The woman replied quietly. "I want to stay here."

"Five. Six."

'You can't stop counting," she said. She opened the fingers of one hand slightly and in the palm of the hand was a single slender object.

An ordinary kitchen match.

The sight of it rushed the men out and down away from the house. Captain Beatty, keeping his dignity, backed slowly through the front door, his pink face burnt and shiny from a thousand fires and night excitements. God, thought Montag, how truo! Always at night the alarm comes. Never by day! Is it because tin fire is prettier by night? More spectacle, a better show? The pink face of Beattynow showed the faintest panic in the door. Thl woman's hand twitched on the single matchstick. The fumes ol kerosene bloomed up about her. Montag felt the hidden bool pound like a heart against his chest. (R. Br.)

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ADDITIONAL MATERIALS FOR DISCUSSION

What is Alliteration?
In alliteration, words that begin with the same sound are placed close together. Although alliteration often involves repetition of letters, most importantly, it is a <u>repetition</u> <u>of</u> <u>sounds</u>.
Example
Phillip's feet
Is an alliteration because the sounds are the same. On the other hand:

Cheerful cop
It might begin with the same letters, but it is <u>not alliteration</u> because <u>the sounds are not the same</u>.
The word alliteration comes from the Latin word *latira*, meaning "letters of the alphabet."

Examples of Alliteration

Let's look at some common examples:

Example 1
You might have heard this alliteration that repeats the 's' and 'l' sounds:

Sally sells seashells by the seashore.
Example 2
Another popular alliteration that repeats the 'p' sound:

Peter Piper Picked a Peck of Pickled Peppers.
Example 3
Here's another alliterations repeting the 'a' and 'l' sounds:

Allie likes all alliterations!

III. The Importance of Alliteration

Alliteration is a useful sound device found in many types of literature but mostly in poetry. Businesses and advertisers use alliteration to call attention to company names and products. Many famous quotes and sayings also use alliteration. This is because the repetition of consonant sounds at the beginning of words allow rhythm and musicality. It also makes a phrase easy to memorize and fun to read or say out loud.

Certain sounds can affect the mood of a poem. Alliteration can be used to give a poem a calm, smooth feeling or a loud, harsh feeling. For example, the phrase "Singing songs of the seaside" utilizes the "s" sound. This gives the phrase a soft and smooth sound. Meanwhile, the phrase "Keep that crazy cat out!" uses a hard "k" sound. This gives the phrase a harsh sound and adds a threatening tone.

Because alliteration is such a bold and noticeable device, it may be used to call attention to a certain subject. Many great speech-makers have used alliteration to emphasize certain parts of their arguments. For example, see Martin Luther King, Jr.'s famous quote:

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

Here, King uses alliteration to emphasize that racism (judgment based on skin color) must be replaced by equality (judgment based on content of character).

IV. Examples of Alliteration in Literature

Alliteration mostly occurs in poetry for its rhythmic and musical qualities. Its ability to shape the mood of a poem with hard or soft sounds is especially useful to poets. Here are a few examples of alliteration in poetry:

Example 1

Robert Frost uses alliteration in "Acquainted with the Night":

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street

Looked and lane; by and beat; stood, still, stopped, and sound; and cry and came! This alliterations in this poem are subtler than a tongue twister, but strong enough to provide rhythm.

Example 2

Samuel Taylor Coleridge uses alliteration in "Rime of the Ancient Mariner":

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

There are several types of alliteration here. The "f" sound used in fair, foam, flew, furrow, followed, free, and first. The "b," sound in breeze and blew. The "w," in we and were. Lastly, the "s," in the silent sea.

V. Examples of Alliteration in Pop Culture
Example 1
Alliteration is often seen in advertising and business names for easy memorization and recognition.

- *American Apparel*
- *American Airlines*
- *Best Buy*
- *Coca-Cola*
- *Dunkin' Donuts*
- *Krispy Kreme*

Examples of Antonomasia
Oftentimes, antonomasia is used to call attention to a certain characteristic.

Example 1
Imagine that you have a friend who is a fantastic chef, and you want to say hello.

Normal sentence:
"Oh, look! Sam's arrived!"

Sentence with Antonomasia:
"Oh, look! **The great chef** has arrived!"
Here, the use of antonomasia allows you to greet your friend with a nickname which also reveals something about his character: he's a great chef.

Example 2
For another example, consider that you have a grumpy teacher:

Normal sentence:
"He's grumpy, boring, doesn't want to listen to anyone, and definitely doesn't want to help anyone."

Sentence with Antonomasia:
"**Mr. Grumps** doesn't want to listen to anyone, and definitely doesn't want to help anyone."
Replacing the teacher's actual name with his defining characteristic, grumpiness, serves to highlight just how much the mood is associated with the man.

Example 3
For a commonly use example of antonomasia, consider two women discussing men:

Normal sentence:
"He's such a good guy. I enjoy his company so much! I just hope he's the right guy for me."

With the addition of antonomasia, we can emphasize the quality she hopes to find in this man:

Sentence with Antonomasia:
"He's such a good guy. I enjoy his company so much! I just hope he's **Mr. Right.**"
Giving a man the title "Mr. Right" is an everyday example of antonomasia in conversation.

III. The importance of using Antonomasia

Antonomasia can provide someone with a strong epithet which further celebrates and memorializes their great deeds. In advertising and pop culture, such wording can also further celebrate the famous, such as The Beatles as "The Fab Four."

Uses for antonomasia vary slightly depending on the time period. In the past, antonomasia would be used to designate class members, as oftentimes people's names were linked to their professions. Antonomasia was also used in the past to give positive names to strong warriors and negative names to weak or nasty people.

Here are a few examples of antonomasia in the past:

- Aristotle as "The Philosopher"
- Winston Churchill as "The Great Commoner"
- William Shakespeare as "The Bard"

In this way, the past is similar to the present, as we tend to use antonomasia purely for enjoyment and fun with nicknames.

IV. Examples of Antonomasia in Literature

Antonomasia is important in literature, as it can tell more about characters just by their titles. Consider a few examples:

Example 1

One instance of antonomasia is the treatment of Voldemort in J.K.Rowling's *Harry Potter Series.* Rather than calling the dangerous man by name, all must call him "You-Know-Who" or "He-Who-Must-Not-Be-Named." This usage of antonomasia emphasizes just how dangerous the man is, as most wizards and witches are too afraid to say his actual name aloud.

Example 2

Another example of antonomasia is in Mary Shelley's Victor Frankenstein's inability to give the monster a true name is apparent in his constant use of antonomasia:

- "I beheld the wretch—the miserable monster whom I had created"
- "the approach of the demoniacal corpse to which I had so miserably given life"
- "Devil, do you dare approach me?"
- "Begone, vile insect!"

Frankenstein's creation is never given a name, and instead is given countless instances of antonomasia which show Frankenstein's inability to accept his creation.

V. Examples of Antonomasia in Pop Culture

Antonomasia is rampant in pop culture, for who doesn't like a good nickname?

Example 1

Consider the following pop stars and their antonomasia:

- Michael Jackson as "The King of Pop"
- Madonna as "The Queen of Pop"
- Ella Fitzgerald as "The First Lady of Song"
- Bruce Springsteen as "The Boss"
- Aretha Franklin as "The Queen of Soul"
- Muhammad Ali as "The Greatest"

Allusion Examples in Everyday Speech

The use allusions are not confined to literature alone. Their occurrence is fairly common in our daily speech. Look at some common allusion examples in everyday life:

- "Don't act like a Romeo in front of her." – "Romeo" is a reference to <u>Shakespeare</u>'s Romeo, a passionate lover of Juliet, in "<u>Romeo and Juliet</u>".
- The rise in poverty will unlock the Pandora's box of crimes. – This is an allusion to one of Greek Mythology's origin myth, "Pandora's box".
- "This place is like a Garden of Eden." – This is a biblical allusion to the "garden of God" in the Book of Genesis.
- "Hey! Guess who the new Newton of our school is?" – "Newton", means a genius student, alludes to a famous scientist Isaac Newton.
- "Stop acting like my ex-husband please." – Apart from scholarly allusions we refer to common people and places in our speech.

Difference between Synecdoche and Metonymy

Synecdoche examples are often misidentified as <u>metonymy</u> (another literary device). Both may resemble each other to some extent but they are not the same. Synecdoche refers to the whole of a thing by the name of any one of its parts. For example, calling a car "wheels" is a synecdoche because a part of a car "wheels" stands for the whole car. However, in metonymy, the word we use to describe another thing is closely linked to that particular thing, but is not necessarily a part of it. For example, "crown" that refers to power or authority is a metonymy used to replace the word "king" or "queen".

Synecdoche Examples from Everyday Life

It is very common to refer to a thing by the name of its parts. Let us look at some of the examples of synecdoche that we can hear from casual conversations:

- The word "bread" refers to food or money as in "Writing is my bread and butter" or "sole breadwinner".
- The phrase "gray beard" refers to an old man.
- The word "sails" refers to a whole ship.
- The word "suits" refers to businessmen.
- The word "boots" usually refers to soldiers.
- The term "coke" is a common synecdoche for all carbonated drinks.
- "Pentagon" is a synecdoche when it refers to a few decision makers.
- The word "glasses" refers to spectacles.
- "Coppers" often refers to coins.

We can find simile examples in our daily speech. We often hear comments like "John is as slow as a snail." Snails are notorious for their slow pace and here the slowness of John is compared to that of a snail. The use of "as" in the example helps to draw the resemblance. Some more examples of common similes are given below.

Common Examples of Simile

- Our soldiers are as brave as lions.
- Her cheeks are red like a rose.
- He is as funny as a monkey.
- The water well was as dry as a bone.
- He is as cunning as a fox.

Simile inputs vividness into what we say. Authors and poets utilize comparisons to convey their sentiments and thoughts through vivid word pictures like a simile.

Simile Examples in Literature

Example #1

Written by Joseph Conrad,

"I would have given anything for the power to soothe her frail soul, tormenting itself in its invincible ignorance like a small bird beating about the cruel wires of a cage."

The lines have been taken from *Lord Jim*. The helplessness of the soul is being compared with a bird in a cage beating itself against the merciless wires of the cage, to be free.

Example #2

In her novel *To the Lighthouse*, Virginia Woolf compares the velocity of her thoughts about the two men with that of spoken words.

". . . impressions poured in upon her of those two men, and to follow her thought was like following a voice which speaks too quickly to be taken down by one's pencil . . ."

She says both are difficult to follow and cannot be copied in words by a pencil.

Example #3

Taken from a short story *Lolita* written by Vladimir Nabokov,

"Elderly American ladies leaning on their canes listed toward me like towers of Pisa."

This simile produces a humorous effect by comparing old women leaning on walking sticks with the ancient leaning tower of Pisa.

Example #4

Robert Burns uses a simile to describe the beauty of his beloved.

"O my Luve's like a red, red rose
That's newly sprung in June;
O my Luve's like the melodie
That's sweetly played in tune."

He says that his [love](#) is a fresh red rose that blossoms in the spring.

Example #5

Taken from the poem the *Daffodils*.

> "I wandered lonely as a cloud
> that floats on high o'er vales and hills."

The poet envisions himself as a free lone cloud that floats in a blue sky above valleys and the mountains. By choosing this simile, Wordsworth describes his loneliness.

Example #6

A significant thing to consider here is that at times simile is drawn without using "as" or "like". Consider the following example,

> "Shall I compare thee to a summer's day? / Thou art more lovely and more temperate"

(William [Shakespeare](#), *[Sonnet](#) 18*)

In the above example, we see a comparison being drawn between the poet's darling and "a summer's day" not using "as" or "like". However, it is not a [metaphor](#). The use of the word "compare" makes the comparison a simile.

<mark>*Function of Simile*</mark>

From the above discussion, we can infer the function of similes both in our everyday life as well as in literature. Using similes attracts the attention and appeals directly to the senses of listeners or readers encouraging their imagination to comprehend what is being communicated. In addition, it inspires life-like quality in our daily talks and in the characters of [fiction](#) or poetry. Simile allows readers to relate the feelings of a writer or a poet to their personal experiences. Therefore, the use of similes makes it easier for the readers to understand the subject matter of a literary text, which may have been otherwise too demanding to be comprehended. Like metaphors, similes also offer variety in our ways of thinking and offers new perspectives of viewing the world.

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ПОРЯДОК ВЫПОЛНЕНИЯ ВЫПУСКНЫХ КВАЛИФИКАЦИОННЫХ РАБОТ

I. Во введении работы освещаются следующие вопросы:

1. Обоснование актуальности темы.

2. Степень изученности темы.

3. Цели и задачи.

4. Использованные научные методы в работе

5. Теоретическая и научная значимость работы.

6. Практическая значимость работы

II. ОСНОВНАЯ ЧАСТЬ.

 Излагается результаты эксперимента, решение проблем глав и параграфов.

III. ЗАКЛЮЧЕНИЕ

IV. СПИСОК ИСПОЛЬЗОВАННЫХ ИСТОЧНИКОВ

Сперва указывается фамилия, имя и отчество авторов в алфавитном порядке, потом идёт название книги, место издания, издательство, год издания, число страниц.

Название тем выпускных квалификационных работ по предмету
«Стилистика английского языка»

1. Стилистика восприятия как стилистика декодирования.

2. Денотативное и коннотативное значение.

3. Стилистический анализ на уровне морфологии.

4. Синтаксические стилистические средства.

5. Стилистические средства звуковой организации высказывания.

6. Взаимодействие графики и звучания.

7. Языковая система, функциональные стили и индивидуальна речь.

8. Сленг- как источник полисемии.

9. Стилистические приемы использование различных типов лексических значений.

10. Стилистические приемы описания явлений и предметов.

11. Стилистическое использование фразеологии.

12. Смешение слов различной стилистической окраски.

13. Некоторые сведения о развитии английского литературного языка.

14. Некоторые особенности речевой стили английского языка.

15. Functional styles of language and its peculiarities.

16. Interaction of Different Types of Lexical Meaning
17. Interaction of Primary dictionary and Contextually Imposed Meanings

18. The problem of polysemy
19. Particular Ways of Combining of the Utterance
20. Peculiar Use of Colloquial Constructions
21.Types of narration
22.Lexico-Syntactical Stylistic Devices
23. Dialectal words
24. Jargonisms
25. Represented Speech
26. Literary Stratum of Words.
27. Word and its Semantic Structure.
28. Problems Concerning the Composition of Spans of Utterance Wider than the Sentence
29. Transferred Use of Structural Meaning
30. The English literary language

Вопросы итогового контроля

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2 Expressive Means and Stylistic Devices
3 General notes on functional styles of language.
4 The English literary language
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 7.General classifications.
8.Neutral,CommonLiteraryand,CommonColloquialVocabulary
9. Special Literary Vocabulary
10 Special Colloquial Vocabulary
11 Slang
12 Jargonisms
13 Professionalisms
14 Dialectal words
15 Vulgar Words or Vulgarism.
 16 Colloquial coinages (words and meanings)
17Phonetic Expressive Means and Stylistic Devices
18 Onomatopoeia
19 Alliteration
20 Rhyme
21 Rhythm
22. Lexical Expressive Means and Stylistic Devices
23 Interaction of Different Types of Lexical Meaning
24 Interaction of Primary dictionary and Contextually Imposed Meanings
25 Metaphor
26 Metonymy
 27 Irony
28 Interaction of primary and derivative logical meanings
29 The problem of polysemy
30 Zeugma
 31 The Pun
32 The Epithet
33 Oxymoron

34 Interaction of logical and nominal meanings
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41 General Considerations
42 Problems Concerning the Composition of Spans of Utterance Wider than the Sentence
43 The Syntactical Whole
44 The Paragraph
45 Compositional Patterns of Syntactical Arrangement
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53 Repetition
54 Enumeration
55 Suspense
56 Climax
57 Antithesis
58 Syntactical Expressive Means and Stylistic Device
59 Particular Ways of Combining of the Utterance
60 Asyndenton
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GLOSSARY

Alliteration is derived from Latin's "*Latira*". It means "letters of alphabet". It is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series.

Allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text.

Antithesis is a kind of parallelism in which two opposite ideas are put together in parallel structures.

Antonomasia (pronounced an-tuh-nuh–mey-zhuh) is a literary term in which a descriptive phrase replaces a person's name. Antonomasia can range from lighthearted nicknames to epic names.
The phrase antonomasia is derived from the Greek phrase *antonomazein* meaning "to name differently."

Assonance is the repetition of <u>vowel</u> sounds to create internal <u>rhyming</u> within <u>phrases</u> or <u>sentences</u>, and together with <u>alliteration</u> and <u>consonance</u>[1] serves as one of the building blocks of <u>verse</u>. Assonance does not have to be a rhyme; the identity of which depends merely on sequence of both <u>vowel</u> and consonant sounds.

Archaism is the derivative of a Greek word, *archaïkós*, which means beginning or ancient. It is a <u>figure of speech</u> in which a used phrase or word is considered very old fashioned and outdated. It can be a word, a phrase, a group of letters, spellings and <u>syntax</u>.

Barbarisms are words of foreign origin, which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue.

Belles- letters style is a generic term for three substyles in which the main principles and the most general properties of the style are materialized. These three substyles are:

1. The language of poetry, or simple verse.
2. Emotive prose or the language of fiction.
3. The language of drama.

Cacophony is a sense of stain, unpleasant, discomfort in pronouncing or hearing. (The fair breeze blew. He swallowed the hint with a gulp, a gasp & a grin.)

Climax

1.the most intense or highest point of an experience or of a series of events: *the party was the clima x of the week.*
2. (Theatre) a decisive moment in a dramatic or other work
3. (Rhetoric) a rhetorical device by which a series of sentences, clauses, or phrases are arranged in o rder ofincreasing intensity

Colloquial *adj.-*
1. Characteristic of or appropriate to the spoken language or to writing that seeks the effect of speech; informal. **2.** Relating to conversation; conversational.

Dialectal words are those, which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

Disphemisms are coarse words denoting parts of the body and physiological acts that are not spoken of in public except in euphemistic form.

Epithet is a descriptive literary device that describes a place, a thing or a person in such a way that it helps in making the characteristics of a person, thing or place more prominent than they actually are. Also, it is known as a by-name or descriptive title.

E u p h e m i s m is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one. For example, the word 'to die' has bred the following euphemisms: 'to pass away, to expire, to be no more, to depart, to join the majority, to be gone, and the more facetious ones: to kick the bucket, to give up the ghost, to go west. So, euphemisms are synonyms which aim at producing a deliberately m i l d effect.

Euphony is such a combination of words and such an arrangement of utterance which produces a pleasing acoustic effect, i.e. a pleasing effect on the ear. Euphony is generally achieved by such phonetic stylistic devices as alliteration, onomatopoeia rhythm, rhyme.

Expressive means of a language are those phonetic, morphological, word building, lexical and syntactical forms, which exist in the language for the purpose of logical and emotional intensification of the utterance.

Functional style of language is a system of interrelated language means, which serves a definite aim in communication. Thus the functional style can be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary language. The peculiar choice language means within each functional style is predetermined by certain aims of communication, and as a result of it a more or less closed system is built up. In the English literary language we distinguish the following major Functional Styles (FS).

The language of belle lettre художественная проза.
The language of publicistic literatures.
The language of newspapers.
The language of scientific prose.
The language of official documents.

Gradation
 1. A sequence of gradual, successive stages; a systematic progression.
2. A passing by small degrees from one tone or shade, as of color, to another. See Synonyms at nuance.
3. The act of gradating or arranging in grades.
4. Any degree or relative position in an order or series.

Graphon — the intentional violation of the graphical shape of a word used to reflect its authentic pronunciation or to convey the intensity of the stress, emphasizing the stressed words. Graphon can give some information about the speaker's origin, social & educational background, physical or emotional condition, physical defects, young age i.e. & conveys the atmosphere of authentic life communication.

Grotesque

When used in conversation, **grotesque** commonly means strange,fantastic, ugly or bizarre, and thus is often used to describe weird shapes and distorted forms such as Halloweenmasks or gargoyles on churches. More specifically, the grotesque forms on Gothic buildings, when not used asdrain-spouts, should be called grotesques or chimeras rather than gargoyles.

Hyperbole can be defined as a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form, this exaggeration is carried to an illogical degree, sometimes *ad absurdum.*

Hyphen is a short dash, which connects words or parts of words.

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group.

Jargonisms are generally old words with entirely new meanings imposed on them. The traditional meaning of the words is immaterial, only the new, improvised meaning is of importance. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group, which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognized code - the dictionary meaning of the words.

Litotes is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature.

Metaphor is transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky". Metaphor-word or expression used in a figurative sense, which is based on a comparison of an unnamed object with another on the basis of their common trait.

Metonymy -

figure of speech in which one word or phrase is substituted for another with which it is closely asso ciated, as in theuse of *Washington* for *the United States government* or of *the sword* for *military po wer.*

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings.

Onomatopoeia – sound imitation, the use of words whose sounds imitate those of the signified object or action, such as "mew", "murmur", "grumble", "bang".

Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense, for example:: 'low skyscraper', 'sweet sorrow', 'nice rascal', 'pleasantly ugly face', 'horribly beautiful', 'a deafening silence'.
The essence of oxymoron consists in the capacity of the primary meaning of the adjective or adverb to resist for some time the overwhelming power of semantic change, which words undergo in combination.

Parable is a succinct story, in prose or verse, which illustrates one or more instructive principles, or lessons, or(sometimes) a normative principle. It differs from a fable in that fables use animals, plants, inanimate objects, andforces of nature as characters, while parables generally feature human characters. It is a type of analogy.

Periphrasis is a very peculiar stylistic device, which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into figurative (metonymic and metaphoric), and logical.

Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. They commonly designate some working process or implement of labour. Professionalisms are correlated to terms. Terms, as has already been indicated, coined to nominate new concepts that appear in the process of, and as a result of, technical progress and the development of science.

Pun, also called **paronomasia**, is a form of word play that suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect. These ambiguities can arise from the intentional use ofhomophonic, homographic, metonymic, or figurative language. A pun differs from a malapropism in that a malapropism is an incorrect variation on a correct expression, while a pun involves expressions with multiple correct interpretations. Puns may be regarded as in-jokes or idiomatic constructions, as their usage and meaning are specific to a particular language and its culture.

Rhyme is the repetition of identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other. In verse, they are usually placed at the end of the corresponding lines.

Rhythm in verse as an SD is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.

Simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison.

Slang is the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type. (Now merged in c. *leant/);* b) the *cant* or *jargon* of a certain class or period; c) language of a highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense. Slang... is a peculiar kind of vagabond language, always hanging on the outskirts of legitimate speech but continually straying or forcing its way into the most respectable company.

Stylistics sometimes called **linguo-stylistics** is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

Stylistic device is a conscious and intentional literary use of some of the facts of the language for further intensification of the emotional or logical emphasis contained in the expressive means.

Suspense is anxiety or a state of uncertainty or excitement about the resolution of something.
An example of suspense is wondering when the killer will strike while watching a horror movie.
• Anxiety or apprehension resulting from an uncertain, undecided, or mysterious situation: *The suspense as they were announcing the winners was unbearable.*
• The quality in a work of narrative art, such as a novel or film, that causes the audience to experience pleasurable excitement and anticipation regarding an outcome.
• *Archaic* The state or quality of being undecided, uncertain, or indecisive: *the suspense of judgment.*

Synecdoche is a literary device in which a part of something represents the whole or it may use a whole to represent a part. Synecdoche may also use larger groups to refer to smaller groups or vice versa. It may also call a thing by the name of the material it is made of or it may refer to a thing in a container or packing by the name of that container or packing.

Transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

Trope is a <u>figure of speech</u> through which speakers or writers intend to express meanings of words differently than their literal meanings. In other words, it is metaphorical or figurative use of words in which writers shift from the literal meanings of words to their non-literal meanings. The trope, in fact, could be a phrase, a word or an image used to create artistic effects. We may find its use almost everywhere such as in literature, political <u>rhetoric</u> and everyday speech.

Vulgarisms are coarse words and expressions with strong emotional meaning which denote the speaker's attitude towards the object in question. There are different degrees of vulgar words, some of them - obscene ones - should not even be fixed in common dictionaries ("four-letter" words); words like "damn, bloody, son of a bitch, to hell" belong to vulgarisms of a lesser degree.

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, on the other, transferred.

ОГЛАВЛЕНИЕ