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МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ ОБРАЗОВАТЕЛЬНОЕ
УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«СЕВЕРО-КАВКАЗСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ»
Пятигорский институт (филиал) СКФУ

Методические указания
по выполнению практических работ
по дисциплине
«СТИЛИСТИКА»

для студентов специальности 45.05.01 Перевод и переводоведение, направленность (профиль) «Лингвистическое сопровождение международных экономических отношений»

Пятигорск, 2024

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ВВЕДЕНИЕ

Данными методическими указаниями студенты могут пользоваться при подготовке к практическим занятиям. Практические занятия – это планируемая учебная, учебно-исследовательская, а также научно-исследовательская работа студентов, которая выполняется в аудиторное время под руководством преподавателя. В составе методических указаний к практическим занятиям предусмотрены рекомендации по подготовке к практическому занятию. При выполнении работы студенты могут использовать не только методические указания по решению задач, но и другие материалы учебно-методического комплекса.

Четкое планирование времени является важным условием успешного овладения профессиональными знаниями и навыками. Рекомендуется выполнять все задания к практическим занятиям, а также задания, вынесенные на самостоятельную работу, и творческие задания непосредственно после соответствующей темы лекционного курса, что способствует лучшему усвоению материала, позволяет своевременно выявить и устранить «пробелы» в знаниях студентов, систематизировать ранее пройденный материал, на его основе приступить к овладению новых знаний и навыков.

Практические занятия предусматривают устное обсуждение вопросов по пройденной теме, выполнение письменных работ, проверку творческих заданий. Рекомендуется готовить все вопросы, вынесенные для самоподготовки во избежание «пробелов», «отрывистости» в знаниях. Для подготовки к практическим занятиям эффективным оказывается метод конспектирования, позволяющий в систематизированном виде выделить основные положения по конкретному вопросу. На занятиях принимаются полные, развернутые устные ответы на поставленный вопрос, а также дополнения к нему.

Цель освоения дисциплины «Стилистика» заключается в формировании лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с изобразительно-выразительными и воздействующими возможностями языка, заключенными в его системе и в разнообразных словесных произведениях. Междисциплинарный подход в изучении стилистических ресурсов позволяет сформировать представление о функционально-стилевой системе английского языка и лингвистических методах исследования.

Задачи освоения дисциплины:

- ознакомить студентов с основными понятиями, проблемами и базовой терминологией стилистики иностранного языка;
- выработать и развить у студентов умение анализировать стилистические явления в их реальном функционировании для обеспечения углубленного понимания текста на изучаемом языке и успешного декодирования всего объема содержащейся в нем информации;
- совершенствовать умения адекватно воспринимать и интерпретировать текст, усваивая не только его поверхностный, но и глубинный смысл;
- повысить культуру речи на иностранном языке.

СОДЕРЖАНИЕ ПРАКТИЧЕСКИХ ЗАНЯТИЙ

Практическое занятие № 1. Общие вопросы стилистики / General Questions of Stylistics

Цель занятия: ознакомление студентов с основными понятиями, проблемами и базовой терминологией стилистики, развитие стилистической грамотности специалиста.

Актуальность: необходимость овладения студентами компетенциями ОПК-1, ПК-6.

Теоретическая часть:

The subject of stylistics has so far not been definitely outlined. This is due to a number of reasons.

First of all there is a confusion between the terms style and stylistics. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and other fields of human activity

Even in linguistics the word style is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that the term applies to the following fields of investigation.:

1) the aesthetic function of language;
2) expressive means in language;
3) synonymous ways of rendering one and the same idea;
4) emotional colouring of language;
5) a system of special devices called stylistic devices;
6) the splitting of the literary language into separate subsystems called stylistic devices;
7) the interrelation between language and thought;
8) the individual manner of an author in making use of language.Stylistics and its Subdivisions

1. Galperin: Stylisitics is a branch of general linguistics, which deals with the following two interdependent tasks:

a) studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;
b) studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles).

Depending on the school of thought there are:

1. Linguo-stylistics;
2. Literary stylistics;
3. Stylistics of decoding;

Практическая часть:

Практическое задание 1. Обсудить следующие вопросы на английском языке:

1. What is the subject of stylistics? Discuss the concepts of style, functional style, individualstyle, and idiolect.
2. What is understood by expressive possibilities of language? Discuss the concepts of ‘neutrallanguage means’, ‘expressive means’ and ‘stylistic devices’.
3. What varieties of English are you familiar with? Consider their main characteristics. Whatfunctional styles are you familiar with?

Практическое задание 2. Сделать следующие задания:

1. Прочитайте следующие предложения, обращая внимание на подчеркнутые примеры экспрессивности, попытайтесь определить стилистическое средство.

a) She saw around her multitudes of red lips, powdered cheeks, and cold, hard eyes.
b) The coffee was imprisoned in the can.
c) Thank you very much for the trouble of ruining this nice party!
d) He saved her life and three dollars in her pocket.

e) Their bitter-sweet union did not last long.
f) Everywhere were people. People going along the street and running, people talking and smiling.
g) It was the best of times, it was the worst of times, it was the age of wisdom, it was the age offoolishness...

2. Прочитайте два текста письма-жалобы. Какое из них Вы находите более соответствующим научному стилю? Докажите это выбором языковых средств.

Transaction ref: FR6104 Star Dear Sir/Madam On the 25 May 2006 your courier service agreed to send a package of confidential materials to Monsieur Lebleu, a colleague of mine in France. I was assured that, if I took advantage of your 'Star' express service, the materials were guaranteed to arrive within 24 hour and would be delivered personally to the addressee. However, the materials did not arrive until a week later, by which time my colleague had left the country. The parcel was left of the doorstep and was eventually taken by a neighbor. Needless to say, this caused great inconvenience. I had expected a more efficient and reliable service, especially considering the higher charges for 'Star' delivery. Although I have contacted your office by phone on two occasions and explained the circumstances, I am still awaiting a response to my complaint. I would appreciate if you could arrange for the package to be collected and returned to me as soon as possible. The address where the package can be collected is at the bottom of this letter. I look forward to receiving your reply. Yours faithfully,	Dear Sir/Madam I have phoned you twice already about the parcel of confidential materials which was sent to a colleague of mine. Although I was told that your 'Star' express service (which costs twice as much as the normal service) would get it there by Wednesday, it didn't actually arrive there until last Friday. Monsieur Lebleu had gone of holiday by then and the parcel was taken un by Madame Tournier who lives next door. You can imagine that I am very angry, especially as I asked for the 'Star' service and paid a lot of money for the privilege. I really didn't expect such inefficiency and incompetence! So please let me know what you are going to do about it. Although I have phoned your office twice, I still don't know what you are going to do about it. Can you get the parcel back to me assoon as possible? The next-door neighbour's name is Madame Tournier. Please let me know what is happening. Best wishes,
Kenneth Thompson Please collect the parcel from : Madam Tournier Rue Saint Denis 51, Vernosc-les-Annonay France. Tel.: 4477 9340	Kenneth Thompson

Практическое занятие № 2. Текст как объект стилистического анализа / Text as an object of stylistic analysis

Цель занятия: понимание подхода к тексту с точки зрения лингвистических и экстралингвистических факторов стилеобразования как проявления стилистического узуса и индивидуально-авторского стиля.

Актуальность: необходимость овладения студентами компетенциями ОПК-1, ПК-6.

Теоретическая часть:

Genuine texts vary in communicative aims, in their topics, in length, structure and composition to such extent that it is difficult to give the concept of 'text' a generalizing and

precise definition. In the book "Text as an Object of Linguistic Study" Prof. Galperin offers his definition of the 'text' in which he tries to differentiate 'text' as a speech product, that is presented in a written form,from 'discourse' as a piece of oral speech. He writes: 'Text is a piece of speech production represented

in a written form that correlates to some literary norms; it is characterized by completeness, wholeness and coherence and consists of specific text units joined by various logical, lexical, grammatical and stylistic means under one title; it has a definite communicative aim as a carefully thought-out-impact on the reader' (Гальперин И. Р. Текст как объект лингвистического исследования. - М. 1981. - С. 18)

This definition contains the most general parameters of well-composed texts and states knowledge about text formation as an object of special linguistic interest. Prof. Galperin proposes to study text categories and singles out some ten categories in his book. Categories of discreteness (divisibility), cohesion are referred mainly to basic structural categories and basic semantic categories are informativeness, continuum, prospectively and retrospection, semantic independence of its constituents, modality, integration and completeness.

Well-formed texts undoubtedly follow a certain compositional pattern: there is a heading, the text as such and conclusion. The text itself can be divided into smaller units made up of interdependent sentences, that are grouped into a paragraph, then there may be chapters, parts and books. This kind of pragmatic division which aims at promoting the process of comprehension varies from text to text, as the author always takes into consideration information capacity of human brains.

Any reader perceives a text in his individual manner. It depends upon his approach, his aim, his intellect and his emotional susceptibility. One may either read merely for the sake of the plot or grasp all the subtleties of the text and penetrate deep into the author's intention. To achieve thelatter a text must be treated as an integral whole. To comprehend a text as an integral whole, the reader must perceive simultaneously its several layers, as a text is to be regarded as a hierarchy of them in mutual interdependence and interpenetration.

Практическая часть:

Практическое задание 1. Проанализируйте предложенный текст. Определите его лексические, фразеологические и грамматические особенности.

Практическое задание 2. Охарактеризуйте манеру изложения, строй речи данного текста.

JOHN CHEEVER

The Enormous Radio

Jim and Irene Wescott were the kind of people who seem to strike that satisfactory average of income, endeavor, and respectability that is reached by the statistical reports in college alumni bulletins. They were the parents of two young children, they had been married nine years, they lived on the twelfth floor of an apartment house near Sutton Place, they went to the theater on an average of times a year, and they hoped someday to live in Westchester. Irene Wescott was pleasant, rather plain girl with soft brown hair, and a wide, fine forehead upon which nothing at all had been written, and in the cold weather she wore a coat of fitch skins dyed to resemble mink. You could not say that Jim Westcott looked younger than he was, but you could at least say of him that he seemed to feel younger. He wore his graying hair cut very short, he dressed in the kind of clothes his class had worn at Andover, and his manner was earnest, vehement, and intentionally naive. The Westcotts differed from their friends, their classmates, and their neighbors, only in an interest they shared in serious music. They went to a great many concerts - although they seldom mentioned this to anyone - and they spent a good deal of time listening to music on the radio.

Their radio was an old instrument, sensitive, unpredictable, and beyond repair. Neither of them understood the mechanics of radio - or when the instrument faltered, Jim would strike the side of the cabinet with his hand. This sometimes helped. One Sunday afternoon, in the

middle of the Schubert quartet, the music faded away altogether. Jim struck the cabinet repeatedly, but there was noresponse; the Schubert was lost to them forever. He promised to buy Irene a new radio, and on Monday when he came home from work he told her that he had got one. He refused to describe it, and said it would be a surprise for her when it came.

The radio was delivered at the kitchen door the following afternoon, and with the assistance ofher maid and the handyman Irene uncrated it and brought it into the living room. She was struck at once with the physical ugliness of the large gumwood cabinet. Irene was proud of her living room, she had chosen its furnishings and colors as carefully as she chose her clothes, and now it seemed to her that her new radio stood among her intimate possessions like an aggressive intruder. She was confounded by the number of dials and switches on the instrument panel, and she studied them thoroughly before she put the plug into a wall socket and turned the radio on. The dials flooded with amalevolent green light, and in the distance she heard the music of a piano quartet. The quintet was in the distance for only an instant; it bore down upon her with a speed greater than light and filled the apartment with the noise of music amplified so mightily that it knocked a china ornament from a tableto the floor. She rushed to the instrument and reduced the volume. The violent forces that were snared in the ugly gumwood cabinet made her uneasy. Her children came home from school then, and she took them to the Park. It was not until later in the afternoon that she was able to return to the radio.

The maid had given the children their suppers and was supervising their baths when Irene turned on the radio, reduced the volume, and sat down to listen to a Mozart quintet that she knew and enjoyed. The music came through clearly. The new instrument had a much purer tone, she thought, than the old one. She decided that tone was most important and that she could conceal the cabinet behind the sofa. But as soon as she had made her peace with the radio, the interference began. A crackling sound like the noise of a burning powder fuse began to accompany the singing of the strings. Beyond the music, there was a rustling that reminded Irene unpleasantly of the sea, and as the quintet progressed, these noises were joined by the many others. She tried all the dials and switches but nothing dimmed the interference, and she sat down, disappointed and bewildered, and tried to trace the flight of the melody. The elevator shaft in her building ran beside the living-room wall, and it was the noise of the elevator that gave her a clue to the character of the static. The rattling of the elevator cables and the opening and closing of the elevator doors were reproduced in her loudspeaker,and, realizing that the radio was sensitive to electrical currents of all sorts, she began to discern through the Mozart the ringing of telephone bells, the dialing of phones, and the lamentation of a vacuum cleaner. By listening more carefully, she was able to distinguish doorbells, elevator bells, electric razors, and Waring mixers, whose sounds had been picked up from the apartments that surrounded hers and transmitted through her loudspeaker. The powerful and ugly instrument, with its mistaken sensibility to discord, was more than she could hope to master, so she turned the thing off and went into the nursery to see her children.

When Jim Wescott came home that night, he went to the radio confidently and worked the controls. He had the same sort of experience Irene had had. A man was speaking on the station Jim had chosen, and his voice swung instantly from the distance into a force so powerful that it shook the apartment. Jim turned the volume control and reduced the voice. Then, a minute or two later, the interference began. The ringing of telephones and doorbells set in, joined by the rasp of the elevator doors and the whir of cooking appliances. The character of the noise had changed since Irene had tried the radio earlier; the last of the electric razors was being unplugged, the vacuum cleaners had all been returned to their closets, and the static reflected that change in pace that overtakes the city after the sun goes down. He fiddled with the knobs but couldn't get rid of the noises, so he turned the radio off and told Irene that in the morning he'd call the people who had sold it to him and give them hell.

The following afternoon, when Irene returned to the apartment from a luncheon date, the maidtold her that a man had come and fixed the radio. Irene went into the living room before she took off her hat or her furs and tried the instrument. From the loudspeaker came a recording of

the "Missouri Waltz." It reminded her of the thin, scratchy music from an old-fashioned phonograph that she sometimes head across the lake where she spent her summers. She waited until the waltz had finished, expecting an explanation of the recording, but there was none. The music was followed by silence, and then the plaintive and scratchy record was repeated. She turned the dial and got a satisfactory burst of Caucasian music - thump of bare feet in the dust and the rattle of coin jewelry - but in the background she could hear the ringing of bells and a confusion of voices. Her children came home from school then, and she turned off the radio and went to the nursery.

When Jim came home that night, he was tired, and he took a bath and changed his clothes. Then he joined Irene in the living room. He had just turned on the radio when the maid announceddinner, so he left it on, and Irene went to the table.

Jim was too tired to make even pretense of sociability, and there was nothing about the dinner to hold Irene's interest, so her attention wandered from the food to the deposits of silver polish on the candlesticks and from there to the music in the other room. She listened for a few minutes to a Chopin prelude and then was surprised to hear a man's voice break in. "For Christ's sake, Kathy," he said, "do you always have to play the piano when I get home?" The music stopped abruptly. "It's theonly chance I have," the woman said. "I'm at the office all day." "So am I," the man said. He added something obscene about an upright piano, and slammed a door. The passionate and melancholy music began again.

"Did you hear that?" Irene asked. "What?" Jim was eating his dessert.

"The radio. A man said something while the music was still going on - something dirty." "It's probably a play."

"I don't think it is a play," Irene said.

They left the table and took their coffee into the living room. Irene asked Jim to try another station. He turned the knob. "Have you seen my garters?" A man asked. "Button me up," a woman said. "Have you seen my garters?" the man said again. "Just button me up and I'll find your garters,"the woman said. Jim shifted to another station. "I wish you wouldn't leave apple cores in the ashtrays," a man said. "I hate the smell."

"This is strange," Jim said."Isn't it?" Irene said.

Jim turned the knob again. "'On the coast of Coromandel where the early pumpkins blow,'" awoman with a pronounced English accent said, "'in the middle of the woods lived the Yonghy- Bonghy-Bò. Two old chairs, and half a candle, one old jug without a handle . . .'"

"My God!" Irene cried. "That's the Sweeneys' nurse."

"'These were all his worldly goods,'" the British voice continued.

"Turn that thing off," Irene said."Maybe they can hear us." Jim switched the radio off. "Thatwas Miss Armstrong, the Sweeneys' nurse," Irene said. "She must be reading to the little girl. Theylive in 17-B. I've talked with Miss Armstrong in the Park. I know her voice very well. We must begetting other people's apartments."

"That's impossible," Jim said.

"Well, that was the Sweeneys' nurse," Irene said hotly. "I know her voice. I know it very well. I'm wondering if they can hear us."

Jim turned the switch. First from a distance and then nearer, nearer, as if borne on the wind, came the pure accents of the Sweeneys' nurse again: "'Lady Jingly! Lady Jingly!'" she said, "'sitting where the pumpkins blow, will you come and be my wife? said the Yonghy-Bonghy-Bò . . .'"

Jim went over to the radio and said, "Hello" loudly into the speaker.

"'I am tired of living singly,'" the nurse went on, "'on this coast so wild and shingly, I'm a-weary of my life; if you'll come and be my wife, quite serene would be my life . . .'"

"I guess she can't hear us," Irene said. "Try something else."

Jim turned to another station, and the living room was filled with the uproar of a cocktail partythat had overshot its mark. Someone was playing the piano and singing the "Whiffenpoof Song," and the voices that surrounded the piano were vehement and happy. "Eat some more

sandwiches," a woman shrieked. There were screams of laughter and a dish of some sort crashed to the floor.

"Those must be the Fullers, in 11-E," Irene said. "I knew they were giving a party this afternoon. I saw her in the liquor store. Isn't this too divine? Try something else. See if you can getthose people in 18-C."

Практическое занятие № 3. Выразительные средства языка и стилистические приемы / Expressive means of language and stylistic techniques

Цель занятия: совершенствование умения определять в тексте выразительные средства языка истилистические приемы, а также понимать механизмы их воздействия на читателя.

Актуальность: необходимость овладения студентами компетенциями ОПК-1, ПК-6.

Теоретическая часть:

Expressive means are stylistic devices from three large groups of phonetic, lexical, syntactical means and devices. Each group is further subdivided according to the principle, purpose and function of a mean or a device in an utterance. Stylistics studied the types of texts which are distinguished by the pragmatic aspect of the communication and are called functional styles of language. Expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. (Galperin, 27). The intensifying forms have special functions in making the utterances emphatic. A stylistic device is a conscious and international intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promotedto a generalized status and thus becoming a generative model. (Galperin, 3) A stylistic device is an abstract pattern, a mould into which any content can be poured.

Classification of Lexical Stylistic devices (I.R. Galperin) There are 4 groups. The interactionof different types of lexical meaning. 2 logical (dictionary and contextual): metaphor, metonymy, irony; Primary and derivative (zeugma, pun, semantically false chain); Logical and emotive (epithet, oxymoron); Logical and nominal (antonomasia); Intensification of a feature (simile, hyperbole, periphrasis). Peculiar use of set expressions (cliches, proverbs, epigrams, quotations). Interaction of Logical and Nominal Meaning.

Практическая часть:

Практическое задание 1. Найдите в данном отрывке выразительные средства и стилистические приемы. Предложите варианты их адекватного перевода на русский язык.

Charles Dickens

There is no month in the whole year, in which nature wears a more beautiful appearance than in the month of August; Spring has many beauties, and May is a fresh and blooming month, but the charms of this time of the year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields, and sweet-smelling flowers – when the recollection of snow, and ice, and bleak winds, has faded from our minds as completely as they have disappeared from the earth – and yet what a pleasant time it is. Orchards and cornfields ring with the hum of labour; trees bend beneath the thick clusters of rich fruit which bow their branches to the ground; and the corn, piled in graceful sheaves, or waving in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth; the influence of the season seems to extend itself to thevery wagon, whose slow motion across the well-reaped field is perceptible only to the eye, but strikes with no harsh sound upon the ear.

Практическое задание 2. Определите, какие приемы присутствуют в данных отрывкахи укажите их функциональную специфику:

1. Out came the thin, butter-yellow watch again, and for the twentieth – fiftieth –hundredth time he made the calculation.

2. His voice is far, far too kind. The crotchets and quavers are dancing up and down the stave like little black boys on a fence. Why is he so . . . She will not cry – she has nothing to cry about . . . (Mansfield 1920: 140-141). – Его голос слишком, слишком мягок. Ноты начинают танцевать у нее перед глазами, как маленькие черные мальчики на заборе. Почему он так … Нет, она не заплачет, не от чего ей плакать… (Мэнсфилд 1926: 91-92).
3. “Ah-Aah! sounded the sleepy sea… The sheep ran forward in little pattering rushes; they began to bleat, and ghostly flocks and herds answered them from under the sea. “Baa! Baaa!”... (Mansfield 1922: 2-3). – «А-аа! – вздыхает сонное море. … Овцы бегут вперед маленькими топочущими волнами. Они начинают блеять, и прозрачные отары и стада отвечают им из глубины моря: «Бэ-э! Бэ-э» (Мэнсфилд 1958: 100-111).
4. But the dusk came slowly, spreading like a slow stain over the water» (Mansfield 1922: 213). – Но сумерки медленно ползли, темной тенью расплываясь по воде» (Мэнсфилд 1926: 34).
5. «After I had recognized you today – I had to take such a leap – I had to take a leap overmy whole life to get back to that time» (Mansfield 1920: 236). – «Когда я вас сегодня увидел и узнал, мне пришлось сделать огромный прыжок, прыжок через всю жизнь, чтобы вернуться к тому времени» (Мэнсфилд 1958: 165).
6. In the past when they had looked at each other like that they had felt such a boundless understanding between them that their souls had, as it were, put their arms round each other and dropped into the same sea, content to be drowned, like mournful lovers (Mansfield 1920: 235). – Когда им случалось обмениваться подобными взглядами в прошлом, они чувствовали такое безграничное взаимопонимание, что их души, так сказать, заключали друг друга в объятия и бросались в море, радуясь тому, что идут ко дну вместе, словно несчастные любовники» (Мэнсфилд 1958: 164).
7. But as the door shut, anger – anger suddenly gripped her close, close, violent, half strangling her (Mansfield 1920: 264). – Не успела Мари закрыть за собой дверь, как Моникой внезапно овладела ярость – буйная, подступающая к горлу ярость» (Мэнсфилд 2005: 212).
8. But her words, so light, so soft, so chill, seemed to hover in the air, to rain into his breast like snow (Mansfield 1922: 229). – Но ее слова, казалось, носились в воздухе и падали вего душу, как снег (Мэнсфилд 1926: 48).
9. She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well-read in the newest of new books, and her parties were the most delicious mixture of the really important people and ... artists – quaint creatures, discoveries of hers, some of them too terrifying for words, but others quite presentable and amazing (Modern English Short Story 1961: 126). – Она была молода, блестяща, необычайно современна, безупречно одета, потрясающе осведомлена обо всех новейших книгах, и на ее вечерах собиралось восхитительно разнородное общество: с одной стороны – люди действительно влиятельные, с другой – всякая богема, странные существа, ее «находки». Иные из них были просто кошмарны, а некоторые – вполне пристойны и забавны» (Мэнсфилд 2005: 34).
10. "Tuk-tuk-tuk," clucked cook like an agitated hen (Mansfield 1922: 216). – «Ко-ко-ко! – кудахтала кухарка, как испуганная курица» (Мэнсфилд 2005: 111).
11. It was dull, stifling; the day drooped like a flag (Mansfield 1922: 164). – Было жарко, душно; день вяло повис, словно полотнище флага» (Мэнсфилд 1958: 313).
12. Like lightning he drew out his cigar-case and offered it to old Captain Johnson (Mansfield 1922: 216). – С быстротой молнии он вынул портсигар и протянул его капитану Джонсону (Мэнсфилд 1926: 37).
13. There was Mrs. Hammond – yes, yes, yes – standing by the rail and smiling and nodding and waving her handkerchief (Mansfield 1922: 216). – Вот стоит миссис Гаммонд – да,

да,да! – стоит у перил и улыбается, и кивает головой, и машет платком (Мэнсфилд 1926: 37).

14. Reginald's heart swelled with tenderness, but it was her voice, her soft voice, that made him tremble (Mansfield 1922: 123). – Сердце Реджинальда таяло от нежности к ней, при каждомзвуке ее мягкого голоса он весь трепетал (Мэнсфилд 1958: 260).
15. There was Madame behind the counter, round, fat, white, her head like a powder-puff rolling on a black satin pin-cushion (Mansfield 1920: 267). – За кассой сидела «мадам» – круглая,толстая, белая. Ее голова напоминала пуховку для пудры, положенную на черную сатиновуюподушечку для булавок (Мэнсфилд 1958: 214).
16. It was long and low built, with a pillared veranda and balcony all the way round. The soft white bulk of it lay stretched upon the green garden like a sleeping beast… A strange beautiful excitement seemed to stream from the house in quivering ripples (Mansfield 1920: 10-11). – Он былдлинный и низкий, веранда с колоннами и балкон окружали его со всех сторон. Он лежал в зеленом саду мягкой белой громадой, словно спящее животное. Казалось, дом излучает непонятную тревожную радость и ее трепещущие волны льются в сад (Мэнсфилд 2005: 161).
17. I believe that people are like portmanteaux – packed with certain things, started going, thrown about, tossed away, dumped down, lost and found, half emptied suddenly, or squeezed fatter than ever, until finally the Ultimate Porter swings them on to the Ultimate Train and away they

rattle . . . Not but what these portmanteaux can be very fascinating. (Mansfield 1920: 71). – По моему, люди похожи на чемоданы: из набивают всякой всячиной, везут, бросают, кидают, швыряют один на другой, теряют, находят, вдруг наполовину опустошают, потом опять набивают до отказа, пока в конце концов Последний Носильщик не запихнет их в Последний Поезд – и они помчатся неведомо куда … И все-таки порой эти чемоданы привлекают меня. (Мэнсфилд 2005: 227-228).

Практическое занятие № 4. Лексические стилистические приемы / Lexical Stylistic Techniques

Цель занятия: совершенствование умения определять в тексте лексические стилистические приемы, такие как метафора, метонимия, синекдоха, эпитет, а также понимать механизмы их воздействия на читателя.

Актуальность: необходимость овладения студентами компетенциями ОПК-1, ПК-9.

Теоретическая часть:

Interaction of Dictionary And Contextual Logical Meaning

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

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimeseven in the auxiliary parts of speech , as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called genuine metaphors. e. g. Through the open window thedust danced and was golden. Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are trite metaphors or dead metaphors e. g. a flight offancy, floods of tears.

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity

The proximity may be revealed:

1) between the symbol and the thing it denotes;
2) in the relations between the instrument and the action performed with this instrument; e.g. His pen is rather sharp.
3) in the relation between the container and the thing it contains; e.g. He drank one more cup.
4) the concrete is put for the abstract; e. g. It was a representative gathering (science, politics).
5) a part is put for the whole; e.g. the crown - king, a hand - worker.

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

Classification of Epithets

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

1) simple (adjectives, nouns, participles): e.g. He looked at them in animal panic.
2) compound: e.g. apple - faced man;
3) sentence and phrase epithets: e.g. It is his do - it - yourself attitude.
4) reversed epithets - composed of 2 nouns linked by an ofphrase: e.g. "a shadow of a smile"; Semantically according to I. Galperin.
5) associated with the noun following it, pointing to a feature which is essential to the objects they describe: dark forest; careful attention.
6) unassociated with the noun, epithets that add a feature which is unexpected and which strikes the reader: smiling sun, voiceless sounds.

Практическая часть:

Практическое задание 1. Проанализируйте использование метафор в данных отрывкахи определите их вид:

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 blackspecks 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 mapof boil scars. (S.)
4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther - lithe and quick. (Ch.)
5. His voice was a dagger of corroded brass. (S.L.)
6. Wisdom has reference only to the past. T-he future remains for ever an infinite field for mistakes. You can't know beforehand. (D.H.L.)
7. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)
8. At the last moment before the windy collapse of the day, I myself took the road down. (Jn. H.)
9. The man stood there in the middle of the street with the deserted dawnlit boulevard telescoping out behind him. (T.H.)
10. Leaving Daniel to his fate, she was conscious of joy springing in her heart. (A.B.)
11. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. St.)
12. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (Jn.B.)
13. "We need you so much here. It's a dear old town, but it's a rough diamond, and we needyou for the polishing, and we're ever so humble...". (S.L.)
14. They walked along, two continents of experience and feeling, unable to communicate. (W.G.)
15. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J.R.)
16. She and the kids have filled his sister's house and their welcome is wearing thinner and thinner. (U.)

17. Notre'Dame squats in the dusk. (H.)
18. I am the new year. I am an unspoiled page in your book of time. I am your next chance atthe art of living.

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

All that you sought the past year and failed to find is hidden in me; I am waiting for you to search it out again and with more determination. All the good that you tried to do for others and didn't achieve last year is mine to grant- providing you have fewer selfish and conflicting desires. In me lies the potential of all that you dreamed but didn't dare to do, all that you hoped but didnot perform, all you prayed for but did not yet experience. These dreams slumber lightly, waiting to be awakened by the touch of an enduring purpose. I am your opportunity. (T. H.)

1. Autumn comes And trees are shedding their leaves, And Mother Nature blushes Before disrobing. (N. W.)
2. He had hoped that Sally would laugh at this, and she did, and in a sudden mutual gush theycashed into the silver of laughter all the sad" secrets they could find in their pockets. (U.)
3. All across the Union audiences clamour for her arrival, which will coincide with that of the new century. For we are at the fag-end, the smouldering cigar-butt, of a nineteenth century which is just about to be ground out in the ashtray of history. (An.C.)

Практическое задание 2. Найдите в отрывках случаи использования метонимии, определите тип отношения между объектами.

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 asecret break, but no Catholic breaks with Rome casually. (J.O'H.)
3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book."What's the matter?"
   "Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)
5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)
6. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. H.)
7. The man looked a rather old forty-five, for he was already going grey. (K. P.)
8. The delicatessen owner was a spry and jolly fifty. (T. R.)
9. "It was easier to assume a character without having to tell too many lies and you brought afresh eye and mind to the job." (P.)
10. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)
11. You have nobody to blame but yourself. The saddest words of tongue or pen. (I.Sh.)
12. For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks. (Dr.)
13. There you are at your tricks again. The rest of them do earn their bread; you live on my charity. (E.Br.)
14. I crossed a high toll bridge and negotiated a no man's land and came to the place where theStars and Stripes stood shoulder to shoulder with the Union Jack. (J. St.)
15. The praise was enthusiastic enough to have delighted any common writer who earns his

living by his pen. (S.M.)

16. He made his way through the perfume and conversation. (I.Sh.)
17. His mind was alert and people asked him to dinner not for old times' sake, but because hewas worth his salt. (S.M.)
18. Up the Square, from the corner of King Street, passed a woman in a new bonnet with pink strings, and a new blue dress that sloped at the shoulders and grew to a vast circumference at the hem.Through the silent sunlit solitude of the Square this bonnet and this dress floated northwards in searchof romance. (A.B.)
19. Two men in uniforms were running heavily to the Administration building. As they ran, Christian saw them throw away their rifles. They were portly men who looked like advertisements for Munich beer, and running came hard to them. The first prisoner stopped and picked up one of the discarded rifles. He did not fire it, but carried it, as he chased the guards. He swung the rifle like a club, and one of the beer advertisements went down (I.Sh.)

Практическое задание 3. Определите структуру и значение эпитетов в следующих отрывках. Определите тип и функцию эпитетов:

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidablyclean American look. (I.M.)
2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul,furiously, jealously, vindictively, he was hoping Queen would not win. (J.)
3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body - his quick, aggressive manner - his assertive, seeking eyes. (Dr.)
4. He's a proud, haughty, consequential, turned-nosed peacock. (D.)
5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club- swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy.(H.)
6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite butexpanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too. (Js.H.)
7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousersrather than the tight tremendous how-the-West-was-won trousers she formerly wore. (D.B.)
8. Harrison - a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman- Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at thetime. (Jn.B.)
9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (H.)
10. Her painful shoes slipped off. (U.)
11. She was a faded white rabbit of a woman. (A. C.)
12. And she still has that look, that don't-you-touch-me look, that women who-were beautifulcarry with them to the grave. (J.B.)
13. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (T.C.)
14. He loved the afterswim salt-and-sunshine smell of her hair. (Jn.B.)
15. I was to secretly record, with the help of a powerful long-range movie-camera lens, thewalking-along-the-Battery-in-the-sunshine meeting between Ken and Jerry. (D.U.)
16. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (J.St.)
17. She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (T.C.)
18. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D.U.)
19. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor.

(H.)

20. "What a picture!" cried the ladies. "Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, thepets!" (K.M.)
21. A branch, cracking under his weight sent through the tree a sad cruel thunder. (T.C.)
22. There was none of the Old-fashioned Five-Four-Three-Two-One-Zero business, so toughon the human nervous system. (A. Cl.)
23. His shrivelled head bobbed like a dried pod on his frail stick of a body. (J.G.)
24. The children were very brown and filthily dirty. (W. V.)
25. Liza Hamilton was a very different kettle of Irish. Her head was small and round and itheld small and round convictions. (J. St.)
26. He sat with Daisy in his arms for a long silent time. (Sc.F.)
27. From the Splendide Hotel guests and servants were pouring in chattering bright streams.(R.Ch.)

Практическое занятие № 5. Синтаксические фигуры / Syntactic expressive means and stylistic devices

Цель занятия: совершенствование умения определять в тексте синтаксические фигуры, такие как инверсия, повторение, обособление предложений, а также понимать механизмы их воздействия на читателя.

Актуальность: необходимость овладения студентами компетенциями ПК-6, ПК-9.

Теоретическая часть:

Syntactical Stylistic Devices Based on Peculiar Syntactical Arrangement include: stylistic inversion, detached constructions, parallel constructions, chiasmus, suspense, climax, antithesis.

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

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

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

Практическая часть:

Практическое задание 1. Найти и охарактеризовать использование в тексте следующихсинтаксических фигур: инверсия, повторение, обособление предложений.

David Garnett

Letting Down the Side

Mary was like a large dark moth. She had the same texture of softness, and when she looked atyou with her large dark eyes they spoke of the night: of the night hours in the Rectory garden, of night–scented stocks, the starry heavens above and the whirring yet soothing rattle of the nightjars in the glades of the New Forest close at hand. A rectory in the New Forest – that was where she was brought up. It was an English setting; but Mary and her brother Simon never seemed very English, and it was scarcely a surprise to discover that their mother had been a Persian.

The Reverend George Melchisedek Watson had spent ten years as a missionary in Kazvin. Hehad married an educated Persian lady and after her death had returned to England with his two children. His second cousin, Lord Carmine, had presented him with the living of Dry Moreton. Therewas nothing really unusual about all that.

Yes, Mary was like a large dark moth, and you might suspect that if she lifted her wings

to fly she would uncover brilliant red or purple underwings in dazzling contrast to the ashy ambiguously patterned pair which she exhibited when at rest. A fanciful idea – but possibly it conveys her quality.

Her brother Simon was a big man, very dark and strong and silent, with the same big eyes ashis sister. He had heavy black eyebrows also, like the faces painted on Persian tiles. He went to Oxford, studied engineering and played rugger.

That was how Mary came to meet her husband, Nelson. He was at Oxford with Simon, played rugger and took Holy Orders3 . He was almost a neighbor – a curate in a Bournemouth parish. He wasinvited to the Rectory, and a terrible afternoon followed when they played tennis on the lawn–half moss, covered with worm casts and overshadowed by trees. Mary played atrociously and felt ashamedof herself. However, the young curate came back three days later, and she partnered him brilliantly in a game of croquet, winning easily against her brother and her father, although Nelson had the wrong temperament for that testing game. He was a big man, as big as Simon, but with sandy hair and blue eyes. He took his ideas from the Daily Telegraph and the books in his prep – school library, and his guiding rule in life was to play safe.

A few months later he proposed and was accepted. Mary was not in love, indeed not much attracted, but she found it impossible to refuse him outright and her indefinite murmurs were interpreted as assent, after which she was taken possession of, not physically but morally. She was no longer herself – a lonely girl with only one intimate friend, and she in Dublin – but a part, a verysmall part, of we. 'Now we can really get a move on. We'll have a lot of planning to do.'

Nelson had asked Mary's father's consent before proposing and told him afterwards that Maryhad agreed to their engagement. He asked his blessing, and while Mr. Watson was giving it Mary found it impossible to say: 'Wouldn't it be better to wait a little?' Nor could she say anything to Nelson, for he left at once on his motorbike. He was holding a meeting for delinquent boys within halfan hour.

That evening after supper – they had dolmas – her father had a taste for Middle Eastern food –Mary slipped out into the garden in great agitation. A voice was saying: 'You have done for yourself,my girl. What do you know of this man?'

When I say 'a voice', I mean that the words came from a source outside herself; not that they could have been heard by anyone else, or measured in decibels. She had often heard these Voices'. On this occasion her reaction was to pull her jacket tighter and to reply; this time in spoken words: 'Well, anyway, if it hadn't been him it would have been somebody else'. For the moment that disposed of the subject. But it seemed odd to her that Nelson had never kissed her.

The stipend of a young curate is not sufficient on which to marry, and Mary looked forward toan engagement of several months, or even years. But Nelson did not believe in letting the grass grow under his feet and applied for the headmastership of a Mission School that was being started in New Guinea. There was a decent salary and it was a great opportunity. Owing to his excellent sports recordat Oxford, he got the job. Mary had to agree to an early wedding, and after the ceremony they set off in one of the few liners to call at Port Moresby. They had a first – class stateroom. There was a Japanese captain and a Filipino crew.

Years later, when her second husband asked her about the first weeks of her honeymoon, shesaid: 'You know what it is like. It is all so strange for a girl,' and she lifted her heavily ringed hand and dropped it, unable to add another word.

But she did tell him later that she had been surprised by the contrast between Nelson's attitudeto foreigners and that of her father. He had always shown a great interest in the ideas and culture, not only of the Persians, but also of the Turks, Armenians, Arabs and Georgians. She was accustomed to hearing discussions about them. But to Nelson all the races of the Middle East were 'wogs' Italians were 'eye-ties' and all of them but little superior to the Papuan head-hunting 'fuzzy-wuzzies' who were to be his pupils in New Guinea, Nelson was on stiff formal terms with the fat little Japanese captain at whose table Mary and he dined. It was over this that their worst quarrel arose.

One day Mary, who had been drooping in the heat, was slow in dressing and had only just started making up her face when the bell for dinner rang. Nelson watched her with annoyance. He wasnot sure whether he altogether approved of mascara and eyes – hade. Of course, lipstick was all right and a touch of powder. Suddenly he said:

'I can't bear to see you so slow. Didn't you hear the bell? We shall be late at that little brownman's table. You are letting the side down. I like to be on the dot.'

Then, as Mary did not reply, he exploded. 'Snap to it. You are being slow on purpose.' Marysaid nothing and Nelson added, as though to himself but for Mary to hear: 'I ought to have known what it would be when the old man confessed that you had a touch of the tar brush.'

It took Mary some time to realize that this was a reference to her mother.

Well, there was this honeymoon couple on board the small liner in the middle of the Indian Ocean. During the day they played a lot of games on deck – clock golf 10 and hoop–la, and Nelson won the table tennis tournament with ease. There was a fancy-dress dance, and Mary won the secondprize: a box of chocolate creams.

* * *

It was night. The sea smooth as glass. Slowly Mary woke up, struggling to the surface throughsleep made heavier by the heat. There was a lot of noise, and the ship was stopping. She realised that something unusual was going on. She lay there for some time in the dark. There had been no stateroom with a double bed, so she and Nelson occupied different bunks. She didn't want to disturb her husband, or expose herself to the kind of snub he often administered. However, after a while she asked him what was happening. He did not reply and she was afraid of waking him. However, the ship had stopped, and there was some shouting. She was awake and switched on her bedside light. Nelson was not in his bunk. She lay there with the light on, wondering. Then, as Nelson did not return, she rang the bell for the stewardess. Nobody answered it. The noises had stopped and the ship was silent. Mary got out of her bunk, put on a dressing – gown and slipped the pair of ruby earrings that had been her mother's into her ears because she was afraid they might be stolen if she left them on the table. She put a scarf round her head, her feet into a pair of slippers, opened the door and looked out. There was nobody. She wandered down the corridor to the saloon. There was no one to beseen.

Практическое занятие № 6. Стилистическое использование фразеологических средств языка / Stylistic use of phraseological means of language

Цель занятия: развитие умений смыслового восприятия фразеологизмов, а также навыков понимать механизмы их воздействия на читателя.

Актуальность: необходимость овладения студентами компетенциями ПК-6, ПК-9.

Теоретическая часть:

A phraseological unit (PU) is "a block longer one word, yet functioning as a whole. It is a semantically and structurally integral lexical collocation, partially or completely different from the meaning of its components". (A. Kunin) Its main characteristic feature is that its meaning can't infer from the sum of its components because each PU is characterized by a certain degree of cohesion (сплоченность) or semantic integrity. The main features of PU are stability, semantic integrity and ready- made nature. There exist different classifications of PU.

According to I.R. Galperin's classification of the English vocabulary all the PU can ve subdivided into neutral, literary and non- literary PU.

Neutral PU: Ex.: "to let the cat out of the dog", "ups and down," "at the eleventh hour". Idioms and set expressions impart local coloring to the text and make it sound more expressive. Ex.: Come, Roy, let's go and shake the dust of this place for good… (Aldridge)- Cf. … let us go leave this place for ever. (Skrebnev, 2000)Some of them are elevated: an earthly paradise, to breath one's last;to play fiddle while Rome burns. Among the elevated PU we can discern: Archaisms- to play upon advantage (to swindle), the iron in one's soul (the permament embitterment). Bookish phrases- Formal (bookish PU): "to breathe one's last (to die); "The debt of Nature" (death), Gordian knot (a complicated problem); Foreign PU- a propos de bottes

(unconnected with the preceding remark, bon mot (a witty word). Some are: Subneutral or familiar colloquial PU: to rain cats and dogs, to be in one's cups (=to be drunk), big bug, small fry, alive and kicking, a pretty kettle of fish. Jargon PU – a loss leader (an article sold below cost). Old slang PU- to be nuts about, to kick the bucket, to hop the twig (to die).

Occasional PU are based on the following cases of violation of the fixed structure of a PU: Prolongation: "He was born with a silver spoon in a mouth which was rather curly and large". (Galsworthy) Insertion: "he had been standing there nearly two hours, shifting from foot to unaccustomed foot". (Galsworthy) Substitution: "to talk pig (shop)." Prolongation and substitution: "They spoiled their rods, spared their children and anticipated the results in enthusiasm". (Galsworthy)

The author's PU: "Oh, my ears and whiskers" (L. Carroll); "Too true to be good" (B. Shaw), The Gilded Age (The Golden Age). Peculiar use of set expressions A cliché is generally defined as an expression that has become hackneyed and trite. It has lots its precise meaning by constant reiteration: in other words it has become stereotyped. Cliché is a kind of stable word combination which has become familiar and which has been accepted as a unit of a language: e.g. rosy dreams of youth, growing awareness. Proverbs are short, we;;-known, supposedly wise sayings, usually in simple language. E.g. Never say never. You can't get bloom of a stone. Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture- lessons that people of that want their children to learn and to live by. They are served as symbols, abstract ideas. Proverbs are usually dedicated and involve imagery. E.g. Out of sight, out of mind. Epigram is a shortclever amusing saying or poem. E.g. A thing of beauty is a joy forever.

Quotation is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics: All hope abandon, ye who enter (Dante)

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. "You too, Brutus?" (Shakespeare) Proverbs, sayings, quotations, allusions and paradoxes are based onthe interplay of primary and secondary meanings being also a variety of occasional PU: "to drop a handkerchief and relations".

Paradox is a statement which though it appears to be self- contradictory, nevertheless involves truth or at least an element of truth. – O. Wilde's paradoxes: "It's simply washing one's clean linen in public".

Практическая часть:

Практическое задание 1. Найти в следующем тексте фразеологические единицы и прокомментировать их использование автором.

Jane Cooper

FOUR DAYS

(Woman's Weekly, November 18, 1997)

The aeroplane taxied down the runway, paused briefly to catch its breath and sped forwards,faster, across the wet Tarmac.

'Stop!' Maggie shouted in a panic. It had all been a terrible mistake. She should never haveleft them. She had to get off.

'It's all right,' said her husband, patting her arm as the fields outside the window gently tilted.'Caroline will look after the children.'

Maggie opened her eyes. 'Just now, I felt like jumping up and telling the pilot to stop', she said.

It was meant to sound like a joke, but she could tell, from Anthony's eyes, that he wasn't fooled. 'Stop worrying. It's only four days.'

Four days. The phrase beat like a drum in Maggie's mind. She jumped as the You can nowre¬move your seat-belts sign pinged like her kitchen timer.

‘Good, drinks. I’m gasping,’ said Anthony, as the stewardess pushed the square metal drinkstrolley unsteadily down the aisle.

‘Just an orange juice, please’, said Maggie.

‘We’re on holiday’, said Anthony. ‘Have a gin and tonic.’

It used to be her favourite drink before the children were born, when she and Anthony would spend hours sitting in a pub garden in the fading twilight, with no one to think of but themselves.

The gin tasted good, cold and clear. Briefly, it blotted out the nagging doubts in her mind. Butnow everything was coming back.

‘We need a break,’ Anthony had said last month, flourishing the brochure. ‘Four days in NewYork. Caroline will have the kids. It will do us both good.’

Maggie had protested. Ben was only four and Rachel six.

‘You ought to go’, Caroline had said warningly. ‘A couple need time away from the children. It’s important for a marriage.’

‘We want to stay at Auntie Caroline’s’, Rachel had sung, when the idea was first suggested. ‘We want to stay’, echoed Ben, enveloping Maggie’s neck with his arms. She breathed him in like the freesias Anthony used to bring home on Friday nights.

Leaving them had been agony. Like childbirth in reverse with all the pain on the inside. ‘Don’t fuss or they’ll get upset, Maggie’, Caroline had said, as she returned for a last hug.

At the airport, Maggie felt lost without a small hand to hold on to. She tried to chat, but therewas nothing to say. No, ‘Rachel, don't do that.’ It was almost a relief when the flight was called andthey took off.

The arrival lounge was vast. Maggie scanned it in vain for a placard asking Mr. and Mrs. Hopeto phone home at once.

The hotel on fifty-seventh street had glass revolving doors and a doorman. ‘I don’t know howthey do it for the price,’ said Anthony, pleased to have got a last-minute bargain. The room was smalland dwarfed by a large bed. The light on the bedside phone was a dull red, indicating that no one hadleft a message. Maggie said a silent prayer of thanks. Outside, police sirens were screeching.

‘Let’s go out for a coffee’, said Anthony, who was keen to explore.‘At this time?’ Maggie cried. ‘We might get mugged.’

‘It’s safe, providing you don't do anything silly’, Anthony replied.

New York never sleeps, read the guidebook. At home, the shops shut at five. They found acafe, studded with black and white photographs of Ronald Reagan, Judy Garland and Elvis.

‘Sure, Ma’am, they’ve all been in here’, said the waitress, when Maggie asked her.

‘Tell me another’, laughed Anthony. Maggie didn't believe the woman either. Their sharedskepticism made them feel like cosy conspirators.

They woke at five in the morning, New York time. Maggie reached out for Ben and felt Anthony’s back. Three days.

‘We’ll walk to the Village,’ announced Anthony over a bagel breakfast; he was already starting to sound like a local.

They walked miles, weaving through commuters in suits and trainers, waiting for the lights to flash Walk, window-shopping and working out the exchange rate. Once, forgetting, Maggie put out her hand to steer Rachel across the road. Greenwich – too vast for a village – was a labyrinth of pave¬ment bistros and street barrows, selling Aztec-coloured mohairs. Trump Tower was a marble ice-rink of jewelers and a downstairs coffee shop. Maggie filled Anthony in on Ivana. ‘You read the wrong papers she teased’. She hadn’t done that for ages.

They found a real ice-rink in Central Park. ‘That’s Yoko Ono’s home’, said Anthony, pointingto a Gothic outline in the distance. Two days.

Tiffany’s was priceless. ‘Strictly for looking,’ said Anthony, but he did buy her a silver teaspoon.

They got braver and caught the subway. The trains rattled like speeding silver cattle

trucks. Noone spoke in the carriage.

‘Like a silent film’, said Anthony. Her feelings exactly.

Later, they shivered in the wind on the Staten Island Ferry, leaning just like lovers over the side.

At night, Anthony stroked her head. Ben's empty space seemed less empty. One day. They went off to Chinatown and returned late, laughing, laden with paper dragons for the children and a bag of fortune cookies.

Anthony noticed it first. ‘The message light is on’, he said. Maggie rang the receptionist. ‘Call Caroline’, she was told.

‘You’re right, we shouldn’t have come’, said Anthony, as she dialed England. ‘It will be all right’, said Maggie, amazed at her calmness.

Caroline finally answered. ‘We’ve just got back from the hospital. I'm really sorry, Maggie,but Ben fell out of a tree. He’s broken his arm, but otherwise he’s fine. I feel awful...’

‘Don’t worry’, said Maggie. ‘At least he’s alive.’

Ben sounded almost happy. Everyone had signed his plaster. ‘We’ll be home tomorrow’, said Maggie, and replaced the receiver.

‘You’re so calm’, said Anthony wonderingly. ‘I thought you’d be screaming; saying it was myfault for making you come here.’

‘It’s the distance ‘, said Maggie. ‘I’ve stood back from the assembly line. I can see myself now.’ She didn’t say she could see the distance between them, too. It had narrowed in four days andshe had to keep it narrowing. Just as she had to stop drowning in motherhood. To be a good mother,she had to be a good wife as well.

Anthony frowned. ‘I don’t really understand.’

Maggie buried her face in his shirt. It smelt reassuring. She smiled. ‘Never mind’.

Практическое занятие № 7. Стилистический анализ на уровне морфологии / Stylistic analysis at the morphological level

Цель занятия: изучение изобразительно-выразительных возможностей грамматики, обучение практическим навыкам мотивированного использования языковых средств.

Актуальность: необходимость овладения студентами компетенциями ОПК-1, ПК-9.

Теоретическая часть:

Linguistic units, such as words, possess not only lexical meanings but also grammatical ones that are correlated with extra-linguistic reality. Such grammatical categories as plurality and singularity reflect the distinction between a multitude and oneness in the real world. Such classifying grammatical meanings as the noun, the verb or the adjective represent objects, actions and qualities that exist in this world. However this extra-linguistic reality may be represented in different languages in a different way. The notion of definiteness or indefiniteness is grammatically expressed in English by a special class of words - the article. In Russian it's expressed differently. Gender exists as a grammatical category of the noun in Russian but not in English and so on.

A grammatical form, as well as a lexical unit possesses a denotative and a connotative meaning. There are at least three types of denotative grammatical meanings. Two of these have some kind of reference with the extra-linguistic reality and one has zero denotation, i. e. there is no reference between the grammatical meaning and outside world.

1. The first type of grammatical denotation reflects relations of objects in outside reality such as singularity and plurality.
2. The second type denotes the relation of the speaker to the first type of denotation. It shows how objective relations are perceived by reactions to the outside world. This type of denotative meaning is expressed by such categories as modality, voice, definiteness and indeflniteness.
3. The third type of denotative meaning has no reference to the extra-linguistic reality.

This is an intralinguistc denotation, conveying relations among linguistic units proper, e.g. the formation of past tense forms of regular and irregular verbs.

Denotative meanings show what this or that grammatical form designates but they do not show how they express the same relation. However a grammatical form may carry additional expressive information, it can evoke associations, emotions and impressions. It may connote as well as denote. Connotations aroused by a grammatical form are adherent subjective components, such as expressive or intensified meaning, emotive or evaluative colouring. The new connotative meaning of grammatical forms appears when we observe a certain clash between form and meaning or deviation in the norm of use of some forms. The stylistic effect produced is often called grammatical metaphor.

The noun and its stylistic potential

The stylistic power of a noun is closely linked to the grammatical categories this part of speechpossesses. First of all these are the categories of number, person and case.

The use of a singular noun instead of an appropriate plural form creates a generalized, elevatedeffect often bordering on symbolization. The faint fresh flame of the young year flushes From leaf to flower and from flower to fruit And fruit and leaf are as gold and fire.

The contrary device - the use of plural instead of singular - as a rule makes the description more powerful and large-scale.

The clamour of waters, snows, winds, rains... (Hemingway)

The plural form of an abstract noun, whose lexical meaning is alien to the notion of number makes it not only more expressive, but brings about what Vinogradov called aesthetic semantic growth.

Proper names employed as plural lend the narration a unique generalizing effect:

If you forget to invite somebody's Aunt Millie, I want to be able to say I had nothing to do with it. There were numerous Aunt Millies because of, and in spite of Arthur's and Edith's triple checking of the list. (O'Hara)

The category of case (possessive case) which is typical of the proper nouns, since it denotes possession becomes a mark of personification in cases like the following one: Love's first snowdrop Virgin kiss!

So, although the English noun has fewer grammatical categories than the Russian one, its stylistic potential in producing grammatical metaphor is high enough.

Практическая часть:

Ответить на следующие вопросы:

1) Speak about the peculiar use of grammatical forms.
2) Discuss the stylistic value of grammatically incorrect forms, grammatical synonymy, use of forms with a peculiar meaning, localization of forms, personification of common nouns, animal metaphors and stylistic omission ofarticles.

Практическое задание 1. Проанализируйте следующий отрывок:

"Sit down, my fren," sed the man in black close; "yu miskomprehend me. I meen that the perlitercal ellermunts are orecast with black klouds, 4 boden a friteful storm."

"Wall," replide I, "in regard to perlittercal ellerfunts i don't know as how but what they is as good as enny other kind of ellerfunts. But i maik bold to say thay is all a ornery set and unpleasant tohav round. They air powerful hevy eaters and take up a right smart chans of room."

The man in black close rusht up to me and sed, "How dair yu insult my neece, yu horey hededvagabone? Yu base exhibbiter of low wax figgers - you woolf in sheep's close," and sow 4th.

Практическое задание 2. Рассмотрите предложенные отрывки, определите экспрессивно-выразительные средства и прокомментируйте их функцию.

1. We were fellow strangers.
2. A bulldog two years old for sale. Will eat anything. Very fond of children

3. The man was killed last July after being mistaken for suicide bomber on the London Underground.
4. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum.
5. All men are liable to error (John Lock), and he is no exception.
6. Welcome to Reno- the biggest little town in the world.
7. He got an inheritance and got into troubles.
8. My business went bankrupt that's why now I spend more time with my family.
9. Huck Finn is a good bad boy of the American literature.
10. She set eyes on him and the letter on fire.
11. What is the difference between a school master and an engine driver? One trains the mind, and the other minds a train.
12. After that he looked at the two cops, who became very interested in the hands in their laps.
13. He saved her life and three dollars in her pocket.
14. Now- one good turn deserves another- come to my house for dinner.
15. Mr President, I don't know who's providing your information, but he has a vivid imagination.
16. The brain activity of a substance abuser is identical to that of a compulsive shopper.

Практическое занятие № 8. Фонетические выразительные средства / Phonetic expressive means and stylistic devices

Цель занятия: формирование понятия о фонетических выразительных средствах, углубление знаний и практических навыков мотивированного использования языковых средств.

Актуальность: необходимость овладения студентами компетенциями ОПК-1, ПК-6.

Теоретическая часть:

Phonetic Expressive Means and Stylistic Devices

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separatelywill have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

This can easily be recognized when analyzing alliterative word combinations or the rhymes incertain stanzas or from more elaborate analysis of sound arrangement.

Onomatopoeia

Onomatopoeia is a combination of speech sounds which alms at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy There are two varieties of onomatopoeia: direct and indirect.

Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: " The possessive instinct never stands still (J. Galsworthy) or, "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe).

Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are

usually placed atthe end of the corresponding lines.

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

Практическая часть:

Практическое задание 1. Охарактеризуйте эмоциональный эффект от использования вотрывках аллитерации, ассонанса и ономатопеи:

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 beastsin a menagerie. (D.)
9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is - orrather was - surly, lustrous and sadistic." (E.W.)
10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came intothe 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, Likea 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 heavinessof the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

Практическое занятие № 9. Лингвостилистический анализ текста: методика выполнения / Linguostylistic analysis of the text: the method of execution

Цель занятия: формирование понятия о выразительных ресурсах графики, углубление знаний и практических навыков мотивированного использования языковых средств.

Актуальность: необходимость овладения студентами компетенциями ПК-6, ПК-9.

Теоретическая часть:

Micro- and macro-stylistics. Semantic and stylistic interpretation of the text. Text and super-phrasal unity. Stylistic structure of the text. Cohesion and coherence. Methods of presentation in a literary text. The author's speech, its compositional forms. Character speech: dialogic speech, inner speech. Improper-direct speech. Intertextuality. The image of the author. The author's point of view and ways of expressing it.

Практическая часть:

Практическое задание 1. Провести структурно-смысловой анализ следующих

фрагментов. Определите виды содержащейся в тексте информации.

1. As various aids to recovery were removed from him and he began to speak more, it was observed that his relationship to language was unusual. He mouthed. Not only did he clench his fists with the effort of speaking, he squinted. It seemed that a word was an object, a material object, round and smooth sometimes, a golf-ball of a thing that he could just about manage to get through his mouth, though it deformed his face in the passage. Some words were jagged and these became awful passages of pain and struggle that made the other children laugh. Patience and silence seemed the greater part of his nature. Bit by bit he learnt to control the anguish of speaking until the golf-balls andjagged stones, the toads and jewels passed through his mouth with not much more than the normal effort. (W.G1.)
2. As the women unfolded the convolutions of their stories together he felt more and more likea kitten tangling up in a ball of wool it had never intended to unravel in the first place; or a sultan faced with not one but two Scheherezades, both intent on impacting a thousand stories into the single night. (An.C.)
3. "Is anything wrong?" asked the tall well-muscled manager with menacing inscrutability, arriving to ensure that nothing in his restaurant ever would go amiss. A second contender for the world karate championship glided noiselessly up alongside in formidable allegiance. (Js.H.)
4. As Prew listened the mobile face before him melted to a battle-blackened skull as though a flamethrower had passed over it, kissed it lightly, and moved on. The skull talked on to him about hishealth. (J.)
5. 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 putup with any insult. The patient was always right. (Gr.Gr.)
6. Her voice. It was as if he became a prisoner of her voice, her cavernous, sombre voice, a voice made for shouting about the tempest, her voice of a celestial fishwife. Musical as it strangelywas, yet not a voice for singing with; it comprised discords, her scale contained twelve tones. Her voice, with its warped, homely, Cockney vowels and random aspirates. Her dark, rusty, dipping, swooping voice, imperious as a siren's. (An.C.)
7. In a very few minutes an ambulance came, the team was told all the nothing that was knownabout the child and he was driven away, the ambulance bell ringing, unnecessarily. (W.G1.)
8. This area took Matty and absorbed him. He received pocket money. He slept in a long attic.He ate well. He wore a thick dark-grey suit and grey overalls. He carried things. He became the Boy. (W.G1.)
9. We have all seen those swinging gates which, when their swing is considerable, go to and fro without locking. When the swing has declined, however, the latch suddenly drops to its place, the gate is held and after a short rattle the motion is all over. We have to explain an effect something like that. When the two atoms meet, the repulsions of their electron shells usually cause them to recoil; butif the motion is small and the atoms spend a longer time in each other's neighbourhood, there is time for something to happen in the internal arrangements of both atoms, like the drop of the latch-gate into its socket, and the atoms are held. (W.Br.)

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МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ
РОССИЙСКОЙ ФЕДЕРАЦИИ
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Методические указания по организации
и проведению самостоятельной работы
по дисциплине

«Стилистика»
для студентов специальности 45.05.01 Перевод и переводоведение,
направленность (профиль) «Лингвистическое сопровождение международных
экономических отношений»

Пятигорск, 2024 г.

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ВВЕДЕНИЕ

Под самостоятельной работой студентов понимается планируемая учебная, учебно-исследовательская, а также научно-исследовательская работа студентов, которая выполняется во внеаудиторное время по инициативе студента или по заданию и при методическом руководстве преподавателя, но без его непосредственного участия. Основной целью самостоятельной работы является изучение тем, не рассмотренных в рамках аудиторных занятий, а также подготовка к практическим занятиям, промежуточному и текущему контролю. К самостоятельной работе студентов относятся следующие виды работ:

- изучение теоретического материала, анализ литературы, источников Интернета для более глубокого изучения темы;
- подготовка к практическим занятиям (выполнение индивидуальных домашних заданий, выполнение письменных заданий (упражнений) к практическим занятиям);
- подготовка сообщения;
- подготовка к текущим и / или промежуточным формам контроля (в форме тестирования, собеседования и пр.).

Задачи самостоятельной работы:

- овладеть методикой исследования при решении разрабатываемых в учебно-научной деятельности проблем и вопросов;
- сформировать и закрепить умение правильно, логически верно, аргументированно и ясно строить устную и письменную речь;
- повысить уровень подготовленности студентов к самостоятельной работе в соответствии с выбранной специальностью в условиях современного состояния науки и культуры.

Отдельной составляющей в итоговой оценке по предмету «Стилистика» оценка самостоятельной работы не является. Вместе с тем оценка самостоятельной работы всё же имеет непосредственное отношение к итоговой оценке по дисциплине. Во-первых, оценка самостоятельной работы включается в оценку такой формы промежуточного контроля, как оценка текущей работы на практических занятиях. Во-вторых, так как самостоятельная работа по предмету поощряется, преподаватель может использовать (и, как правило, использует) оценку самостоятельной работы в качестве поощрительной составляющей на промежуточном контроле. В спорных ситуациях оценка самостоятельной работы может разрешить ситуацию в пользу студента. Независимо от вида самостоятельной работы, критериями оценки самостоятельной работы могут считаться:

а) умение проводить анализ; выделять главное (в том числе, умение ранжировать проблемы);
б) самостоятельность в поиске и изучении литературы, т.е. способность обобщать материал не только из лекций, но и из разных прочитанных и изученных источников;
в) умение использовать собственные примеры и наблюдения;
г) заинтересованность в предмете;
д) думение показать место данного вопроса в общей структуре курса, его связь с другими вопросами культуры речи;

Выполнение заданий по самостоятельной работе позволяет студенту закрепить знания и приобрести практические навыки в области стилистики английского языка.

1. ОБЩАЯ ХАРАКТЕРИСТИКА САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТА ПРИ ИЗУЧЕНИИ ДИСЦИПЛИНЫ

В соответствии с рабочей программой дисциплины «Стилистика» основными видами самостоятельной работы студента являются самостоятельное изучение литературы, подготовка к практическим занятиям (ПЗ), реферирование литературы, подготовка сообщения, подготовка к тестированию.

Самостоятельное изучение литературы предполагает всестороннюю работу с источниками. Основная *цель* данного виды работы – углубить знания в области русского языка и культуры речи, исходя из цели *задача самостоятельного изучения литературы* – изучение основных и дополнительных источников рекомендованной в программе литературы.

Целью подготовки к практическим занятиям является совершенствование знаний посредством выполнения домашнего задания и отработка пройденного материала, в связи с чем *задачами подготовки к ПЗ* являются:

- самостоятельная работа над основными и дополнительными источниками литературы для углубления и расширения знаний по изучаемому материалу;
- выполнение упражнений и заданий (устно и письменно) для закрепления умений и выработки навыков.

Реферирование литературы предполагает ведение краткого конспекта изученного материала, в том числе основных и дополнительных источников литературы. Следует обязательно указывать источник (в соответствии с ГОСТ «Оформление библиографических списков»), по которому сделан конспект. Таким образом, *цель реферирования литературы* фиксация основополагающих тезисов по темам дисциплины. *Задачи реферирования литературы:* отбор наиболее важного материала и его краткая запись.

Подготовка сообщения – обязательный компонент самостоятельной работы студента. *Цель подготовки сообщения* – демонстрация умения анализировать различные источники информации по проблеме, излагать материал в рамках научного дискурса. *Задачи подготовки сообщения:*

- отбор источников по проблеме сообщения;
- анализ материала, составление плана;
- изложение материала.

Подготовка к тестированию важный компонент самостоятельной работы, цель – обобщение и систематизация знаний по дисциплине. *Задачи подготовки к тестированию*: проанализировать изученный материал, углубить знания по темам дисциплины.

Оценка самостоятельной работы имеет непосредственное отношение к итоговым результатам по дисциплине. Во-первых, оценка самостоятельной работы включается в оценку такой формы промежуточного контроля, как оценка текущей работы на практических занятиях. Во-вторых, так как самостоятельная работа по предмету поощряется, баллы, накопленные по самостоятельной работе, используются в качестве бонусной составляющей. В спорных ситуациях оценка самостоятельной работы может разрешить ситуацию в пользу студента.

2. КОНТРОЛЬНЫЕ ТОЧКИ И ВИДЫ ОТЧЕТНОСТИ ПО НИМ

В рамках рейтинговой системы успеваемость студентов по каждой дисциплине оценивается в ходе текущего контроля и промежуточной аттестации. Рейтинговая система оценки знаний студентов основана на использовании совокупности контрольных мероприятий по проверке пройденного материала (контрольных точек), оптимально расположенных на всем временном интервале изучения дисциплины. Принципы рейтинговой системы оценки знаний студентов основываются на положениях, описанных в Положении об организации образовательного процесса на основе рейтинговой системы

оценки знаний студентов в ФГАОУ ВО «СКФУ».

3. МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ИЗУЧЕНИЮ ТЕОРЕТИЧЕСКОГО МАТЕРИАЛА

Самостоятельное изучение теоретического материала предусмотрено на всём протяжении курса. Такая работа сопровождает лекционные и семинарские занятия, промежуточный и итоговый контроль, и в то же время является отдельным видом самостоятельной работы студента.

Умение студентов быстро и правильно подобрать литературу, необходимую для выполнения учебных заданий и научной работы, является залогом успешного обучения. Самостоятельный подбор литературы осуществляется при подготовке к практическим занятиям, при написании конспекты, сообщений.

Существует несколько способов составления списка необходимой литературы.

Во-первых, в учебной программе дисциплины, в методических указаниях к практическим занятиям приводится список основной и дополнительной литературы, которую рекомендуется изучить по соответствующей теме или разделу учебной дисциплины. При подготовке сообщений целесообразно изучать общий список литературы и делать выборку подходящей к теме литературы.

Во-вторых, в большинстве учебников, монографий и статей делаются ссылки, сноски на другие литературные источники, приводится список литературы по раскрываемой в книге проблеме. Целесообразно изучать научную литературу, на которую ссылаются исследователи в своих научных публикациях, поскольку изучение именно таких источников формирует представление о состоянии и развитии того или иного вопроса.

В-третьих, поиску необходимой литературы существенно помогут различного рода библиографические указатели и пособия. В библиографическом отделе библиотеки можно воспользоваться такими указателями или прибегнуть к помощи специалистов-библиографов.

Итоговым продуктом изучения теоретического материала являются устные ответы и конспект. Конспектом студент может воспользоваться при собеседовании с преподавателем. Критерии оценивания собеседования приведены в ФОС данной дисциплины.

4. МЕТОДИЧЕСКИЕ УКАЗАНИЯ К САМОСТОЯТЕЛЬНОЙ РАБОТЕ

На первом этапе необходимо ознакомиться с рабочей программой дисциплины, в которой рассмотрено содержание тем практических занятий, темы самостоятельной работы. В рамках самостоятельной работы студенты сами могут предлагать собственные темы и формы выполнения заданий. Сдача задания производится преподавателю, ведущему семинарские занятия, в установленные им сроки.

По каждому виду самостоятельной работы предусмотрены определённые формы отчетности.

4.1 Методические рекомендации по изучению литературы

При работе с литературными источниками важно уметь правильно читать, понимать и запоминать прочитанное. Для понимания сложного текста важно не только быть внимательным при чтении, иметь знания и уметь их применять, но и владеть определенными мыслительными приемами. Один из них состоит в крайне важности воспринимать не отдельные слова, а предложения и даже целые группы предложений, т. е. абзацы.

При работе с литературой используются выписки (обязательное условие выписок – точное указание источника и места, откуда это выписано). Целесообразно выписки делать на карточках, что облегчает их хранение и использование. При заполнении карточек следует учитывать, что два самостоятельных вопроса заносить на одну карточку нельзя,

т.к. это затруднит их классификацию и хранение. Карточка должна содержать обозначение ее содержания, номер или шифр, указывающий ее место в карточке, дату заполнения, библиографические данные. Записи на карточке следует располагать на одной стороне, они должны быть четкими и достаточно полными. При выписывании цитат крайне важно сохранять абсолютную точность при передачи мыслей автора, ставить их в кавычки. Пропуски в цитате допускаются (отмечаются многоточием), но они не должны изменять смысла высказывания. Цитата обязательно должна быть снабжена указанием источника.

В процессе работы над изучаемым материалом составляется план в целях более четкого выявлении структуры текста, записи системы, в которой излагает материал данный автор, подготовки к выступлению, а также для написания какой-либо работы, записи своих мыслей с новой систематизацией материала. В плане могут встречаться отдельные цифры и другие фактические сведения, которые хотя и не являются собственно планом, но помогают в будущем его использовании (к примеру, при выступлении).

Средство и технология оценивания изученной литературы – собеседование (устные ответы).

4.2. Методические указания по подготовке к практическим занятиям

Подготовка к практическим занятиям предполагает различные формы самостоятельной работы в зависимости от пройденного на практическом занятии материала.

Средством и технологией оценки подготовки к практическим занятиям является собеседование и зачетное задание, критерии оценивания данных процедур приведены в ФОС дисциплины.

4.3. Реферирование литературы

При изучении теоретического материала требуется реферировать литературу, т.е. вести конспект.

Конспект – это краткая письменная запись содержания статьи, книги, лекции, предназначенные для последующего восстановления информации с различной степенью полноты.

Конспект – это систематическая, логически связная запись, объединяющая план, выписки, тезисы или, по крайней мере, два из этих типов записи. Исходя из определения, выписки с отдельными пунктами плана, если в целом они не отражают логики произведения, если между отдельными частями записи нет смысловой связи, – это не конспект. В конспект включаются не только основные положения, но и доводы, их обосновывающие, конкретные факты и примеры, но без их подробного описания.

Конспектирование может осуществляться тремя способами:

- цитирование (полное или частичное) основных положений текста;
- передача основных мыслей текста «своими словами»;
- смешанный вариант.

Все варианты предполагают использование сокращений.

При написании конспекта рекомендуется следующая последовательность:

1. Проанализировать содержание каждого фрагмента текста, выделяя относительно самостоятельные по смыслу;
2. Выделить из каждой части основную информацию, убрав избыточную;
3. Записать всю важную для последующего восстановления информацию своими словами или цитируя, используя сокращения.

Разделяют четыре вида конспектов:

- текстуальный,
- плановый,
- свободный,
- тематический.

Текстуальный состоит из отдельных авторских цитат. Необходимо только умение выделять фразы, несущие основную смысловую нагрузку. Это прекрасный источник дословных высказываний автора и приводимых им фактов. Текстуальный конспект используется длительное время.

Плановый – это конспект отдельных фрагментов материала, соответствующих названиям пунктов предварительно разработанного плана. Он учит последовательно и четко излагать свои мысли, работать над книгой, обобщая содержание ее в формулировках плана. Такой конспект краток, прост и ясен по своей форме. Это делает его незаменимым пособием при быстрой подготовке доклада, выступления.

Свободный конспект – индивидуальное изложение текста, т.е. отражает авторские мысли через ваше собственное видение. Требуется детальная проработка текста.

Свободный конспект представляет собой сочетание выписок, цитат, иногда тезисов, часть его текста может быть снабжена планом. Это наиболее полноценный вид конспекта.

Тематический конспект – изложение информации по одной теме из нескольких источников.

Составление тематического конспекта учит работать над темой, всесторонне обдумывая ее, анализируя различные точки зрения на один и тот же вопрос. Таким образом, этот конспект облегчает работу над темой при условии использования нескольких источников.

Оформление конспекта

1. Название конспектируемого произведения (или его части) и его выходных данных, т.е. библиографическое описание документа.
2. План текста.
3. Изложение наиболее существенных положений изучаемого материала (тезисы) последовательно и кратко своими словами или в виде цитат, включая конкретные факты и примеры.
4. Составляя конспект, можно отдельные слова и целые предложения писать сокращенно, выписывать только ключевые слова, применять условные обозначения.
5. Чтобы форма конспекта как можно более наглядно отражала его содержание, располагайте абзацы «ступеньками» подобно пунктам и подпунктам плана, применяйте разнообразные способы подчеркивания, используйте карандаши и ручки разного цвета.
6. Используйте реферативный способ изложения (например: «Автор считает...», «раскрывает...»).
7. Собственные комментарии полагайте на полях.

Средство и технология оценивания реферирования литературы – собеседование (устные ответы).

4.4. Подготовка сообщения

Сообщение – это устное публичное выступление, его регламент – не более 10 минут.

Искусство устного выступления состоит в знании предмета речи, в умении преподнести свои мысли и убеждения правильно и упорядоченно, красноречиво и увлекательно.

Устное выступление должно удовлетворять трем основным критериям:

- правильности, т.е. соответствия языковым нормам;
- смысловой адекватности, т.е. соответствия содержания выступления реальности;
- эффективности, т.е. соответствия достигнутых результатов поставленной цели.

Работа по подготовке сообщения делится на два этапа: докоммуникативный этап (подготовка выступления) и коммуникативный этап (взаимодействие с аудиторией).

Работа по подготовке устного выступления начинается с формулировки темы. Первое слово темы должно обозначать наименование полученного в ходе выполнения проекта научного результата (например, «Технология изготовления…», «Модель

развития…», «Система управления…», «Методика выявления…» и пр.). Тема выступления должна быть лаконичной.

Выступление должно состоять из трех частей – вступления (10-15% общего времени), основной части (60-70%) и заключения (20-25%). Вступление включает в себя представление автора, название доклада, расшифровку подзаголовка с целью точного определения содержания выступления, четкое определение стержневой идеи. Стержневая идея проекта понимается как основной тезис, ключевое положение. Стержневая идея дает возможность задать определенную тональность выступлению. Сформулировать основной тезис означает ответить на вопрос, зачем говорить (цель) и о чем говорить (средства достижения цели).

Требования к основному тезису выступления:

- фраза должна утверждать главную мысль и соответствовать цели выступления;
- суждение должно быть кратким, ясным, легко удерживаться в кратковременной памяти;
- мысль должна пониматься однозначно, не заключать в себе противоречия.

В речи может быть несколько стержневых идей, но не более трех.

К аргументации в пользу стержневой идеи проекта можно привлекать фото-, видеофрагметы, аудиозаписи, фактологический материал. Цифровые данные для облегчения восприятия лучше демонстрировать посредством таблиц и графиков, а не злоупотреблять их зачитыванием. Лучше всего, когда в устном выступлении количество цифрового материала ограничено, на него лучше ссылаться, а не приводить полностью, так как обилие цифр скорее утомляет слушателей, нежели вызывает интерес.

План развития основной части должен быть ясным. Должно быть отобрано оптимальное количество фактов и необходимых примеров.

В заключении необходимо сформулировать выводы, которые следуют из основной идеи (идей) выступления. Правильно построенное заключение способствует хорошему впечатлению от выступления в целом. В заключении имеет смысл повторить стержневую идею и, кроме того, вновь (в кратком виде) вернуться к тем моментам основной части, которые вызвали интерес слушателей.

При подготовке к выступлению необходимо выбрать способ выступления: устное изложение с опорой на конспект (опорой могут также служить заранее подготовленные слайды) или чтение подготовленного текста.

После выступления нужно быть готовым к ответам на возникшие у аудитории вопросы.

Требования к оформлению заданий

Задания по самостоятельной работе должны быть оформлены в соответствии с требованиями ГОСТ 7.32-91 (ИСО 5966-82). Страницы текста должны соответствовать формату А4 (210 × 297 мм).

Текст заданий должен быть выполнен на одной стороне листа с применением компьютерных устройств. При использовании персонального компьютера рекомендуется использовать среду Windows, редактор Word. Параметры документа следующие: интервал – 1,5, кегль (размер) – 14, шрифт – Times New Roman. Функция переноса слов обязательна. Текст следует печатать, соблюдая следующие размеры полей: левое – 30 мм, правое – 10 мм, верхнее – 20 мм, нижнее – 20 мм.

Нумерация страниц начинается со страницы, содержащей оглавление работы, и производится арабскими цифрами в правом верхнем углу листа. Титульный лист включается в общую нумерацию, но не нумеруется. В приложениях страницы не нумеруются. Иллюстрации, схемы, графики, таблицы, расположенные на отдельных страницах, включаются в общую нумерацию страниц.

Текст основной части работы может подразделяться на разделы и подразделы. Каждый раздел следует начинать с новой станицы. Разделы и подразделы должны иметь наименование – заголовки, в которых кратко отражается основное содержание текста.

Заголовки разделов пишутся симметрично тексту прописными (заглавными) буквами и выделяются жирным шрифтом. Заголовки подразделов пишутся с абзаца строчными буквами, кроме первой – прописной и также выделяются жирным шрифтом. Сокращенное написание слов в заголовках не допускается. Переносы слов в заголовках не допускаются. Точку в конце заголовка не ставят. Если заголовок состоит из двух и более предложений, их разделяют точкой. Подчеркивание заголовков не допускается. Расстояние между заголовками раздела (подраздела) и последующим текстом должно быть равно одинарному межстрочному интервалу (10 мм), а расстояние между заголовком подраздела и последней строкой предыдущего текста – 2-м одинарным межстрочным интервалам (15 мм).

В тексте не должно быть рисунков и таблиц без ссылок на них. Рисунки и таблицы располагаются в тексте сразу после ссылок на них. Рисунки должны иметь поясняющую надпись – название рисунка, которая помещается под ним. Рисунки обозначаются словом «Рис». Точка в конце названия не ставится. Рисунки следует нумеровать последовательно арабскими цифрами в сквозном порядке в пределах всей работы.

Цифровой материал целесообразно оформлять в виде таблицы. Каждая таблица должна иметь заголовок, который должен быть кратким и отражать содержимое таблицы.

Над названием справа пишется слово «Таблица» с порядковым номером арабскими цифрами в сквозном порядке в пределах всей работы. Тематический заголовок пишут строчными буквами, кроме первой прописной. В конце заголовка точку не ставят. Таблицу следует размещать так, чтобы ее можно было читать без поворота работы или же с поворотом по часовой стрелке. Таблицу с большим количеством строк допускается переносить на другую страницу. При переносе таблицы, на следующей странице повторяют ее шапку и над ней помещают надпись «Продолжение табл.» с указанием номера. Если шапка таблицы громоздкая, то вместо нее с перенесенной части в отдельной строке помещают номер граф.

Приложение оформляется как продолжение основной части задания, располагается в порядке появления ссылок в тексте. Каждое приложение должно начинаться с новой страницы и иметь содержательный заголовок, напечатанный жирным шрифтом. В правом верхнем углу под заголовком прописными буквами печатается слово «Приложение». Нумерация разделов, пунктов, таблиц в каждом приложении своя.

Средство и технология оценивания сообщения – собеседование, критерии оценивания сообщения приведены в ФОС данной дисциплины.

Темы сообщений:

1. Литературная аллюзии в художественном тексте: особенности концептуализации и социокультурной интерпретации.
2. Парадоксальное высказывание как конструктивная основа афоризмов Б. Шоу.
3. Парадокс как лингвостилистический прием: функции и особенности употребления в художественном тексте.
4. Афоризм как минимальный текст: структурно-семантические и лингвостилистичесие особенности.
5. Креолизированный текст: особенности лингвостилистического и структурно-семантического анализа (на материале рекламных текстов, текстов каталога).
6. Экспрессивные средства рекламного текста.
7. Метафора в когнитивном и лингвостилистическом аспектах.
8. Лингвистический такт и эвфемизация речи как коммуникативные стратегии современной коммуникации.
9. Эпитет в художественном тексте: лингвостилистические и структурные модификации.
10. Библеизмы в художественном тексте: лингвостилистические и функциональные особенности.

11. Лингвостилистическая и социокультурная интерпретация текста фольклорной сказки (на материале американский, английских, ирландских сказок).
12. Ирония как стилистический и композиционный прием.
13. Фоностилистические средства художественного текста.
14. Антономазия как стилистический прием художественного текста.
15. Ономатопея как лингвостилистическая характеристика поэтического текста.
16. Параномазия в художественном тексте: функции и структурно-семантические модлели.
17. «Игровые» стилистические приемы в различных типах коммуникации.
18. Перифраз как лингвостилистический прием: функциональные и структурно-семантические особенности.
19. Особенности употребления литоты в англоязычном художественном тексте.
20. Гипербола как прием создания комических эффектов в художественном тексте.
21. Декомпозиция фразеологических единиц как стилистический и текстовый прием (на материале произведения М. Спарк «Дорога Портобелло»).
22. Экспрессивный синтаксис как конструктивный прием публицистического текста.

4.5 Подготовка к тестированию

Тестирование является формой текущего контроля знаний студентов. Тестирование стимулирует систематическую работу студентов в течение нескольких семестров, что повышает познавательно-творческую направленность самообразования. При подготовке к тестированию необходимо наряду с основной учебной литературой использовать справочную, дополнительную литературу.

Выполнение тестовых заданий требует применения базовых теоретических знаний.

При подготовке к тестированию познакомьтесь с различными типами тестовых заданий и способами их выполнения и оформления.

В тесты включены задания следующих типов:

«Да – нет»

- при таких заданиях достаточно выбрать положительный или отрицательный ответ на поставленный вопрос.

«Один из множества»

- в качестве ответа следует выбрать только один пункт.

«Множество из множества»

- задания такого типа предполагают, что в качестве ответа можно выбрать более двух пунктов.

«Правильная последовательность»

- при ответе на тестовые задания такого типа необходимо расставить верную последовательность.

«Выбор соответствия»

Задания подобного типа предполагают, что в одной из колонок следует расставить буквы, соответствующие цифрам из другого столбика, например:

Сопоставьте термин и его определение:

1.	олицетворение	а) скрытое сравнение, осуществляемое путем применения названия одного предмета к другому и выявляющее таким образом какую-нибудь важную черту второго б) перенесение свойств человека на отвлеченные понятия и неодушевленные предметы в) замена названия предмета описательным оборотом г) заведомое преувеличение, повышающее экспрессивность высказывания
2.	гипербола	
3.	метафора	
4.	перифраза	

Правильная запись ответа:

1 – б

2 – г

3 – а

4 – в

Рекомендации для успешного прохождения тестирования:

1. Внимательно прочитайте вопрос, поставленный в задании.
2. Убедитесь, что вопрос понят правильно.
3. Выберите правильный ответ, основываясь на своих знаниях.
4. Если это открытый вопрос теста, проверьте свою грамотность, точность формулировки.
5. Если затрудняетесь ответить, пропустите вопрос, не теряя времени, перейдите к следующему. Если останется время, вернётесь к трудным вопросам.
6. Если точно не знаете ответ, размышляйте, используя метод исключения, метод сравнений, знания по смежным дисциплинам.

На выполнение 1 задания теста отводится 1 – 2 минуты.

Критерии оценивания итогов тестирования приведены в ФОС данной дисциплины.

4.6. Подготовка к экзамену

Промежуточная аттестация осуществляется в форме сдачи экзаменов и зачетов, защиты курсовых работ и проектов, отчетов по практике, отчетов о выполнении научно-исследовательских работ (НИР). Целью промежуточной аттестации является оценка полученных теоретических знаний, приобретенных навыков самостоятельной работы, умения синтезировать полученные знания и применять их к решению практических задач, формирования требуемых компетенций.

Промежуточная аттестация организуется после выполнения обучающимися всех планируемых в семестре видов работ. Промежуточная аттестация осуществляется в рамках зачетно-экзаменационной сессии в соответствии с календарным учебным графиком.

Промежуточная аттестация по дисциплине «Стилистика первого иностранного языка» осуществляется в **форме экзамена.** Основное в подготовке к экзамену – повторение всего учебного материала в рамках изученного курса. При условии планомерной работы в течение семестра студенты, как правило, успешно справляются с данным испытанием. При подготовке к сдаче экзамена рекомендуется весь объем работы равномерно распределить по дням, отведенным на подготовку к экзамену, контролировать каждый день выполнения работы.

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