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

Кафедра английского языка

«Утверждаю»

Проректор по учебно-
методической работе

Ю.А. Устименко

«14» июня 2023 г.

**Рабочая программа дисциплины
Б1.В.03 Стилистика**

Направление подготовки: 44.03.05 Педагогическое образование (с двумя профилями подготовки)

Направленность (профиль): Английский язык, Французский язык

Форма обучения: очная

Курс – 3

Семестр – 6

Всего зачетных единиц – 3, часов – 108 час.

Форма отчетности: экзамен – 6 семестр

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

Одобрена на заседании кафедры
«7» июня 2023 г., протокол № 8

Заведующий кафедрой _____ Л.Ю. Мастыкина

Смоленск
2023

1. Место дисциплины в структуре ОП

Дисциплина Б1.В.О3. «Стилистика» входит в блок дисциплин, формируемых участниками образовательных отношений, по направлению подготовки 44.03.05 Педагогическое образование (с двумя профилями подготовки), направленность (профиль) Английский язык. Французский язык. Программа курса соответствует государственному образовательному стандарту (предмет стилистики как науки; социолингвистические и прагматические аспекты стилистики; классификация стилей и виды стилистических значений; языковые и стилистические нормы; проблема выбора слова; стилистически дифференцированная лексика; стилистическая характеристика устойчивых словосочетаний; морфология, синтаксис и словообразование в стилистическом аспекте; фоностилика, микро- и макростилика; смысловая и стилистическая интерпретация художественного текста) и охватывает 6 семестр обучения.

Данная дисциплина является интегрирующей и обобщающей: она способствует более глубокому освоению иностранного языка как будущего инструмента преподавательской деятельности, расширяет знания и умения, определяемые содержанием обязательных дисциплин. Для освоения дисциплины студенты используют знания, умения и виды деятельности, сформированные в ходе изучения дисциплин «Языкознание», «Социолингвистика» «Фонетика (английский язык)», «Грамматика (английский язык)», а также формирующиеся в ходе изучения дисциплины «Лексикология». Данная дисциплина становится необходимой базой для курсов, идущих на старшей ступени обучения: "Интерпретация текста", "Теория и практика перевода" и т.п. Дисциплина готовит студентов к написанию курсовой и выпускной квалификационной работы.

2. Планируемые результаты обучения по дисциплине

Компетенция	Индикаторы достижения
ПК-5 – Способен использовать научные знания в предметной области (английский язык) в процессе формирования предметной компетенции обучающихся в рамках реализации основной общеобразовательной программы	Знать: программный материал теоретического курса; особенности стилистико-функциональной дифференциации лексики английского языка; основные фонетические, лексические и синтаксические особенности устной и письменной речи; возможности лексических, синтаксических, графических и фонетических стилистических приемов и их функционирование в текстах разных жанров. Уметь: применять теоретические знания для реализации практических задач; объяснять в доступной для учащихся форме особенности творческого метода автора; учить узнавать стилистические приёмы в тексте; учить правильно выбирать языковые средства (фонетические, лексические, синтаксические) в зависимости от их стилистической принадлежности; использовать стилистический анализ при раскрытии художественного содержания текста. Владеть: культурой мышления; способностью к обобщению, анализу, восприятию информации, постановке цели и выбору путей для её достижения; навыками и приёмами лингвистического анализа, способами осмысления конкретных стилистических конструкций посредством использования общих понятий стилистики.

3. Содержание дисциплины

Тема 1. Предмет стилистики

Предмет стилистики. Ее социолингвистические и прагматические аспекты. Положение

курса среди других лингвистических дисциплин. Отличие стилистики от других лингвистических дисциплин.

Тема 2. Функциональная стилистика

Понятие варианта национального языка (типы речи). Лексические и синтаксические особенности устной речи и письменного языка. Понятие языковой и стилистической нормы. Понятие функционального стиля. Функциональные стили письменного языка. Стиль художественной литературы (проза, поэзия, драма). Публицистический стиль и его разновидности. Газетный стиль и его разновидности: краткие сообщения, заголовки, объявления, реклама. Стиль научной прозы и его разновидности. Стиль официальных документов и его разновидности.

Тема 3. 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 4. 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 5. 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 6. 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 7. Стилистические ресурсы английской морфологии

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

Тема 8. 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 9. Смысловая и стилистическая интерпретация художественного текста

Понятие стилистического выдвижения и стилистической конвергенции. Категория текстовой интеграции. Морфологические и синтаксические единицы текстовой интеграции. Стилистические особенности раскрытия образов персонажей художественного произведения. Связь названия и главной идеи 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 характеристики персонажа. Персонификация и преувеличение как отличительные черты басни. Аллегорическая подача проблемы. Отличительные черты короткого рассказа.

4. Тематический план

№	Разделы и темы	Всего часов	Формы занятий		
			Лекции	Практические занятия	Самостоятельная работа
1	Предмет стилистики	6	2	2	2
2	Функциональные стили	6	2	2	2
3	Стилистическая дифференциация вокабуляра	6	2	2	2
4	Понятие образного средства выразительности и стилистического приема	6	2	2	2
5	Стилистические возможности лексики	12	4	4	4
6	Стилистические возможности синтаксиса	12	4	4	4
7	Стилистические возможности морфологии	6	2	2	2
8	Стилистические приемы разных языковых уровней	6	2	2	2
9	Смысловая и стилистическая интерпретация художественного текста	12	4	4	4
	Подготовка к экзамену	9			9
	ИТОГО:	108	24	24	33

5. Виды образовательной деятельности

5.1. Занятия лекционного типа (читаются на английском языке)

Лекции

Лекция №1. Предмет стилистики

Предмет стилистики как науки. Положение курса среди других лингвистических дисциплин. Отличие стилистики от других лингвистических дисциплин. Социолингвистические и прагматические аспекты стилистики. Стилистические функции. Понятие варианта национального языка (типы речи). Лексические и синтаксические особенности устной речи и письменного языка. Лексические и синтаксические особенности устной речи и письменного языка. Понятие языковой и стилистической нормы.

Лекция №2. Функциональные стили

Понятие функционального стиля. Функциональные стили письменного языка. Стил художественной литературы (проза, поэзия, драма). Публицистический стиль и его разновидности. Газетный стиль и его разновидности: краткие сообщения, заголовки, объявления, реклама. Стил научной прозы и его разновидности. Стил официальных документов и его разновидности.

Лекция №3. 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). Стилистическое и литературное использование специальной книжной лексики (поэтическая лексика, неологизмы). Стилистическое и литературное использование общеразговорной и сниженной разговорной лексики.

Лекция №4. 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 №5. 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.

Лекция №6. Стилистические возможности лексики

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).

Лекция №7. 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.

Лекция №8. Стилистические возможности синтаксиса

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 №9. *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.

Лекция №10. *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 №11. *Смысловая и стилистическая интерпретация художественного текста*

Понятие стилистического выдвигания и стилистической конвергенции. Категория текстовой интеграции. Морфологические и синтаксические единицы текстовой интеграции. Стилистические особенности раскрытия образов персонажей художественного произведения. Связь названия и главной идеи произведения. Соотношение различных частей композиционного построения текста. Извлечение дополнительной информации из диалогической речи героев. Ирония как средство формирования положительного отношения к персонажу.

Лекция №12. *Смысловая и стилистическая интерпретация художественного текста*

Значимость фоновых знаний в понимании текста. Текстовая метонимия и использование синонимических рядов для характеристики персонажа. Персонификация и преувеличение как отличительные черты басни. Аллегорическая подача проблемы. Отличительные черты короткого рассказа.

5.2. Практические занятия (проводятся на английском языке)

Пояснительная записка

Практические занятия включают в себя два аспекта: 1) теоретические вопросы стилистики, 2) практические вопросы стилистики.

В ходе практических занятий рассматриваются вопросы, связанные с темами лекционных занятий. Практические занятия помогают дополнить и развить их.

Кроме того, на практических занятиях уделяется время развитию практических навыков: студенты учатся распознавать в художественном тексте усвоенные стилистические приёмы, они вырабатывают навык видеть их в системе, осваивают основы стилистического анализа текста.

Таким образом, практические занятия направлены на закрепление знаний, касающихся основных вопросов стилистики, и на их практическое применение.

Seminar №1.

Part A. Main Trends in Style Study.

I. Revise the first lecture and study thoroughly:

1. The introduction to 'A book of Practice in Stylistics' by V.A Kuharenko (pp.5-10).
2. The introduction to 'Stylistics. Modern English language' by I.V. Arnold (pp. 7-18).

II. Be ready to speak on the following points.

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?

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

1. Арнольд И.В. Стилистика современного английского языка. М.: Флинта, 2004. С.7-18.
2. Кухаренко В.А. Практикум по стилистике английского языка: Учеб. пособие для студентов филол. фак. ун-тов. М.: Высш. шк. 2002 г. С.5-10.

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

1. Знаменская Т.А. Стилистика английского языка. Основы курса. М.: Едиториал УРСС, 2002.
2. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.

Part B Lexical and syntactical features of oral speech.

I. Speak on the following points.

1. What are extralinguistic features significant for producing oral speech?
2. What are morphological peculiarities of oral speech?
3. What are phonetic peculiarities of oral speech?
4. What are syntactic peculiarities of oral speech?
5. What are lexical peculiarities of oral speech?
6. The notion of the national variant of the language. Stylistic peculiarities of the territorial varieties of English.
7. The notion of the language and stylistic norm.

II. Find the discussed above features of oral speech in the following text. Speak on their

stylistic functions.

They were dusty and Rawlins was unshaven and they smelled of horses and sweat and woodsmoke. Some men sitting in chairs at the back of the store looked up when they entered and then went on talking.

They stood at the meatcase. The woman came from the counter and walked behind the case and took down an apron and pulled a chain that turned on the overhead lightbulb.

-You do look like some kind of desperado,- John Grady said.

-You don't look like no choir director, -said Rawlins.

The woman tied the apron behind her and turned to regard them above the white enameled top of the meatcase.

-What'll you boys have?- she said.

They bought baloney and cheese and a loaf of bread and a jar of mayonnaise. They bought a box of crackers and a dozen tins of vienna sausage. They bought a dozen packets of koolaid and a slab end of bacon and some tins of beans and they bought a five pound bag of cornmeal and a bottle of hotsauce. The woman wrapped the meat and cheese separate and she wet a pencil with her tongue and totted up the purchases and then put everything together in a number four grocery bag.

-Where you boys from? -she said.

-From up around San Angelo.

-You all ride them horses down here?

-Yes, mam.

-Well I'll declare, -she said.

When they woke in the morning they were in plain view of a small adobe house. A woman had come out of the house and slung a pan of dishwater into the yard. She looked at them and went back in again. They'd hung their saddles over a fence to dry and while they were getting them a man came out and stood watching them. They saddled the horses and led them out to the road and mounted up and turned south.

-Wonder what all they're doin back home? -Rawlins said.

John Grady leaned and spat.

-Well, he said, -probably they're havin the biggest time in the world. Probably struck oil. I'd say they're in town about now pickin out their new cars and all.

-Shit, -said Rawlins.

They rode.

-You ever get ill at ease?- said Rawlins.

-About what?

-I don't know. About anything. Just ill at ease.

-Sometimes. If you're someplace you aint supposed to be I guess you'd be ill at ease. Should be anyways.

-Well suppose you were ill at ease and didnt know why. Would that mean that you might be someplace you wasn't supposed to be and didn't know it?

-What the hell's wrong with you?

-I don't know. Nothin. I believe I'll sing.

He did. He sang: Will you miss me, will you miss me. Will you miss me when I'm gone?

-You know that Del Rio radio station? e said.

-Yeah, I know it.

-I've heard it told that at night you can take a fence wire in your teeth and pick it up. Don't even need a radio.

-You believe that?

-I don't know.

-You ever tried it?

-Yeah. One time.

They rode on. Rawlins sang. -

What the hell is a flowery boundary tree? -he said.

-You got me, cousin.

They passed under a high limestone bluff where a creek ran down and they crossed a broad gravel wash. Upstream were potholes from the recent rains where a pair of herons stood footed to their long shadows. One rose and flew, one stood. An hour later they crossed the Pecos River, putting the horses into the ford, the water swift and clear and partly salt running over the limestone bedrock and the horses studying the water before them and placing their feet with great care on the broad traprock plates and eyeing the shapes of trailing moss in the rips below the ford where they flared and twisted electric green in the morning light. Rawlins leaned from the saddle and wet his hand in the river and tasted it. It's gypwater, he said. (C.M.)

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

3. Арнольд И.В. Стилистика современного английского языка. М.: Флинта, 2004. С.7-18.
4. Кухаренко В.А. Практикум по стилистике английского языка: Учеб. пособие для студентов филол. фак. ун-тов. М.: Высш. шк. 2002 г. С.5-10.

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

1. Знаменская Т.А. Стилистика английского языка. Основы курса. М.: Едиториал УРСС, 2002.
2. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.

Seminar №2 Functional styles.

I. Speak on the following points.

1. What types of language communication do you know?
2. What are the main characteristics of oral speech?
3. Enumerate functional styles of contemporary English.
4. What do you know about the scientific style?
5. Characterize the official style.
6. Discuss the peculiarities of the newspaper style.
7. What are the main features of the publicist style?
8. What is the status of the belles-lettres style among other functional styles?
9. What dichotomies between the types and the forms of language communication do you know? Do they correlate?
10. Can you think of any intermediate styles, boasting of qualities of two or even more "regular" styles?

II. Analyse the peculiarities of functional styles in the following examples:

1. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By "moral" I do not mean some such timid evasion as "not too blatantly immoral". It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television - or any other more or less artistic medium - is good (as opposed to pernicious or vacuous) only when it has a clear positive moral

effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference ... (J.G.)

2. Techniques of comparison form a natural part of the literary critic's analytic and evaluative process: in discussing one work, critics frequently have in mind, and almost as frequently appeal to, works in the same or another language. Comparative literature systematically extends this latter tendency, aiming to enhance awareness of the qualities of one work by using the products of another linguistic culture as an illuminating context; or studying some broad topic or theme as it is realized ("transformed") in the literatures of different languages. It is worth insisting on comparative literature's kinship with criticism in general, for there is evidently a danger that its exponents may seek to argue an unnatural distinctiveness in their activities (this urge to establish a distinct identity is the source of many unfruitfully abstract justifications of comparative literature); and on the other hand a danger that its opponents may regard the discipline as nothing more than demonstration of "affinities" and "influences" among different literatures - an activity which is not critical at all, belonging rather to the categorizing spirit of literary history. (R.F.)

3.

Radio 2

Johnnie Walker, the DJ fined £ 2,000 last week for possessing cocaine, was suitably contrite as Radio 2 opened its arms to welcome him back to work. "I'm extremely sorry for all the embarrassment I've caused my family, friends and the BBC," he said.

Embarrassment? My dear old chap, this is absolutely the best thing to have happened to Radio 2's image in years.

There has only been one other significant drags scandal involving a Radio 2 presenter. One day in 1993, Alan Freeman accidentally took an overdose of his arthritis pills. Luckily, there was no lasting damage done to Freeman, but for Radio 2 it was touch and go.

Arthritis pills? This was not the image that the station had been assiduously nurturing. For years, Radio 2 has been struggling to cast off the impression that it thinks hip is something that you can have replaced on the NHS at some point in your late seventies.

This struggle has not been a success. To many listeners, it is the station to which people turn when they start taking an interest in golf, Sanatogen and comfortable cardigans.

It is a reliable friend to lean on when you hear yourself say: "Radio 4 is all very well, but why does everything have to be so brash and loud?".

So for Radio 2 to have a chap on the staff who's had a brush with cocaine and wild living was a lucky bonus. For a short time, Radio 2 producers could turn up at nightclub doors without being sniggered at. (S.T.)

4. TOBACCO CAN HELP STOP THE HAIR LOSS FROM CANCER DRUGS

TOBACCO plants could be the key to allowing chemotherapy patients to keep their hair, writes *Roger Dobson*.

Biotechnologists have succeeded in getting the transgenic plants to grow an antibody that neutralises the hair-loss effects of the toxic chemicals used in cancer-fighting chemotherapy.

When a solution of the antibodies is rubbed into the hair and scalp before anti-cancer treatment begins, it protects and preserves the hair follicles from the aggressive toxins in the drug treatment. (S. T.)

5. In most countries, foreign languages have traditionally been taught for a small number of hours per week, but for several years on end. Modern thought on this matter suggests that telescoping language courses brings a number of unexpected advantages. Thus it seems that a course of 500 hours spread over five years is much less effective than the same course spread over one year, while if it were concentrated into six months it might produce outstanding results. One crucial factor here is the reduction in opportunities for forgetting; however, quite apart from the difficulty of making the time in school time-tables when some other subject would inevitably have to be reduced, there is a limit to the intensity of language teaching which individuals can tolerate over a protracted period. It is clear that such a limit exists; it is not known in detail how the limit

varies for different individuals, nor for different age-groups, and research into these factors is urgently needed. At any rate, a larger total number of hours per week and a tendency towards more frequent teaching periods are the two aspects of intensity which are at present being tried out in many places, with generally encouraging results. (P.St.)

**Основная литература к практическому занятию
(соответствующие разделы по данной теме)**

1. Арнольд И.В. Стилистика современного английского языка. М.: Флинта, 2004.
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
(соответствующие разделы по данной теме)**

1. Знаменская Т.А. Стилистика английского языка. Основы курса. М.: Едиториал УРСС, 2002.
2. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.
4. Солганик Г.А. Синтаксическая стилистика. - М.: Высшая школа, 2001.

Seminar №3. 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.)

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

1. Арнольд И.В. Стилистика современного английского языка. М.: Флинта, 2004.
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 (соответствующие разделы по данной теме)

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2. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.
4. Солганик Г.А. Синтаксическая стилистика. - М.: Высшая школа, 2001.

Seminar № 4. 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. Liggett 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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Seminars № 5-6. 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 in 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 №7-8 . 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 unchecked 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.)

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Seminar №9. 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 recommenced. (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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Seminar №10. Stylistic devices of different language levels.

Part A. 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.

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Part B. 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 "I 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 tippie; 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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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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2. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.
4. Солганик Г.А. Синтаксическая стилистика. - М.: Высшая школа, 2001.

Seminar №10. 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.)

**Основная литература к практическому занятию
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**Дополнительная литература к практическому занятию
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3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум, 2010.

Seminars №11-12. Logical and stylistic interpretation of the poetic text.

Seminar 11.

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.)

1. Арнольд И.В. Стилистика современного английского языка. М.: Флинта, 2004.
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Seminar 12. Logical and stylistic interpretation of the poetic text.

I. Speak on the following points.

1. What narrative compositional forms are mainly represented in a prose work?
2. Which compositional forms are considered static and why?
3. What is the role of implicative information in the text?
4. What can you tell about textual metonymy and using synonymous lines for characterizing the character in the poetic text?
3. Personification and hyperbolizing as the predominant features of the fable.
4. What stylistic devices are used for allegoric representation of the problem?
5. Stylistic features of a short story.

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. ...Thou lost one. All songs on that theme. Yet more Bloom stretched his string. Cruel it seems. Let people get fond of each other: lure them on. Then tear asunder. Death. Explos. Knock on head. Outohellout of that. Human life. Dignam. Ugh, that rat's tail wriggling! Five bob I gave. Corpus paradisum. Corncrake croaker: belly like a poisoned pup. Gone. Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel. Big Spanishy eyes goggling at nothing. Her wavyavyeavyheavyeavyevyevy hair uncombe'd. (J.J.)

2. The young man's name was Eddy Little John, but over dinner he said, look here, would they call him Ginger: everyone else did. So they began to call him Ginger, and he said wouldn't it be a good idea if they had another bottle of fizz, and Nina and Adam said yes, it would, so they had a magnum and got very friendly. (E.W.)

3. Every morning she was up betimes to get the fire lit in her gentlemen's sitting room so that they needn't eat their breakfasts simply perishin' with the cold, my word it's bitter this morning. (S.M.)

4. The girl noted the change for what she deemed the better. He was so nice now, she thought, so white-skinned and clear-eyed and keen. (Dr.)

5. But in any case, in her loving she was also re-creating herself, and she had gone upstairs to be in the dark. While downstairs Adam and I sat in the swing on the gallery, not saying a word. That was the evening Adam got counted out for all the other evenings, and out you go, you dirty dishrag, you. (R. W.)

6.. And then he laughed at himself. He was getting nervy and het up like everybody else m

the house. (Ch.)

7. Sometimes he wondered if he'd ever really known his father. Then out of the past would come that picture of a lithe, active young feller who was always good for an argument, always ready to bring company home, especially the kind of company that gives food for thought in return for a cup of tea and something to go with it. (St.B.)

8. Well, I'll tell you. A man I know slightly, he was one of the smartest traders in Wall Street. You wouldn't know his name, because I don't think I ever had occasion to mention it except perhaps to your mother and it wouldn't have interested you. He was a real plunger, that fellow. The stories they told downtown about him, they were sensational. Well, as I say he's always been a pretty smart trader. They say he was the only one that called the turn in 1929. He got out of the market in August 1929, at the peak. Everybody told him, why, you're crazy, they said. Passing up millions. Millions, they told him. Sure, he said. Well, I'm willing to pass them up and keep what I have, he told them, and of course they all laughed when he told them he was going to retire and sit back and watch the ticker from a cafe in Paris. Retire and only thirty-eight years of age? Huh. They never heard such talk, the wisenheimers downtown. Him retire? No, it was in his blood, they said. He'd be back. He'd go to France and make a little whoopee, but he'd be back and in the market just as deeply as ever. But he fooled them. He went to France all right, and I suppose he made whoopee because I happen to know he has quite a reputation that way. And they were right saying he'd be back, but not the way they thought. He came back first week in November, two years ago, right after the crash. Know what he did? He bought a Rolls-Royce Phantom that originally cost eighteen thousand dollars, he bought that for a thousand-dollar bill. (J.O'H.)

9. Holmes was certainly not a difficult man to live with He was quiet in his ways and his habits were regular. It was rare for him to be up after ten at night and he had invariably breakfasted and gone out before I rose in the morning. His very person and appearance were such as to strike the attention of the most casual observer. In height he was rather over six feet and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing save during those intervals of torpor to which I have alluded; and his thin hawklike nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and squareness which mark the man of determination. (C.D.)

III. Analyze the following text according the questions after it.

Extract from 'The House in the Norham Gardens' (by Penelope Lively)

'Would you like to be fourteen?'

'Not in the least,' said Aunt Anne cheerfully. 'I wonder if you could very kindly give me that unpleasant medicine by the washbasin?'

'Perhaps I'm specially bad at it?'

'Bad at what?'

'Being fourteen.'

'I shouldn't think so. There is a rather regrettable tendency nowadays to fence people off according to age. The "young" — as though they were some particular breed, A misleading idea, on the whole. Perhaps you are just not good at being fenced off.'

'Oh. I see.'

'The same is done to us, of course, The old. This medicine is quite remarkably nasty.'

'Have a cup of tea, quick. Bo you feel fenced off?'

'Only by the tiresome business of one's joints going stiff, and one's teeth falling out, and not hearing so well. Otherwise one is much the same person as one has always been, and the world is no; less interesting a plate, I promise you.' Aunt Anne heaved herself further up on the pillows, and drank tea. Her bun, never entirely secure, had come loose and long strands of brown hair streaked with grey lay around her shoulders. She coughed. 'Would you remind Susan, when you go down, that according to my reckoning it is about my turn for the newspaper?'

Going downstairs, Clare thought, talking to the aunts is as easy as talking to people at school, in a

different way. Liz, or someone. That's what Aunt Anne means by not being fenced off. They're terribly old, the aunts, but somehow I never think about that, except when other people go on about it. Funny, when you think how different the insides of their heads must be, so much fuller than mine, not just knowing more things, like which Prime Minister came after Lloyd George, but all the things they've seen and done and said. All that stays in people's heads, it must do, that's the difference between being old and young, in the end.

'Lying in bed that night, in the hinterland between being awake and asleep, when things slide agreeably from what is real to what is not, it seemed to her that the house itself, silent around her, was a huge head, packed with events and experiences and conversations. And she was part of them, something the house was storing up, like people store each other up. Drifting into sleep, she imagined words lying around the place like bricks, all the things people had said to each other here, piled up in the rooms like the columns of books and papers in the library, and she wandered around among them, pushing through them, jostled by them.

And later still, she returned to the place where the brown people had been. She found herself back there with a feeling that there was something she had left uncompleted, and hurried down the path towards the clearing with a determination that this time she must speak to them. They could not, after all, harm her in any way. It was a dream, and nothing in a dream is real.

1. What types of speech are to be found in this extract?
2. What can you say about the syntactical structure of the sentences in the dialogical part of the text?
3. What problem do the participants of the conversation – a girl of 14 and an elderly woman of 78 – discuss?
4. What is meant by “to be fenced off”?
5. Do you think the problem of isolation is one of the gravest in our society?
6. Do you agree with those who think that the younger generation and the older generation are two different races who will never understand the other side?
7. Is there a problem of being young, a problem of being 14 is, as is stated in the text?
8. Analyze the narrative part of the text. Is this the writer’s objective description or is this the character’s individual vision?
9. Find lexical expressive means and stylistic devices in this text. What do they contribute to the story?
10. Find simple one-word metaphors. Analyze how simple metaphors develop into an extended metaphor.
11. What do you think of Clare’s imagination and her conclusions about people’s knowledge and experience?

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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.

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3. Скребнев Ю.М. Основы стилистики английского языка. М.: Юниверсум,

5.3. Самостоятельная работа

Самостоятельная работа студентов предполагает систематическую подготовку к практическим занятиям с привлечением основной рекомендуемой литературы и записанных лекций, а также поиск примеров рассматриваемых на практических занятиях стилистических явлений в текстах по домашнему и индивидуальному чтению на английском языке. К каждому практическому занятию также предлагается дополнительная литература (см. пункт 5.2) для более глубокого освоения предмета обсуждения.

Студент имеет возможность проверить степень своей готовности по теме с помощью вопросов для самоконтроля, прилагающихся к каждому семинарскому заданию.

Студентам на первом занятии предлагается общий 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.

Студенты также имеют возможность прохождения курса "Стилистика английского языка (пед. образование)" на платформе Moodle СмолГУ, содержащего достаточное количество дополнительного теоретического и тренировочного материала (<http://moodle.smolgu.ru/course/view.php?id=703>).

6. Критерии оценивания результатов освоения дисциплины

6.1. Оценочные средства и критерии оценивания для текущей аттестации

Формы текущей аттестации:

- 1) обсуждение изученных теоретических вопросов на практических занятиях (см. планы практических занятий);
- 2) выполнение заданий и упражнения практического характера.

1. Обсуждение теоретических вопросов на практических занятиях (см. планы практических занятий: п. 5.2 рабочей программы)

Критерии оценки устных ответов

Оценка «отлично» ставится, если студент:

1. Показывает глубокое и полное знание и понимание всего объёма программного материала; полное понимание сущности рассматриваемых понятий, явлений и закономерностей, теорий, взаимосвязей.
2. Умеет составить полный и правильный ответ на основе изученного материала; выделять главные положения, самостоятельно подтверждать ответ конкретными примерами, фактами; самостоятельно и аргументировано делать анализ, обобщать, выводы.
3. Устанавливает межпредметные (на основе ранее приобретенных знаний) и внутрипредметные связи, творчески применяет полученные знания в незнакомой ситуации.
4. Последовательно, чётко, связно, обоснованно и безошибочно излагает учебный материал: даёт ответ в логической последовательности с использованием принятой терминологии; делает собственные выводы; формирует точное определение и истолкование основных понятий; излагает материал литературным языком; правильно и обстоятельно отвечает на дополнительные вопросы.
5. Самостоятельно и рационально использует наглядные пособия, справочные материалы, учебник, дополнительную литературу, первоисточники.

6. Самостоятельно, уверенно и безошибочно применяет полученные знания в решении проблем на творческом уровне; допускает не более одного недочёта, который легко исправляет по требованию преподавателя.

Оценка «хорошо» ставится, если студент:

1. Показывает знания всего изученного программного материала. Даёт полный и правильный ответ на основе изученных теорий; допускает незначительные ошибки и недочёты при воспроизведении изученного материала, определения понятий, неточности при использовании научных терминов или в выводах и обобщениях; материал излагает в определённой логической последовательности, при этом допускает одну негрубую ошибку или не более двух недочётов и может их исправить самостоятельно при требовании или при небольшой помощи преподавателя; в основном усвоил учебный материал; подтверждает ответ конкретными примерами; правильно отвечает на дополнительные вопросы.

2. Умеет самостоятельно выделять главные положения в изученном материале; на основании фактов и примеров обобщать, делать выводы, устанавливать внутрипредметные связи.

3. Применяет полученные знания на практике в видоизменённой ситуации, соблюдает основные правила культуры устной и письменной речи, использует научные термины.

4. Не обладает достаточным навыком работы со справочной литературой, учебником, первоисточниками (правильно ориентируется, но работает медленно).

Оценка «удовлетворительно» ставится, если студент:

1. Усвоил основное содержание учебного материала, имеет пробелы в усвоении материала, не препятствующие дальнейшему усвоению программного материала; материал излагает несистематизированно, фрагментарно, не всегда последовательно.

2. Показывает недостаточную сформированность отдельных знаний и умений; выводы и обобщения аргументирует слабо, допускает в них ошибки.

3. Допустил ошибки и неточности в использовании научной терминологии, определения понятий дал недостаточно чёткие; не использовал в качестве доказательства выводы и обобщения из наблюдений, фактов или допустил ошибки при их изложении.

4. Испытывает затруднения в применении знаний, при объяснении конкретных явлений на основе теорий, или в подтверждении конкретных примеров практического применения теорий.

5. Даёт неполные ответы на вопросы.

6. Обнаруживает недостаточное понимание отдельных положений при воспроизведении текста учебника (записей, первоисточников) или отвечает неполно.

Оценка «неудовлетворительно» ставится, если студент:

1. Не усвоил и не раскрыл основное содержание материала; не делает выводов и обобщений.

2. Не знает и не понимает значительную или основную часть программного материала в пределах поставленных вопросов или имеет слабо сформированные и неполные знания и не умеет применять их к решению конкретных вопросов.

3. При ответе (на один вопрос) допускает более двух грубых ошибок, которые не может исправить даже при помощи преподавателя.

4. Не может ответить ни на один их поставленных вопросов.

5. Полностью не усвоил материал.

6. Отказался ответить по теме при неуважительной причине или при полном незнании основных положений темы.

2. Образцы заданий и упражнений практического характера

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) metonymy

10. 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 теме №8
 "Стилистические приемы разных языковых уровней".**

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

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 итогового теста по стилистике английского языка

Give the right variant:

- 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
- Her envy kept her there and also her dark delight. It's a ...
(a) metaphor (b) oxymoron (c) irony
- The car has a plan to shake off the passengers. It's a ...
(a) hyperbole (b) personification (c) metonymy
- 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
- These were his six pictures of a historyless land in a historyless year. It's ...
(a) terms (b) occasionalisms (c) poetic words
- She advanced, light, tall, very upright. It's a ...
(a) gradation (b) repetition (c) isolation
- Your satin. The skirt'll be a mass of wrinkles in the back. It's a ...
(a) simile (b) metaphor (c) metonymy
- In a manner, close and dry. It's a ...
(a) antithesis (b) isolation (c) break
- "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
- Don't use big words. They mean so little. It's a ...
(a) zeugma (b) antithesis (c) semantically false chain
- She has always been as live as bird. It's a ...
(a) simile (b) metaphor (c) metonymy
- "I'm an old man of twenty-nine." It's a ...
(a) irony (b) hyperbole (c) antithesis
- 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 имплицативно-содержательную и эстетическую информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи отсутствуют грамматические, лексические и фонетические 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 имплицативно-содержательную информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические 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 имплицативно-содержательную информацию отрывка. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические 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 имплицативно-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

Форма промежуточной аттестации: экзамен

Экзамен по дисциплине «Стилистика» предусмотрен по итогам 6-го семестра. Экзамен проводится в устной форме. Вопросы для подготовки к экзамену доводятся до студентов не позднее, чем на последней лекции по дисциплине (в соответствии с расписанием учебных занятий). Билеты для устного экзамена содержат три вопроса. На подготовку к ответу отводится 30 минут. Оценка на экзамене выставляется в соответствии с пятибалльной системой.

Структура билета

1. Вопрос по теории стилистики.
2. Идентификация стилистических приёмов в микротексте (10 примеров на карточке).

Вопросы экзамена

1. The subject of stylistics. The notion of expressive means and stylistic devices. Different points of view on the nature of stylistic devices.
2. The notion of style in functional stylistics. Distinctive linguistic features of the main styles.
3. Metaphor as a stylistic device. Metaphor, metonymy and simile.
4. Metonymical stylistic devices. Antonomasia (types) and synecdoche as stylistic devices.
5. Epithet as a stylistic device.
6. Oxymoron, zeugma and semantically false chain as stylistic devices.
7. Irony and pun as stylistic devices. Nonsense of non-sequence.
8. Lexical stylistic devices based on a peculiar use of phraseology.
9. Periphrasis and euphemism as stylistic devices.
10. Hyperbole and understatement as stylistic devices.
11. Phonetic expressive means and stylistic devices. Graphon. Graphical means in fiction.
12. Morphemic repetition. Extension of morphemic valency.
13. Special bookish vocabulary (neologisms, archaic words, historical words).
14. Special bookish vocabulary (barbarisms, foreign words, terms, poetic words).
15. Non-literary vocabulary (slang and professional words, vulgarisms).
16. Ellipses as a stylistic device. Antithesis as a stylistic device. Climax and anticlimax as stylistic devices.
17. Ways of expressing human speech in fiction. Direct and Indirect speech as literary devices of rendering human speech. Types of narration.
18. Inversion as a stylistic device. Types of inversion. Parallel constructions. Chiasmus.
19. Rhetorical questions and litotes as stylistic devices. Question-in-the-Narrative as a stylistic device.
20. Suspense, attachment, and detachment as stylistic devices.
21. Syntactical stylistic devices based on the structural transformation of the sentence (briefly).
22. Syntactical stylistic devices based on a specific arrangement of the units of the utterance (briefly).

Вопросы, распределенные по билетам экзамена

1

1. The subject of stylistics. The notion of expressive means and stylistic devices. Different

points of view on the nature of stylistic devices.

2. Syntactical stylistic devices based on a specific arrangement of the units of the utterance (briefly).
3. Identify the stylistic phenomena on the card.

2

1. The notion of style in functional stylistics. Distinctive linguistic features of the main styles.
2. Syntactical stylistic devices based on the structural transformation of the sentence (briefly).
3. Identify the stylistic phenomena on the card.

3

1. Suspense, attachment, and detachment as stylistic devices.
2. Metaphor as a stylistic device. Metaphor, metonymy and simile.
3. Identify the stylistic phenomena on the card.

4

1. Metonymical stylistic devices. Antonomasia (types) and synecdoche as stylistic devices.
2. Rhetorical questions and litotes as stylistic devices. Question-in-the-Narrative as a stylistic device.
3. Identify the stylistic phenomena on the card.

5

1. Epithet as a stylistic device.
2. Inversion as a stylistic device. Types of inversion. Parallel constructions. Chiasmus.
3. Identify the stylistic phenomena on the card.

6

1. Oxymoron, zeugma and semantically false chain as stylistic devices.
2. Ways of expressing human speech in fiction. Direct and Indirect speech as literary devices of rendering human speech. Types of narration.
3. Identify the stylistic phenomena on the card.

7

1. Irony and pun as stylistic devices. Nonsense of non-sequence.
2. Special bookish vocabulary (barbarisms, foreign words, terms, poetic words).
3. Identify the stylistic phenomena on the card.

8

1. Lexical stylistic devices based on a peculiar use of phraseology.
2. Periphrasis and euphemism as stylistic devices.
3. Identify the stylistic phenomena on the card.

9

1. Hyperbole and understatement as stylistic devices.
2. Phonetic expressive means and stylistic devices. Graphon. Graphical means in fiction.
3. Identify the stylistic phenomena on the card.

10

1. Morphemic repetition. Extension of morphemic valency.
2. Special bookish vocabulary (neologisms, archaic words, historical words).
3. Identify the stylistic phenomena on the card.

11

1. Non-literary vocabulary (slang and professional words, vulgarisms).
2. Ellipses as a stylistic device. Antithesis as a stylistic device. Climax and anticlimax as stylistic devices.
3. Identify the stylistic phenomena on the card.

12

Inversion as a stylistic device. Types of inversion. Parallel constructions. Chiasmus. Syntactical stylistic devices based on the structural transformation of the sentence (briefly). Identify the stylistic phenomena on the card.

13

1. Phonetic expressive means and stylistic devices. Graphon. Graphical means in fiction.
2. The notion of style in functional stylistics. Distinctive linguistic features of the main styles.
3. Identify the stylistic phenomena on the card.

14

1. Syntactical stylistic devices based on a specific arrangement of the units of the utterance (briefly).
2. Morphemic repetition. Extension of morphemic valency.
3. Identify the stylistic phenomena on the card.

15

1. Inversion as a stylistic device. Types of inversion. Parallel constructions. Chiasmus.
2. Oxymoron, zeugma and semantically false chain as stylistic devices.
3. Identify the stylistic phenomena on the card.

Пример экзаменационной практической 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.

Критерии оценивания уровня освоения дисциплины

Критерии оценки изложения теоретического материала

Оценка «отлично»: связное и полное изложение входящего в программу теоретического вопроса.

Оценка **«хорошо»**: связное и полное изложение входящего в программу теоретического вопроса; допускаются незначительные ошибки, которые студент способен исправить самостоятельно.

Оценка **«удовлетворительно»**: связное, но недостаточно полное изложение теоретического вопроса, который входит в программу; некоторые ошибки в терминологии, которые студент способен исправить с помощью преподавателя.

Оценка **«неудовлетворительно»**: фрагментарные знания либо отсутствие знаний теоретического материала курса, грубые ошибки в терминологии, которые студент не может исправить с помощью преподавателя.

Критерии оценки практического задания (примеры на карточке)

Оценка **«отлично»**: безошибочная идентификация стилистического приёма в микротексте.

Оценка **«хорошо»**: идентификация стилистического приёма в микротексте с помощью дополнительного вопроса.

Оценка **«удовлетворительно»**: идентификация стилистического приёма в микротексте с помощью дополнительных вопросов.

Оценка **«неудовлетворительно»**: неспособность идентифицировать стилистический приём в микротексте даже с помощью дополнительных вопросов.

Общая оценка на экзамене работ зависит от уровня владения студентом теоретическим материалом и практическим его применением:

100%-90% - отлично

Студент дал развернутый, логичный ответ на теоретические вопросы билета.

– выполнил практическую экзаменационную карточку (из 10 предложений правильно определяет 9-10).

– анализируя предложения – отрывки из художественного текста, правильно определил тип повествования и коммуникативную ситуацию. Провел детальный анализ лексических и синтаксических стилистических средств (правильно выделил доминантные стилистические приемы, особенности стилистико-функциональной дифференциации лексики данного отрывка), сумел правильно интерпретировать имплицитивно-содержательную и эстетическую информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи отсутствуют грамматические, лексические и фонетические и ошибки.

- 89%-75% - хорошо

Студент дал достаточно полный, логичный ответ на теоретические вопросы билета.

– выполнил практическую экзаменационную карточку (из 10 предложений правильно определил не менее 7-8).

– анализируя предложения – отрывки художественного текста, 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 имплицитивно-содержательную информацию отрывка, помогающую раскрыть художественный замысел автора. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические и ошибки, не мешающие пониманию.

- 74%-60% - удовлетворительно

Студент дал недостаточно полный ответ на теоретические вопросы билета.

– выполнил практическую экзаменационную карточку (из 10 предложений правильно определил не менее 6).

– анализируя предложения – отрывки художественного текста, 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 имплицитивно-содержательную информацию отрывка. В использованной для ответа английской речи присутствуют грамматические, лексические и фонетические ошибки.

- 59%-0% - неудовлетворительно.

Студент не дал полный и логичный ответ на теоретические вопросы билета.

– не выполнил успешно практическую экзаменационную карточку (из 10 предложений правильно определил не менее более 5).

– анализируя предложения – отрывки художественного текста, 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 имплицитивно-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.

7. Список основной и дополнительной 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.
5. Работы по стилистике английского языка таких выдающихся лингвистов, как И.Р. Гальперин, В.А. Кухаренко, Ю.М. Скребнев и др. можно найти по адресу: www.e-linguo.net.

7.2. Дополнительная литература

1. Гончарова Е.А. Междисциплинарная интерпретация текста. СПб: Образование, 1995.
- Гуревич В.В. Стилистика английского языка. Учебное пособие. М: Флинта - Наука, 2005.
2. Долинин К.А. Интерпретация текста. М.: Высшая школа, 1985.
3. Домашнев А.И., Шишкина И.П., Гончарова Е.А. Интерпретация художественного текста. М.: Высшая школа, 1989.
4. Знаменская Т.А. Стилистика английского языка. Основы курса. М.: Едиториал УРСС, 2002.
5. Маслова В.А. Лингвистический анализ экспрессивности художественного текста. Минск: Асар, 1997.
6. Маслова В.А. Филологический анализ поэтического текста. Минск: Асар, 1999.
7. Разинкина Н.М. Функциональная стилистика. М.: Высшая школа, 2004.
8. Солганик Г.А. Синтаксическая стилистика. - М.: Высшая школа, 2001.

7.3. Перечень ресурсов информационно-коммуникационной 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

Оборудованные аудитории отделения иностранных языков для проведения учебных занятий и самостоятельной работы

Наименование специальных помещений и помещений для самостоятельной работы

Учебные аудитории для проведения занятий лекционного и семинарского типа, групповых и индивидуальных консультаций, текущего контроля и промежуточной аттестации. Адрес: 214000, г. Смоленск, ул. Пржевальского, д. 4, учебный корпус № 2, ауд. 218, 117, 102, 103, 105.

Оснащённость специальных помещений и помещений для самостоятельной работы

Ауд. 218 Стандартная учебная мебель (72 посадочных места), место преподавателя, кафедра для лектора (1), переносная доска (1), интерактивная доска (1), мультимедиапроектор EPSON (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

- Kaspersky Endpoint Security для бизнеса Стандартный АО «Лаборатория Касперского».
- Microsoft Open License в составе:
 - Microsoft Windows Professional XP, 7, 8, Server Russian;
 - Microsoft Office 2003-2016 Russian.

Лицензия 66975477 от 03.06.2016 (бессрочно).