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Министерство науки и высшего образования Российской Федерации
Федеральное государственное бюджетное образовательное учреждение высшего образования
Смоленский государственный университет

Кафедра английского языка и переводоведения

«Утверждаю»
Проректор по учебно-методической работе
_____Устименко Ю.А.
«23» сентября 2021 г.

Рабочая программа дисциплины

Б1.В.ДВ.01.02 Литературное редактирование и переводческое реферирование

Направление подготовки: **45.04.02 Лингвистика**
Направленность (профиль): **Перевод и переводоведение**
Форма обучения – очно-заочная
Курс – 2
Семестр – 3
Всего зачётных единиц − 2, часов – 72
Форма отчетности: зачет – 3 семестр

Программу разработал:
кандидат филол. наук, доцент П.В. Силаев

Одобрена на заседании кафедры
«16» сентября 2021 года, протокол № 1

Заведующий кафедрой _____

Смоленск
2021

1. Место дисциплины в структуре ОП

Цель преподавания дисциплины: дать студентам необходимую сумму знаний о средствах языка и функциональных возможностях этих средств в художественном тексте, чтобы подготовить будущих специалистов по переводу к стилистическому редактированию перевода художественного текста.

Курс «Литературное редактирование и переводческое реферирование» является обязательной учебной дисциплиной учебного плана Смоленского государственного университета, для студентов, обучающихся по направлению подготовки 45.04.02 Лингвистика Профиль: Перевод и переводоведение (уровень магистратуры). Программа курса соответствует государственному образовательному стандарту и охватывает 3 семестр обучения.

Данная дисциплина является интегрирующей и обобщающей: она способствует более глубокому освоению иностранного языка как будущего инструмента переводческой деятельности, расширяет знания и умения, определяемые содержанием обязательных дисциплин. Для освоения дисциплины студенты используют знания, умения и виды деятельности, сформированные в ходе изучения дисциплин "Теория текста", «Предпереводческий анализ текста» и т.п. Данная дисциплина становится необходимой базой для последующих курсов данного профиля магистратуры, таких как "Теория и практика специального перевода", "Профессиональная культура переводчика" и т.п.

Курс читается на английском языке и заканчивается зачетом. Качество знаний, полученных студентами во время лекционных занятий и самостоятельной проработки рекомендованной литературы, проверяется на практических занятиях. Навыки самостоятельной работы могут быть усовершенствованы студентами при написании ими магистерской работы, а также при подготовке выступлений на научных конференциях, публикаций в сборниках научных трудов.

2. Планируемые результаты обучения по дисциплине

Компетенция	Индикаторы достижения
ПК-4 Владеет способами достижения эквивалентности в переводе и способностью применять адекватные приемы перевода	Знает: типы лексико-грамматических соответствий; приёмы перевода на практике, приёмы перевода безэквивалентной лексики (реалий). Умеет: выделять в тексте интернациональные слова и «ложные друзья» переводчика (роль интернациональной лексики в переводе, классифицировать «ложных друзей» переводчика, потенциально возможные псевдоаналогизмы). Владеет: знаниями об оценке качества перевода (эквивалентность, прагматический аспект, адекватность)
ПК-5. Способен осуществлять письменный перевод с соблюдением норм лексической эквивалентности, морфологических, синтаксических и стилистических норм	Знает: правила оформления письменного перевода, составления письменных и устных рефератов и аннотаций англоязычных текстов на русском языке. Умеет: грамотно аргументировать свои переводческие решения; редактировать и анализировать письменные переводы. Владеет: основами письменного перевода с соблюдением норм лексической эквивалентности, соблюдением грамматических, синтаксических и стилистических норм

3. Содержание дисциплины

Тема 1.Стилистическая дифференциация вокабуляра

Стилистическая дифференциация вокабуляра. Понятие стандартного английского языка. Разговорная и книжная лексика. Понятие стилистического регистра. Стилистическое и литературное использование специальной книжной лексики (терминов, архаизмов, поэтической лексики, неологизмов и т.д.). Стилистическое и литературное использование общеразговорной и сниженной разговорной лексики.

Тема 2. Понятие образного средства выразительности и стилистического приема

Понятие образного средства выразительности и стилистического приема. Образно-выразительные средства разных языковых уровней. Стилистические приемы. Разные точки зрения (британская, американская, русская лингвистические школы) на природу стилистических приемов.

Тема 3. Стилистические возможности лексики

Лексические стилистические приемы, основанные на актуализации 2-х значений (метафора, метонимия, эпитет и т.д.). Лексические стилистические приемы, основанные на специальном усилении признака означаемого в речи объекта (сравнение, гипербола, эвфемизм и т.д.). Лексические стилистические приемы, основанные на ненормативном использовании фразеологии («разложение» фразеологических единиц).

Тема 4. Стилистические возможности синтаксиса

Синтаксические стилистические приемы, основанные на различных трансформациях нормативной структуры предложения письменного языка (инверсия, эллипс, обособление). Синтаксические стилистические приемы, основанные на ненормативной аранжировке языковых единиц (предложений, слов) в составе высказывания (параллельные конструкции, градации и т.д.). Синтаксические стилистические приемы, основанные на транспозиции речи персонажа (произнесенной или внутренней) в авторское повествование (несобственно-прямая речь).

Тема 5. Стилистические ресурсы английской морфологии

Стилистические возможности морфологии. Стилистические аспекты Present Perfect. Употребление Present Dramatic. Понятие грамматической редукции и стилистической транспозиции.

Тема 6.Стилистические приемы разных языковых уровней

Фонетические стилистические приемы. Роль фонетических стилистических приемов в тексте. Графические стилистические приемы и их роль в текстах различных функциональных стилей.

Тема 7. Смысловая и стилистическая интерпретация художественного текста

Понятие стилистического выдвижения и стилистической конвергенции, текстовой интеграции. Морфологические и синтаксические единицы текстовой интеграции. Проблема подачи персонажа. Соотношение различных частей композиционного построения текста. Диалог как средство оформления рассказа. Извлечение дополнительной информации из диалогической речи героев. Ирония как средство формирования положительного отношения к персонажу. Рассказ с середины. Роль второстепенных персонажей в тексте. Значимость фоновых знаний в понимании текста. Психологический рассказ. Текстовая метонимия и использование синонимических рядов для характеризации персонажа.

4. Тематический план

№	Темы лекционного курса	Всего часов	Лекц.	Практ.	Самост. работа
1	Стилистическая дифференциация вокабуляра	9	1	2	6
2	Понятие образного средства выразительности и стилистического приема	11	1	4	6
3	Стилистические возможности лексики	12	2	4	6
4	Стилистические возможности синтаксиса	7	1	2	4
5	Стилистические возможности морфологии	9	1	2	6
6	Стилистические приемы разных языковых уровней	9	1	2	6
7	Смысловая и стилистическая интерпретация художественного текста	11	1	4	6
	Контроль	4			4
	ИТОГО:	72	8	20	44

5. Виды учебной деятельности

Лекции

Лекция №1. *Стилистическая дифференциация вокабуляра*

Стилистическая дифференциация вокабуляра. Понятие стандартного английского языка. Разговорная и книжная лексика. Понятие стилистического регистра. Стилистическое и литературное использование специальной книжной лексики (термины, архаизмы, поэтическая лексика, неологизмы). Стилистическое и литературное использование общеразговорной и сниженной разговорной лексики.

Понятие образного средства выразительности и стилистического приема

Понятие образного средства выразительности и стилистического приема. Образно-выразительные средства разных языковых уровней. Стилистические приемы. Отличие стилистических приемов от образно-выразительных средств. Разные точки зрения на природу стилистических приемов. Британская, американская, пражская и русская лингвистические школы, изучающие стилистические функции языковых единиц и их реализацию в разных видах текстов.

Лекция №2. *Стилистические возможности лексики*

Лексические стилистические приемы, основанные на актуализации 2-х значений (метафора, метонимия, синекдоха, антономазия, эпитет, ирония, зевгма и т.д.), их классификация и особенности реализации в художественных произведениях. Лексические стилистические приемы, основанные на специальном усилении признака означаемого в речи объекта (сравнение, гипербола, эвфемизм и т.д.), их классификация и особенности реализации в художественных произведениях. Лексические стилистические приемы, основанные на ненормативном использовании фразеологии («разложение»

фразеологических единиц).

Стилистические возможности синтаксиса

Синтаксические стилистические приемы, основанные на различных трансформациях нормативной структуры предложения письменного языка (инверсия, эллиптические конструкции, обособление и т.д.), их классификация и особенности реализации в художественных произведениях. Синтаксические стилистические приемы, основанные на ненормативной аранжировке языковых единиц (предложений, слов) в составе высказывания (разны виды повторов, параллельные конструкции, градации, антитеза и т.д.). Синтаксические стилистические приемы, основанные на транспозиции речи персонажа (произнесенной или внутренней) в авторское повествование (несобственно-прямая речь).

Лекция №3. *Стилистические возможности морфологии*

Стилистические возможности морфологии. Стилистические аспекты Present Perfect. Употребление Present Dramatic. Стилистический функции и стилистический потенциал разных частей речи (существительное, глагол, прилагательное, артикль). Стилистические возможности морфологического повтора и расширения морфологической сочетаемости. Понятие грамматической редукции и стилистической транспозиции.

Стилистические приемы разных языковых уровней

Фонетические стилистические приемы (ономатопея, аллитерация, ассонанс). Роль фонетических стилистических приемов в разных видах текстов. Графические стилистические приемы и их роль в текстах различных функциональных стилей. Стилистические возможности использования знаков пунктуации. Понятие графона и графических средств. Усиление роли графической образности в современном англоязычном романе. Функции аккумуляции разных стилистических приемов в тексте. Игра слов и ее реализация на разных языковых уровнях. Ирония и ее реализация на разных языковых уровнях.

Лекция №4. *Смысловая и стилистическая интерпретация художественного текста*

Понятие стилистического выдвижения и стилистической конвергенции, текстовой интеграции. Морфологические и синтаксические единицы текстовой интеграции. Стилистические особенности раскрытия образов персонажей художественного произведения. Соотношение различных частей композиционного построения текста. Извлечение дополнительной информации из диалогической речи героев. Ирония как средство формирования положительного отношения к персонажу. Значимость фоновых знаний в понимании текста. Текстовая метонимия и использование синонимических рядов для характеризации персонажа. Понятие стилистического выдвижения и стилистической конвергенции, текстовой интеграции. Морфологические и синтаксические единицы текстовой интеграции. Проблема подачи персонажа. Соотношение различных частей композиционного построения текста. Диалог как средство оформления рассказа. Извлечение дополнительной информации из диалогической речи героев. Ирония как средство формирования положительного отношения к персонажу. Рассказ с середины. Роль второстепенных персонажей в тексте. Значимость фоновых знаний в понимании текста. Психологический рассказ. Текстовая метонимия и использование синонимических рядов для характеризации персонажа.

Практические занятия

Seminar №1. Stylistic Differentiation of the vocabulary.

I. Speak on the following points.

1. What can you say about the meaning of a word and its relation to the concept of an object (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?
10. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
11. What are the main characteristics of slang?
12. What do you know of professional and social jargonisms?
13. What connects the stock of vulgarisms and social history?
14. What is the place and the role of dialectal words in the national language? in the literary text?
15. 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 (narration description, philosophising) or dialogue.

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

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." (D.)
2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)
3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)
4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)
5. If manners maketh man, then manner and grooming maketh poodle. (J. St.)
6. "Thou art the Man," cried Jabes, after a solemn pause, leaning over his cushion. "Seventy times didst thou gapingly contort thy visage - seventy times seven did I take council with my soul - Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren - execute upon him the judgement written. Such honour have all His saints." (E. Br.)
7. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)

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

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor." (T.C.)
2. "You know Brooklyn?"
   "No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)
3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)

4. "Here we are now," she cried, returning with the tray. "And don't look so miz." (P.)
5. "What's the dif," he wanted to know. (Th.S.)
6. Going down the stairs he overheard one beanied freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B. M.)
7. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d - of a position anyway," using the letter d only to indicate the word "devil". (Dr.)

III. 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. "Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I, burble. I murmur. I gurgle - like a running brook, you know. Sometimes I even ask questions." (Ch.)
4. "What do you really contemplate doing?" "No Plaza? Not even when I'm in the ohips?" "Why are you so rich?" (J.O'H.)
5. "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.)
6. "I say, old boy, where do you hang out?" Mr. Pickwick responded that he was at present suspended at the George and Vulture. (D.)
7. "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.)

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

1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, *modern* and pretentious. (J.J.)
2. He does all our insurance examining and they say he's *some* doctor. (S.L.)
3. He seemed prosperous, *extremely married* and unromantic. (S.L.)
4. "What do you think?" The question *pops* their heads up. (K.K.)
5. We *tooled* the car into the street and *eased* it into the ruck of folks. (R.W.)
6. He *inched* the car forward. (A.H.)
7. "Of course it was considered a great chance for me, as he is so rich. And - and - we *drifted* into a sort of understanding - I suppose I should call it an engagement -"
"You may have drifted into it; but you will *bounce* out of it, my pettikins, if I am to have anything to do with it." (B.Sh.)
8. He sat with the strike committee for many hours in a smoky room and *agonized* over ways and means. (M.G.)
9. Betty *loosed fresh* tears. (Jn.B.)
10. When the food came, they *wolfed* it down rapidly. (A.M.)

The notions of expressive means and stylistic devices.

I. Speak on the following points.

1.The nature of expressive means. Expressive means of different language levels.
2. Expressive means of the syntactical level and their emphatic function.
3. The expressive capacity of some tenses.
5. Expressive means of the lexical, phonetic and graphical levels
6. Proverbs, sayings and phraseological units as expressive means of the language.
7. The nature of stylistic devices, different mechanisms realized by stylistic devices (e.g. interplay, likeness, proximity) and their function of carrying a literary message.
8. The National British linguistic school about the nature of stylistic devices (defeated expectancy).
9. The American linguistic school about the nature of stylistic devices (semi-marked structures).
10. The Prague linguistic school about the nature of stylistic devices (stylistic foregrounding).
11. The Russian linguistic school about the nature of stylistic devices (mechanisms existing in the language).

II. Bring examples of expressive means of different language levels from your home reading.

III. Find examples of expressive means in the following texts. Speak about their stylistic functions. Find examples of stylistic differentiation of the vocabulary and comment on their stylistic functions.

1. 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 and 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.)

2. 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."

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 a terrible blow upon the head. Her tongue was moving in her mouth, 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 through 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, crashed 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 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 true! Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show? The pink face of Beatty now showed the faintest panic in the door. The woman's hand twitched on the single matchstick. The fumes of kerosene bloomed up about her. Montag felt the hidden book pound like a heart against his chest. (R.Br.)

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2. Гуревич В.В. Стилистика английского языка. Учебное пособие. М: Флинта - Наука, 2005.
3. Кухаренко В.А. Практикум по стилистике английского языка: Учеб. пособие для студентов филол. фак. ун-тов. М.: Высш. шк. 2002 г.

Дополнительная литература к практическому занятию
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3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.
4. Солганик Г.А. Синтаксическая стилистика. - М.: Высшая школа, 2001.

Seminar № 2. Lexical stylistic devices.

I. Speak on the following points.

1. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
2. What SDs are based on the use of the logical (denotational) meaning of a word?
3. What is a contextual meaning? How is it used in a SD?
4. What is the difference between the original and the hackneyed SDs?
5. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
6. What is a metonymy? Give a detailed description of the device.
7. What is included into the 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?
8. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
9. What meanings of a word participate in the violation of a phraseological unit?
10. What is the basic effect achieved by the play on words?
11. Find examples of each of the discussed stylistic devices in your home reading.
12. Try and find peculiarities in the individual use of various SDs by different authors known to you from your courses of literature, interpretation of the text, home reading.

II. Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image.

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. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)
6. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. St.)
7. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (Jn.B.)
8. They walked along, two continents of experience and feeling, unable to communicate. (W.G.)

III. Indicate metonymies, state the type of relations between the object named and the object implied, speak on 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. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)
4. 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.)
5. The man looked a rather old forty-five, for he was already going grey. (K. P.)
6. "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.)
7. "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.)
8. He made his way through the perfume and conversation. (I.Sh.)

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

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
2 There are two things I look for jn a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)
5. When I am dead, I hope it may be said:
"His sins were scarlet, but his books were read." (H. B.)
6. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O.W.)
7. I'm full of poetry now. Rot and poetry. Rotten poetry. (H)
8. "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."

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Seminar №3. Syntactical stylistic devices.

I. Speak on the following points.

1. Is there any correlation between the length and the structure of the sentence?
3. What punctuation marks do you know and what is their stylistic potential?
4. What types of repetition do you know? Comment on the functions of repetition which you observed in your reading.
5. Speak about asyndeton, polysyndeton and their functions. .
6. What is attachment? When and where is it used? Have you met it in your reading?
7. What constructions are called parallel?
8. What is chiasmus?
9. What types of ellipses do you know?
10. Where are apokoinu constructions used?
11. What do you know about antithesis? Why is it viewed separately from parallel constructions?
12. 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?
13. Speak about climax and its types. What is an anticlimax?

II. Bring the discussed above examples of syntactical stylistic devices from your Home reading books or your individual reading in English.

III. Speak on the functions of various types of repetition, parallelism and chiasmus in the following examples:

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. 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.)
3. 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.)
4. 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.)
5. Then there was something between them. There was. There was. (Dr.)
6. 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.)
7. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley. (D. du M.)
8. 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.)

IV. 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 the 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 they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture. (Bol.)
8. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S.M.)

V. 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. There was no breeze came through the door. (H.)

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

1. Mrs. Nork had a large home and a small husband. (S.L.)
2. In marriage the upkeep of woman is often the downfall of man. (Ev.)
3. Don't use big words. They mean so little. (O.W.)
4. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc.F.)
5. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)
6. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a dead silence when all was told! (D.)
7. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague

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

Stylistic aspects of Morphology.

I. Speak on the following points.

1.What are the main cases of morphemic foregrounding?
2. What are the functions of morphemic repetition?
3. How are morphemes foregrounded in occasional words?
4. What is the difference between occasional words and neologisms?
5. What is grammatical transposition. How does it create stylistic effects?
6. What are possible stylistic functions of definite/indefinite article?
7. The noun and its stylistic potential (plurality, case, article),
8. The stylistic power of the pronoun.
9. The adjective and its stylistic properties.
10. The verb and its expressiveness.

II. Try and find peculiarities in the individual use of morphology by different authors known to you from your courses of literature, interpretation of the text, home reading.

III. State the function of the following cases of morphemic repetition:
1. She unchained, unbolted and unlocked the door. (A.B.)
2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain. (D.U.)
3. Young Blight made another great show of changing the volume, taking up a pen, sucking it, dipping it, and running over previous entries before he wrote. As, "Mr. Alley, Mr. Bailey, Mr. Galley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, 'Mr. Malley. And Mr. Boffin." (D.)
4. In a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door. (D.)
5. The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced. (D.)
6. There was then a calling over of names, and great work of singeing, sealing, stamping, inking, and sanding, with exceedingly blurred, gritty and undecipherable results. (D.)
7. The Major and the two Sportsmen form a silent group as Henderson, on the floor, goes through a protracted death agony, moaning and gasping, shrieking, muttering, shivering, babbling, reaching upward toward nothing once or twice for help, turning, writhing, struggling, giving up at last, sinking flat, and finally, after a waning gasp lying absolutely still. (Js.H.)
8. She was a lone spectator, but never a lonely one, because the warmth of company was unnecessary to her. (P. Ch.)

III. Analyze the morphemic structure and the purpose of creating the occasional words in the following examples:
1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence. (M. Sp.)
2. That fact had all the unbelievableness of the sudden wound. (R.W.)
3. Suddenly he felt a horror of her otherness. (J.B.)
4. She was waiting for something to happen or for everything to un-happen. (T. H.)
5. "You asked him."
"I'm un-asking him," the Boss replied. (R.W.)

6. She was a young and unbeautiful woman. (I.Sh.)
7. The descriptions were of two unextraordinary boys: three and a half and six years old. (D.U.)
8. "Mr. Hamilton, you haven't any children, have you?"
"Well, no. And I'm sorry about that, I guess. I am sorriest about that." (J. St.)
9. "To think that I should have lived to be good-morninged by Belladonna look's son!"(A.T.)
10. The chairs are very close together - so close that the advisee almost touches knees with the adviser. (Jn.B.)

IV. Discuss the following cases of morphemic foregrounding:

1. The District Attorney's office was not only panelled, draped and carpeted, it was also chandeliered with a huge brass affair hanging from the center of the ceiling. (D.U.)
2. I gave myself the once-over in the bathroom mirror: freshly shaved, clean-shirted, dark-suited and neck-tied. (D.U.)
3. Well, a kept woman is somebody who is perfumed, and clothed, and wined, and dined, and sometimes romanced heavily. (Jn. C.)
4. It's the knowledge of the unendingness and of the repetitious uselessness that makes Fatigue fatigue. (J.)
5. The loneliness would suddenly overcome you like lostness and too-lateness, and a grief you had no name for. (R.W.)
6. I came here determined not to be angry, or weepy, or preachy. (U.)
7. Militant feminists grumble that history is exactly what it says -His-story - and not Her story at all. (D.B.)
8. This dree to-ing and fro-ing persisted throughout the night and the next day. (D. B.)
9. "I love you mucher."
"Plently mucher? Me tooer." (J.Br.)
10. So: I'm not just talented. I'm geniused. (Sh. D.)

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Дополнительная литература к практическому занятию
(соответствующие разделы по данной теме)

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Seminar №4. Stylistic devices of different language levels.

Sound-instrumenting.

I. Speak on the following points.

1. What is the difference between a sound and a phoneme?
2. What is the main function of a phoneme?
3. What is sound-instrumenting?

4. What cases of sound-instrumenting do you know? What types of texts can it be most often found?
5. What is direct and indirect onomatopoeia?
6. What are effects of euphony and cacophony? Bring Examples from Russian.

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

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

III. Bring the discussed above examples of sound-instrumenting from your Home reading books or your individual reading in English.

Graphical means

I. Speak on the following points.

1. What is graphon?
2. What types and functions of graphon do you know?
3. What are graphical means?
4. What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?
5. Which phono-graphical means are predominantly used in prose and which ones in poetry?
6. What graphical means are mostly / least used in modern fiction?

II. Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune "1 lost my heart in an English garden, Just where the roses of

Kngland grow" with much feeling:

"Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw." (H.C.)

2. The stuttering film producer S.S. Sisodia was known as 'Whiwhisky because I'm papa partial to a titi tipple; mamadam, my caca card.' (S.R.)
3. 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 hovvid woman." (J.Br.)
4. "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.)
5. "My daddy's coming tomorrow on a nairplane." (S.)
6. After a hum a beautiful Negress sings "Without a song, the dahaywould nehever end." (U.)
7. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E.A.)
8. "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.)
9. 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.)
10. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (S.)
11. "Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J.K.)
12. Usually she was implacable in defence of her beloved fragment of the coast and if the summer weekenders grew brazen, -getoutofitsillyoldmoo, itsthesoddingbeach, - she would turn the garden hose remorselessly upon them. (S.R.)
13. The demons of jealousy were sitting on his shoulders and he was screaming out the same old song, wheethehell whothe don't think you canpull the wool how dare you bitch bitch bitch. (S.R.)

III. State the functions and the type of the following graphical expressive means:

1. Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:

this shall take
"If is I never to
flying really it." (M.)

2. Kiddies and grown-ups too-oo-oo We haven't enough to do-oo-oo. (R. K.)
3. "Hey," he said "is it a goddamn cardroom? or a latrine? Attensh -- HUT! Da-ress right! DHRESS! (J.)
4. "When Will's ma was down here keeping house for him - *she* used to run in to *see* me, real *often."* (S.L.)
5. He missed our father very much. He was s-l-a-i-n in North Africa. (S.)
6. "We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that laaaarge sun....." (A. W.)
7. "Now listen, Ed, stop that, now. I'm desperate. *I am desperate,* Ed, do you hear?" (Dr.)
8. "Adieu you, old man, grey. I pity you, and I de-spise you." (D.)
9. "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day." (S.M.)

IV. Bring the discussed above examples of graphons and graphical means from your Home reading books or your individual reading in English.

Основная литература к практическому занятию
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Дополнительная литература к практическому занятию
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Seminar №5. Stylistic devices of different language levels.

I. Speak on the following points.

1. What is included into the 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 is the basic effect achieved by the play on words?
3. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
4. What is irony, what lexical meaning is employed in its formation?
5. What types of irony do you know? What is the length of the context needed for the realization of each of them?
6. What are the most frequently observed mechanisms of irony formation? Can you explain the role of the repetition in creating irony?
7. Can you name English or American writers known for their ingenuity and versatility in the use of irony?
8. Find cases of irony in books you read both for work and pleasure.

II. 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.)
"I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away. (Ph. R.)
2. "Someone at the door," he said, blinking.
"Some four, I should say by the sound," said Fili. (A. T.)
3. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold. (E.)
4. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words. (S.L.)
5. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all. (M.)
6. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone. (W.G1.)
7. 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.)
8. "There is only one brand of tobacco allowed here - "Three nuns". None today, none tomorrow, and none the day after." (Br. B.)

III. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible.

1. 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.)
2. 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.)
3. 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.)
4. 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.)
5. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (R.Ch.)
6. "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.)
7. 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.)
8. Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations. (P. M.)

Logical and stylistic interpretation of the poetic text.

I. Speak on the following points.

1. Indicate the types of narration which you know.
2. What is the difference between the author's narrative proper and the entrusted narrative?
3. What forms of entrusted narrative do you know?
4. Comment on the main functions of the image of the author.
5. How is speech characteristic of a personage formed?
6. What forms of interior speech do you remember?
7. What is represented speech and which of its types have you met more often?
8. What is stream of consciousness? Have you ever observed it in your reading?

II. Find examples of various types of narration and narrative compositional forms. Pay attention to language means used in each one. State their functions. Discuss correlations existing between the type of narration, compositional form and the language of the discourse:

1. Novelists write for countless different reasons: for money, for fame, for reviewers, for parents, for friends, for loved ones; for vanity, for pride, for curiosity, for amusement; as skilled furniture-makers enjoy making furniture, as drunkards like drinking, as judges like judging, as Sicilians like emptying a shotgun into an enemy's back. I could fill a book with reasons, and they would all be true, though not true of all. Only one same reason is shared by all of us: we wish to create worlds as real as, but other than the world that is. Or was. This is why we cannot plan. We know a world is an organism, not a machine. We also know that a genuinely created world must be independent of its creator: a planned world (a world that fully reveals its planning) is a dead world. It is only when our characters and events begin to disobey us that they begin to live. (J.F.)
2. He refused a taxi. Exercise, he thought, and no drinking at least a month. That's what does it. The drinking. Beer, martinis, have another. And the way your head felt in the morning. (I.Sh.)
3. Now she come my room, he thought. "What you want?" he demanded.
"May I come in?"
"This house," he said slowly, "she yours."
"Tell me your name," she said. "You," he burst out. "This long time and no know my name - and no ask! What my name? Who me? You no care." (R.W.)

4. His mind gathered itself out of the wreckage of little things: out of all that the world had shown or taught him he could remember now only the great star above the town, and the light that had swung over the hill, and the fresh sod upon Ben's grave and the wind, and the far sounds and music, and Mrs. Pert.

   Wind pressed the boughs, the withered leaves were shaking. A star was shaking. A light was waking. Wind was quaking. The star was far. The night, the light. The light was bright. A chant, a song, the slow dance of the little things within him. The star over the town, the light over the hill, the sod over Ben, night all over. His mind fumbled with little things. Over us all is some thing. Star night, earth, light... light... O lost!... a stone... a leaf... a door... O ghost!... a light... a song... a light... a light... a light awnings over the hill... over us all... a star shines over the town... over us all... a light.

   We shall not come again. We never shall come back again. But over us all over us all... is - something.

   A light swings over the hill. (We shall not come again.) And over the town a star. (Over us all, over us all that shall not come again.) And over the day the dark. But over the darkness - what?

   We shall not come again. We never shall come back again.

   Over the dawn a lark. (That shall not come again.) And wind and music far. O lost! (It shall not come again.) And over your mouth the earth. O ghost! But over the darkness - what? (T.W.)

5. "Honestly. I don't feel anything. Except ashamed." "Please. Are you sure? Tell me the truth. You might have been killed." "But I wasn't. And thank you. For saving my life. You're wonderful. Unique. I love you." (T.C.)
6. "What's your Christian name, Sir?" angrily inquired the little Judge. "Nathaniel, Sir." "Daniel - any other name?" "Nathaniel, Sir - my Lord, I mean." "Nathaniel Daniel or Daniel Nathaniel?" "No, my Lord, only Nathaniel - not Daniel at all." "What did you tell me it was Daniel for then, Sir?" inquired the Judge. (D.)
7. "Now I know you lying," Sam was emphatic. "You lying as fast as a dog can trot," Fishbelly said. "You trying to pull wool over our eyes," Tony accused. (Wr.)
8. "She thought he could be persuaded to come home." "You mean a dinge?"

   "No, a Greek."

   "Okey," Nulty said and spit into the wastebasket. "Okey. You met the big guy how? You seem to pick up awful easy."

   "All right," I said. "Why argue? I've seen the guy and you haven't. In the morning I was a well man again." (R.Ch.)
9. "She's home. She's lying down."
   "She all right?" "She's tired. She went to see Fonny."
   "How's Fonny taking it?"
   "Taking it."
   "She see Mr. Hayword?"
   "No. She's seeing him on Monday."
   "You going with her?"
   "I think I better." (J.B.)
10. "Ah, fine place," said the stranger, "glorious pile - frowning walls - tottering arches - dark nooks - crumbling staircases - old cathedral too - earthy smell - pilgrim's feet worn away the old steps - little Saxon doors - confessionals like money-taker's boxes at theatres - queer customers those monks - Popes and Lord Treasurers and all sort of old fellows, with great red faces, and broken noses turning up every day buff jerkins too - match-locks - Sarcophagus - fine place - old legends too - strange stories: capital." (D.)
11. "She's a model at Bergdorf Goodman's." "She French?"

    "She's about as French as you are -" "That's more French than you think." (J.O'H.)
12. ...and the wineshops open at night and the castanets and the night we missed the boat at Algeciras the watchman going about with his lamp and O that awful deepdown torrent O and the

sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a flower of the mountains yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me yes.... (J.J.)

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Самостоятельная работа

Самостоятельная работа студентов предполагает систематическую подготовку к практическим занятиям с привлечением рекомендуемой литературы и записанных лекций, а также поиск примеров рассматриваемых на практических занятиях стилистических явлений в текстах рассматриваемых на других курсах данного профиля. Студент имеет возможность проверить степень своей готовности по теме с помощью вопросов для самоконтроля, прилагающихся к каждому семинарскому заданию.

Студентам на первом занятии предлагается список обязательной и рекомендуемой литературы, а также электронные адреса, где данную литературу можно найти (например, www.e-linguo.net). Таким образом, студент может самостоятельно и по своему выбору работать с интересующей его тематикой и литературой.Список рекомендуемой и обязательной литературы прилагается в конце рабочей программы.

6. Критерии оценивания результатов освоения дисциплины

6.1.Оценочные средства и критерии оценивания для текущей аттестации

Текущий контроль на практических занятиях проводится в форме устных опросов; контроля выполнения заданий для аудиторной и самостоятельной работы по содержанию дисциплины; контроля знания основной и дополнительной литературы; учёта посещаемости и академической активности студентов.

Оценочные средства
(примеры)

1) **Тесты**

Образец проверочного теста для текущего контроля по теме №5 "Стилистические возможности лексики"

Give the right variant:

1. Are you going to sit in your little box of an apartment and stare at each other?
   It's a…
   (a) metaphor (b) hyperbole (c) epithet
2. The car has a plan to shake off the passengers. It's a…
   (a) hyperbole (b) personification (c) metonymy
3. At the last moment before the windy collapse of the day I myself took the road down. It's a …
   (a) simile (b)metaphor (c)metonymy
4. The next speaker was a tall gloomy man, Sir Something Somebody. It's a…
   (a) antonomasia (b) synecdoche (c) euphemism
5. Her voice is like a serpent trying to crawl out of its skin. It's an extended…
   (a) metaphor (b) simile (c) periphrasis
6. Her envy kept her there and also her dark delight. It's a…
   (a) metaphor (b) oxymoron (c) irony
7. She is a mouse of a woman. It's a …
(a) metaphor
(b) epithet
(c) simile

8. Metonymy is a … stylistic device.
(a) lexical (b) syntactical (c) lexico-syntactical
9. The delicatessen owner was a spry and jolly fifty. It's a …
(a) simile (b) metaphor (c)metonymy10. Your satin. The skirt'll be a mass of wrinkles in the back. It's a …
(a) simile (b) metaphor (c) metonymy

Ответы:
1. c 2. b 3. b 4. a 5. b 6. b 7. b 8. a 9. c 10. a

Критерии оценивания

Проверочные работы построены по принципу подстановочного теста (multiple choice). В предлагаемой выше проверочной работе, состоящей из 10 предложений, используется общепринятый для тестовых заданий подход оценивания:

% правильных предложений	Количество правильно сделанных предложений	оценка
Более 85 %	10-9	Отлично (5)
Более 75 %	8-7	Хорошо (4)
Более 50 %	6	Удовлетворительно (3)
Менее 50 %	5 и менее	Неудовлетворительно (2)

Образец проверочного теста для текущего письменного контроля после 8 тем.

Identify the stylistic phenomena (if it's possible, mention the type):

1. In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth.'
2. Youth is lovely, age is lonely; youth is fiery, age is frost.
3. Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder.
4. Doubting, dreaming dreams no mortals ever dared to dream before.
5. I know those Eyetalians!
6. My wife has brown hair, dark eyes, and a gentle disposition. Because of her gentle disposition, I sometimes think that she spoils the children.
7. The bishop, with some beating about the bush, made the lady understand that he very wished to go. The lady, without any beating the bush, made the bishop understand that she wouldn't hear of it.
8. It was a lovely, summery evening.
9. His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.
10. No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned!

Ответы

1. Antonomasia 2. Antithesis 3. Faming repetition. 4. Alliteration. 5. Graphon. 6. Catch repetition. 7. Violation of the phraseological unit, extension. 8. Epithet. 9. Oxymoron. 10. Logical gradation (climax).

Критерии оценивания

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Более 75 %	8-7	Хорошо (4)
Более 50 %	6	Удовлетворительно (3)
Менее 50 %	5 и менее	Неудовлетворительно (2)

Образец итогового теста по стилистике иноязычного теста

Give the right variant:

1. At the last moment before the windy collapse of the day I myself took the road down. It's a …
(d)simile (e)metaphor (f) metonymy

2. Her envy kept her there and also her dark delight. It's a…
(a) metaphor (b) oxymoron (c) irony

3.The car has a plan to shake off the passengers. It's a…
(a) hyperbole (b) personification (c) metonymy

4. The idea jumped out of the air, and surely out of the thinnest air of the stratosphere. It's a phraseological…
(a) substitution (b) extension (c) reduction

5.These were his six pictures of a historyless land in a historyless year. It's …
(a) terms (b) occasionalisms (c) poetic words

6.She advanced, light, tall, very upright. It's a…
(a) gradation (b) repetition (c) isolation

7.Your satin. The skirt'll be a mass of wrinkles in the back. It's a …
(a)simile (b)metaphor (c)metonymy

8. In a manner, close and dry. It's a …
(a)antithesis (b)isolation (c)break

9. "I just work there. If I didn't" – he left the rest hang in the air. It's a …
(a)inversion (b)isolation (c)break

10. Don't use big words. They mean so little. It's a …
(a) zeugma (b) antithesis (c) semantically false chain

11. She has always been as live as bird. It's a …
(a)simile (b)metaphor (c)metonymy

12. "I'm an old man of twenty-nine." It's a…
(a) irony (b) hyperbole (c) antithesis

13.Women are not made for attack. Wait they must. It's a…
(a) ellipsis (b) isolation (c) inversion

14. Relieved, Belford thanks you profusely. So profusely it annoys you. It's a…
(a) anaphora (b) epiphora (c) catch repetition

15. Bachelor № 2: Mr. Marvelous, sixty-five, says he's sixty. Square jaw, silver hair, bright blue eyes, athletic. Married (and divorced) five times. Twelve kids – wives number two, three, and four all good friends. It's an imitation of the … style.
(a) telegraphic (b) scientific (c)publicist

16. Are you going to sit in your little box of an apartment and stare at each other?
It's a…
(a) metaphor (b) hyperbole (c) epithet

17. The next speaker was a tall gloomy man, Sir Something Somebody. It's a…
(a) antonomasia (b) synecdoche (c) euphemism

18. First he called to say he was going to be an hour early. Then he called back to say he wasn't. Then he called to say he was going to be half an hour late. Then he called and said he was just around the corner. ." It's a…
(a) gradation (b) parallel structures (c) antithesis

19. Her voice is like a serpent trying to crawl out of its skin. It's an extended…
(a) metaphor (b) simile (c) periphrasis

20. She is a flower of a child. It's a …
(a) metaphor (b)epithet (c) simile

21. It was the best of times, it was the worst of times. It's a …
(a) litotes (b)gradation (c) antithesis

22. The delicatessen owner was a spry and jolly fifty. It's a …
(a) simile (b) metaphor (c)metonymy

23 … He at last was going to confront the fish – the beast, the monster, the nightmare. It's a …
(a) hyperbole (b) parallel constructions (c) gradation

24. She is a mouse of a woman. It's a …
(a) metaphor (b) epithet (c) simile

25. He is my god, he is my devil. It's a …
(a) zeugma (b) gradation (c) antithesis

26. Metonymy is a … stylistic device.
(a) lexical (b) syntactical (c) lexico-syntactical

27. Hyperbole is a … stylistic device.
(a) lexical (b) syntactical (c) lexico-syntactical

28. Antithesis is a … stylistic device.
(a) lexical (b) syntactical (c) lexico-syntactical

Критерии оценивания знаний

Проверочные работы построены по принципу подстановочного теста (multiple choice). В предлагаемой выше проверочной работе, состоящей из 28 предложений, используется общепринятый для тестовых заданий подход оценивания:

% правильных предложений	Количество правильно сделанных предложений	оценка
Более 85 %	24	Отлично (5)
Более 75 %	21	Хорошо (4)
Более 50 %	14	Удовлетворительно (3)
Менее 50 %	Менее 14	Неудовлетворительно (2)

2). Стилистический анализ отрывков художественного текста (для текущего письменного контроля

1. Make a stylistic analysis of the following extract.

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.

Примерный ответ

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.

Критерии оценивания

"Отлично" Студент правильно определил тип повествования и коммуникативную ситуацию. Проведя детальный анализ лексических и синтаксических стилистических средств (правильно выделил доминантные стилистические приемы, особенности стилистико-

функциональной дифференциации лексики данного отрывка), сумел правильно интерпретировать импликативно-содержательную и эстетическую информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи отсутствуют грамматические, лексические и фонетические и ошибки.

"Хорошо" Студент правильно определил тип повествования и коммуникативную ситуацию. Проведя анализ лексических и синтаксических стилистических средств (правильно выделил основные стилистические приемы, некоторые особенности стилистико-функциональной дифференциации лексики данного отрывка), сумел правильно интерпретировать импликативно-содержательную информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические и ошибки, не мешающие пониманию.

"Удовлетворительно" Студент не определил тип повествования и коммуникативную ситуацию. Проведя простейший анализ лексических и синтаксических стилистических средств (правильно выделил несколько стилистических приемов, не описал особенности стилистико-функциональной дифференциации лексики данного отрывка), сумел правильно интерпретировать основную мысль автора, но не проинтерпретировал импликативно-содержательную информацию отрывка. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические и ошибки.

"Неудовлетворительно" Студент не определил тип повествования и коммуникативную ситуацию. Провел анализ стилистических средств только одного языкового уровня (например, лексического), не указал особенности стилистико-функциональной дифференциации лексики данного отрывка). Не сумел правильно интерпретировать импликативно-содержательную и эстетическую информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи присутствует большое количество грамматических, лексических и фонетических ошибок, затрудняющих понимание.

Образцы отрывков для стилистического анализа

2. 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).

3. 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.

6.2. Оценочные средства и критерии оценивания для промежуточной аттестации:

Вопросы к зачету

1. The notion of expressive means and stylistic devices. Different points of view on the nature of stylistic devices.
2. Special bookish vocabulary (neologisms, archaic words).

3. Special bookish vocabulary (barbarisms, foreign words, terms, poetic words).
4. Non-literary vocabulary (slang and professional words).
5. Archaisms and historical words and their stylistic function.
6. Lexical stylistic devices based on a peculiar use of phraseology.
7. Phonetic expressive means and stylistic devices. Graphical means in the printed text in fiction.
8. Metaphor as a stylistic device. Metaphor, metonymy and simile.
9. Metonymical stylistic devices. Antonomasia and synecdoche as stylistic devices.
10. Ellipses as a stylistic device. Antithesis as a stylistic device. Climax and anticlimax as stylistic devices.
11. Hyperbole and understatement as stylistic devices.
12. Ways of expressing human speech in fiction. Direct and Indirect speech as literary devices of rendering human speech.
13. Inversion as a stylistic device. Types of inversion. Types of repetition.
14. Oxymoron, zeugma and semantically false chain as stylistic devices.
15. Periphrasis and euphemism as stylistic devices.
16. Rhetorical questions and litotes as stylistic devices. Question-in-the-Narrative as a stylistic device.
17. Irony, pun as stylistic devices.
18. Inversion and detachment as stylistic devices.
19. Syntactical stylistic devices based on the structural transformation of the sentence.
20. Syntactical stylistic devices based on a specific arrangement of the units of the utterance.

Пример зачетной карточки

Card 7 / Identify the stylistic phenomena

1. You couldn't hear yourself think for the noise.
2. It was raining cats and dogs and two kittens and a puppy landed on my window-sill.
3. He is famous for his humble ambition and his proud humility.
4. I caught you in a lie! What will you say now, Mr. Honesty?
5. A sense of sin is a sense of waste.
6. Nothing so difficult as a beginning.
7. Bang went Philbrick's revolver. Off trotted the boys on another race.
8. She is a mouse of a woman.
9. 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 breast, think of me, and conquer that reason and let it be known!
10. My heart is like a singing bird.

Пример текста для стилистического анализа

Text №7 Fishing For Jasmine (by John Ravenscroft**)**

The silent young woman in bed number six is called Jasmine. So am I, but names are only superficial things, floats bobbing on the surface of the water, and we share deeper connections than that. Which is why she fascinates me − why I spend my off-duty time sitting beside her.

Today is difficult. The ward heaves with patients and I am kept busy emptying bed-pans, filling out forms, changing dressings. Finally, late in the afternoon, I get a few moments to make coffee, to take it over to the orange plastic chair beside her bed. I am thankful to be off my feet, glad to be in her company once again.

"Hello, Jasmine," I say, as if greeting myself.

She does not reply. Jasmine never replies. She is down too deep.

Like me, she has been sea-damaged. I too am the daughter of a fisherman, so I bait my words like fish-hooks, cast them into her ears, imagine them sinking down through cold, dark water. Down to wherever she may be.

"I have little time today," I tell her, touching her hair.

With Jasmine, it is always difficult not to touch. She is that rare thing, a truly beautiful woman. Because of this, people invent reasons to walk by. I catch them looking, drinking her in, feeding on her. They are barracuda, all of them. Wheelchair-pushing porters who slow to a crawl when they near her bed. Roaming visitors with greedy eyes. Doctors who stop, draw the thin screen of curtain, and continually re-examine that which does not need examination.

Great beauty is something Jasmine and I do not share. I am glad of it.

"Your father may be here soon," I say. "Last week he said he would come."

Jasmine says nothing. Her left eyelid flickers, perhaps.

It is two months since the incident on her father's fishing boat, since she fell overboard, sank, became entangled in the nets. It was some time before anyone noticed, then there was panic. Her father hauled her back on board and sailed for home. When he finally arrived, he carried ashore what he thought was his daughter's body.

"Jasmine," I whisper. I want her to take our baited name. I want her to swallow it.

Fortunately, there was a doctor in the village that morning, a young man visiting relatives. It was he who brought this drowned woman back from the brink, he who told me her story. She opened her eyes, he said, looked up at her father and spoke a single word - then sank again, this time into coma.

< 2 >

Barracuda. That is what Jasmine said.

When her father visits, he touches her hair, kisses her cheek, sits in the orange plastic chair at the side of her bed and holds her hand. Like my own father, he has the big, brown, life-roughened hands of a fisherman. He too smells of the sea, and pretends he is a good, simple man.

Jasmine. We share so much, we are almost one.

I remember early mornings, my hair touched to wake me, my father lifting me half-asleep from my bed, carrying me, dropping me into his boat. His voice rough in my ear, his hands rough on my skin. I never wanted to go, but I was just a child. He did as he wished.

I remember salt water, hot sun, my mother shrinking on the shore. I remember the rocking of the boat, the screams of the gulls.

"Jasmine, you have a life inside you. Can't you hear it calling?"

Nothing.

The ward door bangs, and I see Jasmine's father walking towards us, carrying flowers. He smiles at me. Even in death, my own child had my father's smile, and Jasmine's will have this man's. I know it.

He stops by her bed and touches her hair. Something stirs deep inside me. I watch Jasmine's eyelids, waiting for her to bite.

Критерии оценивания уровня освоения дисциплины

На **зачете** по "Стилистике иноязычного текста" студент должен показать адекватное владение теоретической и практической стороной предмета, а именно:

- знать теорию функциональных стилей, коннотативную и прагматическую обусловленность стилистических средств;
- знать «технику» актуализации фонетических, лексических морфологических и синтаксических приемов и их способность к экспрессивизации текста;
- дефинировать стилистические приемы, подкрепив их примерами из прочитанных художественных произведений;
- уметь анализировать отрывок текста из художественного произведения, поняв его содержание и главную проблематику, осмыслив текстовой конфликт, определив роль стилистических средств в формировании содержания произведения и непрямой характеристики персонажей.

Оценка на зачете зависит от уровня владения студентом теоретическим материалом и практическим его применением в соответствии с особенностями формирования компетенции

ПК 19:

"Зачтено"

Студент дал развернутый, логичный ответ на теоретический вопрос зачета.

− выполнил практическую карточку (из 10 предложений правильно определяет не менее 6).

−анализируя отрывок художественного текста, правильно определил тип повествования и коммуникативную ситуацию. Провел детальный анализ лексических и синтаксических стилистических средств (правильно выделил доминантные стилистические приемы, которые необходимо учитывать при стилистическом редактировании перевода текста.

- сумел правильно интерпретировать импликативно-содержательную и эстетическую информацию отрывка, помогающую раскрыть художественный замысел автора и подготовить текст к переводу.

В использованной для ответа английской речи отсутствуют грамматические, лексические и фонетические и ошибки.

"Не зачтено"

Студент дал недостаточно полный ответ на теоретический вопрос зачета.

−выполнил практическую экзаменационную карточку с большим количеством ошибок (из 10 предложений правильно определил не более 3-4).

− анализируя отрывок художественного текста, не определил тип повествования и коммуникативную ситуацию. Проведя простейший анализ лексических и синтаксических стилистических средств (правильно выделил лишь несколько стилистических приемов, которые необходимо учитывать при стилистическом редактировании перевода текста. Не сумел правильно интерпретировать основную мысль автора и проинтерпретировать импликативно-содержательную информацию отрывка, не подготовил текст к переводу. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические и ошибки.

7. Перечень основной и дополнительной учебой литературы

7.1. Основная литература

1. Арнольд И.В. Стилистика современного английского языка. М.: Флинта, 2004.
2. Гальперин И.Р. Стилистика английского языка (на английском языке). М.: Высшая школа, 1991.
3. Кухаренко В.А. Практикум по стилистике английского языка: Учеб. пособие для студентов филол. фак. ун-тов. М.: Высш. шк. 2002 г.
4. Скребнев Ю.М. Основы стилистики английского языка. М.: Высшая школа, 1994.

7.2.Дополнительная литература

1. Долинин К.А. Интерпретация текста. М.: Высшая школа, 1985.
2. Домашнев А.И., Шишкина И.П., Гончарова Е.А. Интерпретация художественного текста. М.: Высшая школа, 1989.
3. Маслова В.А. Филологический анализ поэтического текста. Минск: Асар, 1999.
4. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
5. Солганик Г.А. Синтаксическая стилистика. - М.: Высшая школа, 2001.

7.3.Перечень ресурсов информационно-телекоммуникационной сети "Интернет"

1. http://genhis.philol.msu.ru/article_322.html
2. https://cyberleninka.ru/article/n/proizvodstvennaya-preddiplomnaya-praktika-v-programme-podgotovki-bakalavrov-pedagogicheskogo-obrazovaniya
3. Российская Государственная Библиотека: http://www.rsl.ru/
4. Научная электронная библиотека: http://txt.elibrary.ru/
5. Научная библиотека Московского государственного университета им. М.В. Ломоносова: http://www.lib.msu.su/index.html
6. Открытая русская электронная библиотека: http://orel.rsl.ru/index.shtml

7. Научная библиотека Санкт-Петербургского государственного университета: http://www.lib.pu.ru/

8. Материально-техническое обеспечение

Учебные аудитории для проведения занятий лекционного, семинарского типа и лабораторного типа, групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации, самостоятельной работы: ауд.218 (стандартная учебная мебель (72 посадочных места), место преподавателя, кафедра для лектора (1), переносная доска (1), интерактивная доска (1), мультимедиапроекторEPSON (1), компьютер SAMSUNG (1), колонки SAMSUNG (2). Ауд.117(стандартная учебная мебель (30 посадочных мест), место для преподавателя, кафедра, TVLG, видеоплеер ShivakiDVD 811.). Ауд.102 (стандартная учебная мебель (20 посадочных мест), место для преподавателя, кафедра, TV, DVD-плеер). Ауд.103 (стандартная учебная мебель (32 посадочных места), место преподавателя: стол (1), стул (1);TVSamsung (1), DVD-плеер (1). Ауд.105 (стандартная учебная мебель (26 посадочных мест), место для преподавателя, кафедра, TV, DVD-плеер).

9. Программное обеспечение

Программное обеспечение: Microsoft Open License (Windows XP, 7, 8, 10, Server, Office 2003-2016), лицензия 66975477 от 03.06.2016 (бессрочно).