

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное автономное образовательное учреждение высшего
образования
«СЕВЕРО-КАВКАЗСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ»

**Методические указания
по выполнению лабораторных работ
по дисциплине**

Стилистика первого иностранного языка

Направление подготовки	<u>45.03.02 Лингвистика</u>
Направленность (профиль)	<u>Теория и методика преподавания иностранных языков и культур</u>
Год начала обучения	<u>2026</u>
Форма обучения	<u>очная</u>
Реализуется в семестре	<u>7</u>

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СОДЕРЖАНИЕ

1. Введение.....	3
2. Темы лабораторных работ	3

Введение

Цель курса «Стилистика первого иностранного языка» состоит в формировании лингвистической составляющей общепрофессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических и синтаксических приемов и навыков их выявления в тексте.

Изучение материала в рамках данной дисциплины должно осуществляться в логической последовательности и взаимной связи с другими дисциплинами: Русский язык и культура речи, Лексикология, Стратегии речевого поведения, Основы лингвистической экспертизы, Деловая коммуникация, Деловой иностранный язык, Аналитическое чтение, Введение в специальную филологию, Корректирующий курс по иностранному языку.

Предлагаемые методические материалы ориентированы на организацию и проведение лабораторных работ для студентов, обучающихся по направлению подготовки 45.03.02 – Лингвистика.

Разработки лабораторных работ включают цель, формируемые компетенции, актуальность, форму проведения, теоретическую часть, контрольные вопросы, рекомендуемую литературу, интернет-ресурсы, а также задания для развития и контроля владения компетенциями.

Компетенции обучающегося, формируемые в результате изучения дисциплины «Стилистика первого иностранного языка»:

УК-1	Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.
ОПК-1	Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.
ОПК-5	Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Приступая к изучению дисциплины «Стилистика первого иностранного языка», студенты уже должны **знать**:

- основы устного и письменного общения на иностранном языке;

а также **уметь**:

- анализировать различные языковые явления на разных языковых уровнях;
- применять имеющиеся теоретические знания на практике.

Учебные задания для лабораторных работ ориентированы на комплексный подход в изучении стилистики английского языка. Составленные на базе лингвистически информативных, дидактически и профессионально направленных текстов, они обеспечивают прочное усвоение программного материала.

Английский язык
Лабораторная работа1

Тема 1. General notes on style and stylistics

Цель: формирование лингвистической составляющей общепрофессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических и синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвистической терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о функциональных стилях английского языка.

Организационная форма занятия: собеседование.

Занятие организовано с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить общие вопросы стилистики, понятие стиля в лингвистическом аспекте, идиолекта и идиостиля автора.

При выполнении заданий следует изучить примеры стилистического анализа художественного текста.

Stylistics is a branch of general linguistics. The term stylistics is derived from the word «style». The word *style* goes back to the Latin word «stilos». The Romans called thus a sharp stick used for writing on wax tablets. It was already in Latin that the meaning of the word «stilos» came to denote not only the tool of writing, but also the manner of writing. With this new meaning the word was borrowed into European languages.

Every native speaker knows that there exist *different* ways of expressing people's attitude towards phenomena of objective reality, there are *different variants* of expressing similar, though not quite identical ideas. Moreover, one can state the existence of different systems of expression within the general system of national language.

Language teaching, whether mother tongue or foreign, needs to recognize the fact of language variation within language. According to David Crystal **stylistics** is the linguistic study of systematic, situationally-distinctive, intra-language variation. By '*situation*' this linguist means that sub-set of non-linguistic variables which an untrained native speaker can intuitively identify as accounting for a particular selection of linguistic features in a given spoken or written

utterance. “*Feature*” in this definition refers to any bit of speech or writing which may be singled out from language and discussed – a particular word, a morpheme, a sentence, structural relationship, etc. The above given definition suggests that stylistics is a very broad subject.

Stylistics deals mainly with two interdependent tasks: the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance; certain types of texts (discourses) which due to the choice and arrangement of language are distinguished by the pragmatic aspect of the communication.

The special media of language which secure the desirable effect of the utterance are called **stylistic devices (SD)** and **expressive means (EM)**. The types of texts that are distinguished by the pragmatic aspect of the communication are called **functional styles (FS)**.

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

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

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Stylistics as a science and its types. The connection of stylistics with other linguistic disciplines.
2. Give as many definitions of style as you know, comment on them and state which one you like best. Support your opinion.
3. Speak on the notions of **individual style** and **idiolect**. Explain the difference between them.
4. Speak on the concept of the norm.
5. Speak on language-as-a system and language-in-action.

Задания

Read the texts carefully and analyze the authors’ styles according to the plan given below. Comment on the difference between the styles.

“The Financier” by Theodore Dreiser

Chapter I

The Philadelphia into which Frank Algernon Cowperwood was born was a city of two hundred and fifty thousand and more. It was set with handsome parks, notable buildings, and crowded with historic memories. Many of the things that we and he knew later were not then in existence--the telegraph, telephone, express company, ocean steamer, city delivery of mails. There were no postage-stamps or registered letters. The street car had not arrived. In its place were hosts of omnibuses, and for longer travel the slowly developing railroad system still largely connected by canals.

Cowperwood's father was a bank clerk at the time of Frank's birth, but ten years later, when the boy was already beginning to turn a very sensible, vigorous eye on the world, Mr. Henry Worthington Cowperwood, because of the death of the bank's president and the consequent moving ahead of the other officers, fell heir to the place vacated by the promoted teller, at the, to him, munificent salary of thirty-five hundred dollars a year. At once he decided, as he told his wife joyously, to remove his family from 21 Buttonwood Street to 124 New Market Street, a much better neighborhood, where there was a nice brick house of three stories in height as opposed to their present two-storied domicile. There was the probability that some day they would come into something even better, but for the present this was sufficient. He was exceedingly grateful.

Henry Worthington Cowperwood was a man who believed only what he saw and was content to be what he was--a banker, or a prospective one. He was at this time a significant figure--tall, lean, inquisitorial, clerkly—with nice, smooth, closely-cropped side whiskers

coming to almost the lower lobes of his ears. His upper lip was smooth and curiously long, and he had a long, straight nose and a chin that tended to be pointed. His eyebrows were bushy, emphasizing vague, grayish-green eyes, and his hair was short and smooth and nicely parted. He wore a frock-coat always—it was quite the thing in financial circles in those days--and a high hat. And he kept his hands and nails immaculately clean. His manner might have been called severe, though really it was more cultivated than austere.

Being ambitious to get ahead socially and financially, he was very careful of whom or with whom he talked. He was as much afraid of expressing a rabid or unpopular political or social opinion as he was of being seen with an evil character, though he had really no opinion of great political significance to express. He was neither anti- nor pro-slavery, though the air was stormy with abolition sentiment and its opposition. He believed sincerely that vast fortunes were to be made out of railroads if one only had the capital and that curious thing, a magnetic personality--the ability to win the confidence of others. He was sure that Andrew Jackson was all wrong in his opposition to Nicholas Biddle and the United States Bank, one of the great issues of the day; and he was worried, as he might well be, by the perfect storm of wildcat money which was floating about and which was constantly coming to his bank--discounted, of course, and handed out again to anxious borrowers at a profit. His bank was the Third National of Philadelphia, located in that center of all Philadelphia and indeed, at that time, of practically all national finance--Third Street--and its owners conducted a brokerage business as a side line. There was a perfect plague of State banks, great and small, in those days, issuing notes practically without regulation upon insecure and unknown assets and failing and suspending with astonishing rapidity; and a knowledge of all these was an important requirement of Mr. Cowperwood's position. As a result, he had become the soul of caution. Unfortunately, for him, he lacked in a great measure the two things that are necessary for distinction in any field--magnetism and vision. He was not destined to be a great financier, though he was marked out to be a moderately successful one.

Mrs. Cowperwood was of a religious temperament--a small woman, with light-brown hair and clear, brown eyes, who had been very attractive in her day, but had become rather prim and matter-of-fact and inclined to take very seriously the maternal care of her three sons and one daughter. The former, captained by Frank, the eldest, were a source of considerable annoyance to her, for they were forever making expeditions to different parts of the city, getting in with bad boys, probably, and seeing and hearing things they should neither see nor hear.

Frank Cowperwood, even at ten, was a natural-born leader. At the day school he attended, and later at the Central High School, he was looked upon as one whose common sense could unquestionably be trusted in all cases. He was a sturdy youth, courageous and defiant. From the very start of his life, he wanted to know about economics and politics. He cared nothing for books. He was a clean, stately, shapely boy, with a bright, clean-cut, incisive face; large, clear, gray eyes; a wide forehead; short, bristly, dark-brown hair. He had an incisive, quick-motivated, self-sufficient manner, and was forever asking questions with a keen desire for an intelligent reply. He never had an ache or pain, ate his food with gusto, and ruled his brothers with a rod of iron. "Come on, Joe!" "Hurry, Ed!" These commands were issued in no rough but always a sure way, and Joe and Ed came. They looked up to Frank from the first as a master, and what he had to say was listened to eagerly.

He was forever pondering, pondering--one fact astonishing him quite as much as another--for he could not figure out how this thing he had come into--this life--was organized. How did all these people get into the world? What were they doing here? Who started things, anyhow? His mother told him the story of Adam and Eve, but he didn't believe it. There was a fish-market not so very far from his home, and there, on his way to see his father at the bank, or conducting his brothers on after-school expeditions, he liked to look at a certain tank in front of one store where were kept odd specimens of sea-life brought in by the Delaware Bay fishermen. He saw once there a sea-horse--just a queer little sea-animal that looked somewhat like a horse--and another time he saw an electric eel which Benjamin Franklin's discovery had explained. One

day he saw a squid and a lobster put in the tank, and in connection with them was witness to a tragedy which stayed with him all his life and cleared things up considerably intellectually. The lobster, it appeared from the talk of the idle bystanders, was offered no food, as the squid was

considered his rightful prey. He lay at the bottom of the clear glass tank on the yellow sand, apparently seeing nothing--you could not tell in which way his beady, black buttons of eyes were looking—but apparently they were never off the body of the squid. The latter, pale and waxy in texture, looking very much like pork fat or jade, moved about in torpedo fashion; but his movements were apparently never out of the eyes of his enemy, for by degrees small portions of his body began to disappear, snapped off by the relentless claws of his pursuer. The lobster would leap like a catapult to where the squid was apparently idly dreaming, and the squid, very alert, would dart away, shooting out at the same time a cloud of ink, behind which it would disappear. It was not always completely successful, however. Small portions of its body or its tail were frequently left in the claws of the monster below. Fascinated by the drama, young Cowperwood came daily to watch.

One morning he stood in front of the tank, his nose almost pressed to the glass. Only a portion of the squid remained, and his ink-bag was emptier than ever. In the corner of the tank sat the lobster, poised apparently for action.

The boy stayed as long as he could, the bitter struggle fascinating him. Now, maybe, or in an hour or a day, the squid might die, slain by the lobster, and the lobster would eat him. He looked again at the greenish-copperish engine of destruction in the corner and wondered when this would be. To-night, maybe. He would come back to-night.

He returned that night, and lo! the expected had happened. There was a little crowd around the tank. The lobster was in the corner. Before him was the squid cut in two and partially devoured.

"He got him at last," observed one bystander. "I was standing right here an hour ago, and up he leaped and grabbed him. The squid was too tired.

He wasn't quick enough. He did back up, but that lobster he calculated on his doing that. He's been figuring on his movements for a long time now. He got him to-day."

Frank only stared. Too bad he had missed this. The least touch of sorrow for the squid came to him as he stared at it slain. Then he gazed at the victor.

"That's the way it has to be, I guess," he commented to himself. "That squid wasn't quick enough." He figured it out.

"The squid couldn't kill the lobster--he had no weapon. The lobster could kill the squid--he was heavily armed. There was nothing for the squid to feed on; the lobster had the squid as prey. What was the result to be? What else could it be? He didn't have a chance," he concluded finally, as he trotted on homeward.

The incident made a great impression on him. It answered in a rough way that riddle which had been annoying him so much in the past: "How is life organized?" Things lived on each other--that was it. Lobsters lived on squids and other things. What lived on lobsters? Men, of course! Sure, that was it! And what lived on men? he asked himself. Was it other men? Wild animals lived on men. And there were Indians and cannibals. And some men were killed by storms and accidents. He wasn't so sure about men living on men; but men did kill each other. How about wars and street fights and mobs? He had seen a mob once. It attacked the Public Ledger building as he was coming home from school. His father had explained why. It was about the slaves. That was it! Sure, men lived on men. Look at the slaves. They were men. That's what all this excitement was about these days. Men killing other men--negroes.

He went on home quite pleased with himself at his solution.

"Mother!" he exclaimed, as he entered the house, "he finally got him!"

"Got who? What got what?" she inquired in amazement. "Go wash your hands."

"Why, that lobster got that squid I was telling you and pa about the other day."

"Well, that's too bad. What makes you take any interest in such things? Run, wash your hands."

"Well, you don't often see anything like that. I never did." He went out in the back yard, where there was a hydrant and a post with a little table on it, and on that a shining tin-pan and a bucket of water. Here he washed his face and hands.

"Say, papa," he said to his father, later, "you know that squid?"

"Yes."

"Well, he's dead. The lobster got him."

His father continued reading. "Well, that's too bad," he said, indifferently.

But for days and weeks Frank thought of this and of the life he was tossed into, for he was already pondering on what he should be in this world, and how he should get along. From seeing his father count money, he was sure that he would like banking; and Third Street, where his father's office was, seemed to him the cleanest, most fascinating street in the world.

To be continued....

"TELL ME YOUR DREAMS" by Sidney Sheldon

CHAPTER I

Someone was following her. She had read about stalkers, but they belonged in a different, violent world. She had no idea who it could be, who would want to harm her. She was trying desperately hard not to panic, but lately her sleep had been filled with unbearable nightmares, and she had awakened each morning with a feeling of impending doom. *Perhaps it's all in my imagination*, Ashley Patterson thought. *I'm working too hard. I need a vacation.*

She turned to study herself in her bedroom mirror. She was looking at the image of a woman in her late twenties, neatly dressed, with patrician features, a slim figure and intelligent, anxious brown eyes. There was a quiet elegance about her, a subtle attractiveness. Her dark hair fell softly to her shoulders. *I hate my looks*, Ashley thought. *I'm too thin. I must start eating more.* She walked into the kitchen and began to fix breakfast, forcing her mind to forget about the frightening thing that was happening, and concentrating on preparing a fluffy omelette. She turned on the coffeemaker and put a slice of bread in the toaster. Ten minutes later, everything was ready. Ashley placed the dishes on the table and sat down. She picked up a fork, stared at the food for a moment, then shook her head in despair. Fear had taken away her appetite.

This can't go on, she thought angrily. Whoever he is, I won't let him do this to me. I won't.

Ashley glanced at her watch. It was time to leave for work. She looked around the familiar apartment, as though seeking some kind of reassurance from it. It was an attractively furnished third-floor apartment on Via Camino Court, with a living room, bedroom and den, bathroom, kitchen and guest powder room. She had lived here in Cupertino, California, for three years. Until two weeks ago, Ashley had thought of it as a comfortable nest, a haven. Now it had turned into a fortress, a place where no one could get in to harm her. Ashley walked to the front door and examined the lock. I'll have a dead bolt put in, she thought. Tomorrow. She turned off all the lights, checked to make sure the door was firmly locked behind her and took the elevator to the basement garage.

The garage was deserted. Her car was twenty feet from the elevator. She looked around carefully, then ran to the car, slid inside and locked the doors, her heart pounding. She headed downtown, under a sky the color of malice, dark and foreboding. The weather report had said rain. *But it's not going to rain*, Ashley thought. *The sun is going to come out. I'll make a deal with you, God. If it doesn't rain, it means that everything is all right, that I've been imagining things.*

Ten minutes later, Ashley Patterson was driving through downtown Cupertino. She was still awed by the miracle of what this once sleepy little corner of Santa Clara Valley had become. Located fifty miles south of San Francisco, it was where the computer revolution had started, and it had been appropriately nicknamed Silicon Valley.

Ashley was employed at Global Computer Graphics Corporation, a successful, fast-growing young company with two hundred employees.

As Ashley turned the car onto Silverado Street, she had the uneasy feeling that *he* was

behind her, following her. *But who? And why?* She looked into her rearview mirror. Everything seemed normal. Every instinct told her otherwise. Ahead of Ashley was the sprawling, modern-looking building that housed Global Computer Graphics. She turned into the parking lot, showed the guard her identification and pulled into her parking space. She felt safe here. As she got out of the car, it began to rain.

At nine o'clock in the morning, Global Computer Graphics was already humming with activity. There were eighty modular cubicles, occupied by computer whizzes, all young, busily building Web sites, creating logos for new companies, doing artwork for record and book publishing companies and composing illustrations for magazines. The work floor was divided into several divisions: administration, sales, marketing and technical support. The atmosphere was casual. The employees walked around in jeans, tank tops and sweaters.

As Ashley headed toward her desk, her supervisor, Shane Miller, approached her. "Morning, Ashley."

Shane Miller was in his early thirties, a burly, earnest man with a pleasant personality. In the beginning, he had tried to persuade Ashley to go to bed with him, but he had finally given up, and they had become good friends.

He handed Ashley a copy of the latest *Time* magazine. "Seen this?"

Ashley looked at the cover. It featured a picture of a distinguished-looking man in his fifties, with silver hair. The caption read "Dr. Steven Patterson, Father of Mini Heart Surgery."

"I've seen it."

"How does it feel to have a famous father?"

Ashley smiled. "Wonderful."

"He's a great man."

"I'll tell him you said so. We're having lunch."

"Good. By the way..." Shane Miller showed Ashley a photograph of a movie star who was going to be used in an ad for a client. "We have a little problem here. Desiree has gained about ten pounds, and it shows. Look at those dark circles under her eyes. And even with makeup, her skin is splotchy. Do you think you can help this?"

Ashley studied the picture. "I can fix her eyes by applying the blur filter. I could try to thin her face by using the distort tool, but—No. That would probably end up making her look odd." She studied the picture again. "I'll have to airbrush or use the clone tool in some areas."

"Thanks. Are we on for Saturday night?"

"Yes."

Shane Miller nodded toward the photograph. "There's no hurry on this. They want it last month." Ashley smiled. "What else is new?"

She went to work. Ashley was an expert in advertising and graphic design, creating layouts with text and images.

Half an hour later, as Ashley was working on the photograph, she sensed someone watching her. She looked up. It was Dennis Tibble. "Morning, honey."

His voice grated on her nerves. Tibble was the company's computer genius. He was known around the plant as "The Fixer." Whenever a computer crashed, Tibble was sent for. He was in his early thirties, thin and bald with an unpleasant, arrogant attitude. He had an obsessive personality, and the word around the plant was that he was fixated on Ashley.

"Need any help?"

"No, thank you."

"Hey, what about us having a little dinner Saturday night?"

"Thank you. I'm busy."

"Going out with the boss again?"

Ashley turned to look at him, angry. "Look, it's none of your—"

"I don't know what you see in him, anyway. He's a nerd, cubed. I can give you a better time." He winked. "You know what I mean?"

Ashley was trying to control her temper. "I have work to do, Dennis."

Tibble leaned close to her and whispered, "There's something you're going to learn about me, honey. I don't give up. Ever."

She watched him walk away, and wondered: *Could he be the one?*

At 12:30, Ashley put her computer in suspend mode and headed for Margherita di Roma, where she was joining her father for lunch.

She sat at a corner table in the crowded restaurant, watching her father come toward her. She had to admit that he was handsome. People were turning to stare at him as he walked to Ashley's table. *"How does it feel to have a famous father?"*

Years earlier, Dr. Steven Patterson had pioneered a breakthrough in minimally invasive heart surgery. He was constantly invited to lecture at major hospitals around the world. Ashley's mother had died when Ashley was twelve, and she had no one but her father.

"Sorry I'm late, Ashley." He leaned over and kissed her on the cheek.

"That's all right. I just got here."

He sat down. "Have you seen *Time* magazine?"

"Yes. Shane showed it to me."

He frowned. "Shane? Your boss?"

"He's not my boss. He's—he's one of the supervisors."

"It's never good to mix business with pleasure, Ashley. You're seeing him socially, aren't you? That's a mistake."

"Father, we're just good—"

A waiter came up to the table. "Would you like to see a menu?"

Dr. Patterson turned to him and snapped, "Can't you see we're in the middle of a conversation? Go away until you're sent for."

"I—I'm sorry." The waiter turned and hurried off. Ashley cringed with embarrassment. She had forgotten how savage her father's temper was. He had once punched an intern during an operation for making an error in judgment. Ashley remembered the screaming arguments between her mother and father when she was a little girl. They had terrified her. Her parents had always fought about the same thing, but try as she might, Ashley could not remember what it was. She had blocked it from her mind.

Her father went on, as though there had been no interruption. "Where were we? Oh, yes. Going out with Shane Miller is a mistake. A big mistake." And his words brought back another terrible memory.

She could hear her father's voice saying, "Going out with Jim Cleary is a mistake. A big mistake..." Ashley had just turned eighteen and was living in Bedford, Pennsylvania, where she was born. Jim Cleary was the most popular boy in Bedford Area High School. He was on the football team, was handsome and amusing and had a killer smile. It seemed to Ashley that every girl in school wanted to sleep with him. *And most of them probably have*, she had thought, wryly. When Jim Cleary started asking Ashley out, she was determined not to go to bed with him. She was sure he was interested in her only for sex, but as time went on, she changed her mind. She liked being with him, and he seemed to genuinely enjoy her company.

That winter, the senior class went for a weekend skiing trip in the mountains. Jim Cleary loved to ski.

"We'll have a great time," he assured Ashley.

"I'm not going."

He looked at her in astonishment. "Why?"

"I hate cold weather. Even with gloves, my fingers get numb."

"But it will be fun to—"

"I'm not going."

And he had stayed in Bedford to be with her.

They shared the same interests and had the same ideals, and they always had a wonderful time together.

When Jim Cleary had said to Ashley, "Someone asked me this morning if you're my

girlfriend. What shall I tell him?" Ashley had smiled and said, "Tell him yes."

Dr. Patterson was worried. "You're seeing too much of that Cleary boy."

"Father, he's very decent, and I love him."

"How can you love him? He's a goddamned *football* player. I'm not going to let you marry a football player. He's not good enough for you, Ashley."

He had said that about every boy she had gone out with.

Her father kept making disparaging remarks about Jim Cleary, but the explosion occurred on the night of the high school graduation. Jim Cleary was taking Ashley to an evening graduation party. When he came to pick her up, she was sobbing.

"What's the matter? What's happened?"

"My—my father told me he's taking me away to London. He's registered me in—in a college there."

Jim Cleary looked at her, stunned. "He's doing this because of us, isn't he?"

Ashley nodded, miserable.

"When do you leave?"

"Tomorrow."

"No! Ashley, for God's sake, don't let him do this to us. Listen to me. I want to marry you. My uncle offered me a really good job in Chicago with his advertising agency. We'll run away. Meet me tomorrow morning at the railroad station. There's a train leaving for Chicago at seven A.M. will you come with me?"

She looked at him a long moment and said softly, "Yes."

Thinking about it later, Ashley could not remember what the graduation party was like. She and Jim had spent the entire evening excitedly discussing their plans.

"Why don't we fly to Chicago?" Ashley asked.

"Because we would have to give our names to the airline. If we go by train, nobody will know where we've gone."

As they were leaving the party, Jim Cleary asked softly, "Would you like to stop off at my place? My folks are out of town for the weekend."

Ashley hesitated, torn. "Jim... we've waited this long. A few more days won't matter."

"You're right." He grinned. "I may be the only man on this continent marrying a virgin."

When Jim Cleary brought Ashley home from the party, Dr. Patterson was waiting, in a rage. "Do you have any idea how late it is?"

"I'm sorry, sir. The party—"

"Don't give me any of your goddamn excuses, Cleary. Who the hell do you think you're fooling?"

"I'm not—"

"From now on, you keep your goddamned hands off my daughter, do you understand?"

"Father—"

"You keep out of this." He was screaming now. "Cleary, I want you to get the hell out of here and stay out."

"Sir, your daughter and I—"

"Jim—"

"Get up to your room."

"Sir—"

"If I ever see you around here again, I'll break every bone in your body."

Ashley had never seen him so furious. It had ended with everyone yelling. When it was over, Jim was gone and Ashley was in tears.

I'm not going to let my father do this to me, Ashley thought, determinedly. He's trying to ruin my life. She sat on her bed for a long time. Jim is my future. I want to be with him. I don't belong here anymore. She rose and began to pack an overnight bag. Thirty minutes later, Ashley slipped out the back door and started toward Jim Cleary's home, a dozen blocks away. I'll stay with him tonight, and we'll take the morning train to Chicago. But as she got nearer to his house,

Ashley thought. *No. This is wrong. I don't want to spoil everything. I'll meet him at the station.*

And she turned and headed back home.

Ashley was up the rest of that night thinking about her life with Jim and how wonderful it was going to be. At 5:30, she picked up her suitcase and moved silently past the closed door of her father's bedroom. She crept out of the house and took a bus to the railroad station. When she reached the station, Jim had not arrived. She was early. The train was not due for another hour. Ashley sat on a bench eagerly waiting. She thought about her father awakening and finding her gone. He would be furious.

But I can't let him live my life. One day he'll really get to know Jim, and he'll see how lucky I am. 6:30... 6:40... 6:45... 6:50... There was still no sign of Jim. Ashley was beginning to panic. What could have happened? She decided to telephone him. There was no answer. 6:55...*He'll be coming at any moment.* She heard the train whistle in the distance, and she looked at her watch. 6:59. The train was pulling into the station. She rose to her feet and looked around frantically. *Something terrible has happened to him. He's had an accident. He's in the hospital.* A few minutes later, Ashley stood there watching the train to Chicago pull out of the station, taking all her dreams with it. She waited another half hour and tried to telephone Jim again. When there was still no answer, she slowly headed home, desolate.

At noon, Ashley and her father were on a plane to London....

She had attended a college in London for two years, and when Ashley decided she wanted to be involved in working with computers, she applied for the prestigious MEI Wang Scholarship for Women in Engineering at the University of California at Santa Cruz. She had been accepted, and three years later, she was recruited by the Global Computer Graphics Corporation.

In the beginning, Ashley had written half a dozen letters to Jim Cleary, but she had torn them all up. His actions and his silence had told her only too clearly how he felt about her.

Her father's voice jarred Ashley back to the present.

"You're a million miles away. What are you thinking about?"

Ashley studied her father across the table. "Nothing."

Dr. Patterson signaled the waiter, smiled at him genially and said, "We're ready to look at menus now."

It was only when Ashley was on her way back to the office that she remembered she had forgotten to congratulate her father on his cover of *Time* magazine.

When Ashley walked up to her desk, Dennis Tibble was waiting for her.

"I hear you had lunch with your father."

He's an eavesdropping little creep. He makes it his business to know everything that's going on here. "Yes, I did."

"That can't have been much fun." He lowered his voice. "Why don't you ever have lunch with me?"

"Dennis... I've told you before. I'm not interested."

He grinned. "You will be. Just wait"

There was something eerie about him, something scary. She wondered again whether he could be the one who... She shook her head. *No.* She had to forget about it, move on.

On her way home, Ashley stopped and parked her car in front of the Apple Tree Book House. Before she went in, she studied the reflection in the storefront mirror to see if there was anyone behind her whom she recognized. No one. She went inside the store.

A young male clerk walked up to her. "May I help you?"

"Yes. I— Do you have a book on stalkers?"

He was looking at her strangely. "*Stalkers?*"

Ashley felt like an idiot. She said quickly, "Yes. I also want a book on—er—gardening and—and animals of Africa."

"Stalkers and gardening and animals of Africa?"

"That's right," she said firmly.

Who knows? Maybe someday I'll have a garden and I'll take a trip to Africa.

When Ashley returned to the car, it began to rain again. As she drove, the rain beat against the windshield, fracturing space and turning the streets ahead into surreal pointillistic paintings. She turned on the windshield wipers. They began to sweep across the window, hissing, "He's gonna get you... gonna get you... gonna get you...." Hastily, Ashley turned them off. No, she thought. *They're saying, "No one's there, no one's there, no one's there."*

She turned the windshield wipers on again. "He's gonna get you... gonna get you... gonna get you...."

Ashley parked her car in the garage and pressed the button for the elevator. Two minutes later, she was heading for her apartment. She reached the front door, put the key in the lock, opened the door and froze. Every light in the apartment had been turned on...

To be continued....

Analysis of an individual style of an author

Plan of Interpretation

1. Introduction

- a) the title
 - comment on the title (and the subheading)
 - does the heading fit the overall topics
 - does it arouse the reader's interest
 - is it eye-catching
- b) the author
- c) the source
- d) summary of the text or annotation (if required)

2. Subject matter

- a) the theme of the text
 - b) the main idea (point, content)
- 3. Type of writing:** scholarly or publicistic

4. The chain of reasoning

- a) is the main point appropriately placed
- b) is the main point developed further
- c) are there sufficient arguments, details or examples to support the main idea.

5. Has the author used (if he/she did) references effectively (other opinions)?

6. Do you think the author's reasoning is sound, convincing and logically presented?

7. Has the author used cohesive (connection) devices between the text, paragraphs (e.g.: so, nevertheless, moreover, well etc.)

8. The authors intention.

What do you think was the author's main purpose? What impression did he/she wanted to do?

Has the author achieved his purpose successfully?

9. Style, tone, attitude, language.

What type of text it is?

- narrative
- informative
- descriptive
- expository (plays on emotions)

10. Is the style of presentation approached and appealing?

Style: formal, colloquial, use of dialect, standard, nonstandard.

Tone: neutral, objective, ironic, comic, nostalgic, humorous, sad angry, patronizing, etc? Is the tone consistent or does it shift?

11. Comment on the choice of stylistic devices, expressive means, idioms and stylistically marked words (vulgarisms, colloquialisms, etc.) and what is the effect they produce?

- a) Do the expressive means (or stylistic devices) underline the important idea?
- b) Do the expressive means (or stylistic devices) reflect the author's attitude and tone?
- c) Does the text make use of shocking, taboo language?
- d) At the syntactical level: are the sentences simple or complex, or is there an unusual word order? Is there dialogue, monologue or reported speech?
- e) What other means has the author used (contrast, humor, framing, irony, etc.)?

12. Conclusion

Explain your own evaluation and impression of the text. Remember that your opinion and impression must always be supported by evidence from the text. Give as many examples as you can.

Tips for analysis:

The author is an excellent of..... (that how one book can kill in a person the interest in English literature).

In order to create such an effect the author should use certain techniques and stylistic devices. Today I'm going to speak about the language and the style of the story (novel, essay, etc.).

The author is a master of description (narration, comparison and contrast and so on).

- The descriptions are usually used in order to present deep psychological analysis of the characters, to create gloomy reality showing the life conditions of the personages.

- A slow chain of events is complicated by numerous enumerations, which sometimes occupy several pages and are devoted to the description of

- But among a huge number of boring descriptions and enumerations, a sophisticated reader can find different manifestations of humor (irony, nostalgia). The ironical position of the author is underlined by the frequent use of similes (metaphors, epithets), which adds a light shadow of modality to the context and creates humorous effect by showing the difference between the real state of things and described events.

The humorous effect is also achieved by the combination of the words or word combinations with different meanings: *examples*.

Another example of the author's attempt to inject humor into the essay is based on the usage of grotesque in the description of.....

And the last thing that should be mentioned while speaking about the style and the language of the essay is speech characteristics of the characters. The author uses different types of the English language adopting it to the social and physical peculiarities of his characters. The individualization of the speech and pronunciation can be viewed on the example of the character's speech: ".....". Showing different social backgrounds of his characters, the author violates the grammatical and stylistic norms of the English language.

Лабораторная работа2

Тема 2. Theory of Functional styles

Цель: формирование лингвистической составляющей общепрофессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических и синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о функциональных стилях английского языка, их типологии.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить понятие функциональный стиль, литературная норма.

При выполнении заданий следует изучить примеры различных функциональных стилей английского языка.

A **functional style** of language is a system of interrelated language means which serves a definite aim in communication.

It can be regarded as the product of a certain task set by the sender of the message. Functional styles appear mainly in the literary standard of a language. A FS is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units (SPU), in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication.

The literary standard of the English language is not homogeneous. It has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style.

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

What we here call "functional styles" are also called registers or discourses.

Different classifications of the FSs

Functional styles are differentiated according to the function of communication. Every FS has its own primary object to pursue: to convey the information, to affect the feeling and mentality of the audience, to create a poetic work. Accordingly FSs are roughly divided into *literary* and *colloquial*. Among literary styles most scholars single out **poetic, scientific, official and newspaper styles**.

There are some classifications of the functional styles.

In the English literary standard **I. Galperin** distinguishes 5 major functional styles, each of which is subdivided into a number of sub-styles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given FS and peculiar features typical of this variety alone. Still a sub-style can in some cases deviate so far from the invariant that in its extreme it may even break away.

We clearly perceive the following sub-styles of the five FSs:

The belles-lettres FS has the following sub-styles:

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

The publicistic FS comprises the following sub-styles:

- a) the language style of oratory
- b) the language style of essays
- c) the language style of feature articles in newspapers and journals

The newspaper FS falls into:

- a) the language style of brief news items and communiqués
- b) the language style of newspaper headings
- c) the language style of notices and advertisements

The scientific prose FS also has three divisions:

- a) the language style of humanitarian sciences
- b) the language style of "exact" sciences
- c) the language style of popular scientific prose

The official documents FS can be divided into four varieties:

- a) the language style of diplomatic documents
- b) the language style of business documents
- c) the language style of military documents
- d) the language style of legal documents

There is no unanimous opinion on the problem of distinguishing the belles-style as a separate one on the ground that fiction is in fact individual creative work of a writer who makes use of all the subsystems of the language – both the norm with its functional styles and regional and social varieties (slang, jargon, dialects). Colloquial style is also a problem – it is a controversial issue, as it may include different features of different styles.

Thus, **colloquial style** is mostly used in dialogs and differs from situation to situation depending on the participants in the act of communication and its form. Colloquial style can be formal or friendly. Sociolinguistic factors predetermine the use of style-forming means in every particular case. Colloquial style is spontaneous which precludes the careful choice of words and phrases and or the use of elaborate grammatical structures. There are two contradictory tendencies of colloquial style arising from conditions of communication. One is for compression of information, resulting in all kinds of incomplete statements, and the other is for redundancy of expression.

Compression affects all the levels of the language:

- reduced forms of auxiliary verbs: ain't, you'd better
- omission of obvious parts of the sentence;
- simplified syntactical structure of the sentences;
- the use of words of general meaning (thing, stuff, affair)

The reverse tendency is for redundancy of expression:

- the use of words without any informative value, such as "I mean", "the fact is";
- the use of intensifiers with expressive, emotional and evaluative connotations often indistinguishable from vulgarisms though used in a euphemistic form: "I began to sing like a bally nightingale", "One of those blighted tea-and-bun shops."

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on FSs as a field of linguistic investigation.
2. Explain the interrelation between the norm and functional styles supporting it schematically.

3. Give different classifications of the FSs.
4. Speak on varieties of the English language (regional, social variation, the spoken and written varieties).

Задания

1. Define to what FS the following passages belong to. Prove your point of view.

1) The hottest day of the summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive. Cars that were usually gleaming stood dusty in their drives and lawns that were once emerald green lay parched and yellowing -for the use of hosepipes had been banned due to drought. Deprived of their usual car-washing and lawn-mowing pursuits, the inhabitants of Privet Drive had retreated into the shade of their cool houses, windows thrown wide in the hope of tempting in a nonexistent breeze. The only person left outdoors was a teenage boy who was lying flat on his back in a flowerbed outside number four.

He was a skinny, black-haired, bespectacled boy who had the pinched, slightly unhealthy look of someone who has grown a lot in a short space of time. His jeans were torn and dirty, his T-shirt baggy and faded, and the soles of his trainers were peeling away from the uppers. Harry Potter's appearance did not endear him to the neighbors, who were the sort of people who thought scruffiness ought to be punishable by law, but as he had hidden himself behind a large hydrangea bush this evening he was quite invisible to passers-by. In fact, the only way he would be spotted was if his Uncle Vernon or Aunt Petunia stuck their heads out of the living-room window and looked straight down into the flowerbed below.

On the whole, Harry thought he was to be congratulated on his idea of hiding here. He was not, perhaps, very comfortable lying on the hot, hard earth but, on the other hand, nobody was glaring at him, grinding their teeth so loudly that he could not hear the news, or shooting nasty questions at him, as had happened every time he had tried sitting down in the living room to watch television with his aunt and uncle.

Almost as though this thought had fluttered through the open window, Vernon Dursley, Harry's uncle, suddenly spoke.

'Glad to see the boy's stopped trying to butt in. Where is he, anyway?'

'I don't know,' said Aunt Petunia, unconcerned. 'Not in the house.'

2) Thank you all. Chief Justice Rehnquist, President Carter, President Bush, President Clinton, distinguished guests and my fellow citizens. The peaceful transfer of authority is rare in history, yet common in our country. With a simple oath, we affirm old traditions and make new beginnings. As I begin, I thank President Clinton for his service to our nation. And I thank Vice President Gore for a contest conducted with spirit and ended with grace.

I am honored and humbled to stand here, where so many of America's leaders have come before me, and so many will follow.

We have a place, all of us, in a long story, a story we continue, but whose end we will not see. It is the story of a new world that became a friend and liberator of the old. The story of a slave-holding society that became a servant of freedom. The story of a power that went into the world to protect but not possess, to defend but not to conquer. It is the American story, a story of flawed and fallible people, united across the generations by grand and enduring ideals.

The grandest of these ideals is an unfolding American promise: that everyone belongs, that everyone deserves a chance, that no insignificant person was ever born. Americans are called to enact this promise in our lives and in our laws. And though our nation has sometimes halted, and sometimes delayed, we must follow no other course.

3) Dear Sirs,

I have recently read *The Subversive Stitch* written by Rozsika Parker and found it very impressive. I would also be interested in reading Parker's book *Old Mistresses*.

However, I could not find the book anywhere in Finland. I am presently studying Textile Design at the University of Art and Design in Helsinki. This book would be very useful for my study project in textile history. Would it be possible to receive a copy of the book (ISBN 0-7043-3883-1)? If not, could you please tell me how I could go about getting a copy for my project?

Thank you for your help and I look forward to hearing from you soon.

Yours faithfully,

Anna Suomalainen

4) On Wednesday, Israel offered to pull back to the margins of Nablus and permit the Palestinian Authority free rein to move against militants there, Israeli officials said. But Palestinian officials apparently rejected that offer in a rare joint security meeting with Israelis on Wednesday night. Palestinian officials have repeatedly demanded that Israel withdraw from all Palestinian-controlled territory.

On Dec. 5, one Palestinian was killed when Hamas supporters rioted here after the Palestinian Authority attempted to place the founder and spiritual leader of the group, Sheik Ahmed Yassin, under house arrest. Sheik Yassin, who is a paraplegic, ultimately agreed to a voluntary house arrest.

In his speech Sunday, Mr. Arafat declared that he would "allow only one authority" in Palestinian territory — his own. Since then, Palestinian officials said, more than 30 offices of Hamas in the Gaza Strip have been closed.

In red paint, policemen have scrawled, "Closed by order of the Palestinian Authority." In one case, someone had added to the official message these words: "and the Israeli authority."

5) For all its ups and downs in the studio, Pearl Jam is a potent live band, so much so that many of the group's concerts have been recorded and turned into bootleg albums, something the band has allowed since 1995, when it first began letting fans bring small recording devices to concerts. In an unprecedented move last September, and perhaps to deter sales of overpriced bootlegs, the group released 25 double-disc live albums, one from each stop of its 2000 European tour.

Now the quintet is putting out authorized two-CD sets of every concert from its 2000 North American tour, beginning with 23 that correspond with the first leg of that jaunt. (The remaining 24, from the second leg, come out on March 27.) It's overkill, for sure, but like much of what gets offered for sale these days, the main value is in the dazzling array of choices. Did you go see the Tampa show? Now you can shell out some dough and take home a two-disc souvenir! Want to hear PJ cover The Who's "Baba O'Riley" or Neil Young's "Rockin' in the Free World"? Make sure you buy the CD from the right concert, or you'll be hurtin'.

6) Iraqi Official Says Female Inmate to Be Released

By EDWARD WONG 9:27 AM ET

An official with the Justice Ministry today said a female scientist being held prisoner will be freed on bail, as a militant group claimed it beheaded an American hostage.

7) For sociolinguists the whole notion of linguistic prescriptivism is anathema. For them, colloquial, vernacular usage, far from being something to be eliminated, is the main focus of interest. Variation in language, instead of being an accidental, dysfunctional element which impedes efficient communication, and which should be suppressed, is crucial to the effective functioning of a language. Three features of language variation are taken as axiomatic:

(1) Variability is inherent in language and central to its social role. Without it we would be incapable of communicating all manner of nuances in our everyday use of language, in

particular, vital information about our personal identity (along the social axis of variation) and about our relationship with the addressee (along the stylistic axis).

(2) There are no natural breaks between language varieties, no pure homogeneous styles and dialects, no neat word boxes, only gradations along social and stylistic continua. These fluid categories are susceptible to quantificational analysis.

(3) Language variation is emphatically not "free". In other words, it is not randomly occurring or linguistically redundant and cannot be idealized away from the linguist's central concern. In fact, it correlates in a complex but nevertheless structured way with factors outside language, speaker variables like age, sex, social class, etc., and situational variables like the degree of formality, the relationship with the addressee and the like. However, these non-linguistic correlates need to be analyzed rigorously and not left to the impressionism of traditional social stereotypes.

2. In what style can possibly the following words and text passages occur?

- Drill adapter,
- bank-administered trust fund,
- curve analyzer,
- to kick the bucket,
- the darkness was so thick you could cut it with a knife,
- Say, boy-ain't that a piece of work?
- Iraqis Launch Urban Fightback in Baghdad,
- information Minister Mohammed Saeed al-Sahaf told reporters,
- To register the exhibition participation a preliminary application should be filed as a standard fax-coupon from the invitation by the ORGANIZER, or as the filled in application form in the Internet on the ORGANIZER's server, or as a letter printed on the organization letterhead;
- this approach is essentially correct, this view markedly advances our understanding of...,
- this scheme is broadly consistent with physiological evidence,
- I am basically in disagreement with this view.
- This perception unfortunately ignores the diversity of the phenomena
- The principle can be stated more briefly still.

Лабораторная работа3

Тема 3. Meanings from a stylistic point of view

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических и синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о стилистическом значении слова.

Организационная форма занятия: собеседование.

Занятие организовано с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Лабораторная работа предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить феномен значения в лингвистическом аспекте, а также общие и частные характеристики различных типов значения слова.

При выполнении заданий следует изучить примеры типов лексических значений, предложенных И.Р. Гальпериным, а также примеры лексики из текстов различных функциональных стилей на материале английского языка.

Stylistics is a domain where meaning assumes paramount importance. The linguistic term 'meaning' has been defined in so many ways that there appears an urgent need to clarify it, particularly in view of the fact that in so many lexical, grammatical SDs this category is treated differently.

The problem of meaning in general linguistics deals mainly with such aspects of the term as the interrelation between meaning and concept, meaning and sign, meaning and referent. The general tendency is to regard meaning as something stable at a given period of time.

Lexical meaning refers the mind to some concrete concept, phenomenon or a thing of objective reality, whether real or imaginary. Lexical meaning is thus a means by which a word-form is made to express a definite concept.

Grammatical (structural) meaning refers our mind to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-as-a-system.

Each of the meanings being closely interwoven and interdependent, can none the less be regarded as relatively autonomous and therefore be analyzed separately.

Words can be classified according to different principles: morphological (parts of speech), semantic (synonyms, antonyms, thematic groups, etc.), stylistic and other types of classifications. In each of these classifications lexical or/and grammatical meanings assume different manifestations. In a morphological classification words are grouped according to their grammatical meaning, in a semantic classification – according to their logical (referential meaning), in a stylistic classification – according to their stylistic meaning.

Lexical meanings are closely connected to concepts. They are sometimes identified with concepts. But concept is a purely logical category, whereas meaning – is a linguistic one. In linguistics it is necessary to view meaning as the representation of a concept through one of its properties. Concept, as is known, is versatile, it is characterized by a number of properties. Meaning takes one of these properties and makes it represent the concept as a whole. Therefore meaning in reference to concept becomes a kind of metonymy.

The variability of meanings caused by the multifarious practical application of the basic (fundamental) meaning when used in speech has led to the birth of a notion known as *polysemanticism*. This is a linguistic category which contains a great degree of ambiguity. On the one hand we perceive meaning as a representation of a definite concept by means of a word. On the other hand, we state that the same concept may be expressed by different meanings all belonging to the same word. The well-recognized fact is that different concepts may be

expressed by one and the same word. The ability of a word to be polysemantic, i.e. to comprise several meanings becomes a crucial issue for stylistic studies.

Lexical meaning is a conventional category. Very frequently it does not reflect the properties of the thing or phenomenon it refers to. The conventional character of meaning can be illustrated by the following example. In Russian the word “белье” is a general term denoting all kinds of articles, shirts and so on. The origin of the word is “белый” (white). In English this concept is denoted by the word “linen” which is the name of the material (Latin *linum* – flax-лен) from which the articles mentioned are made. In German the same concept is “Wäsche”, that is something that can be washed – a process, not the material, the color. So, we see, that different properties may be taken to name the object. The chosen property in the course of time loses its semantic significance and dependence on the inner form, and the word begins to function as sign for various objects. Here we approach the theory of signs which is so important in understanding the relative character of language units and their functioning.

By a **sign** we understand one material object capable to denote another object or idea. The essential character of a sign is its relatively conventional character. A sign does not possess the properties of the object it denotes. It is *made* to denote another object by its very nature. (Thus a *flag* is a sign of a nation, a cross is the sign of Christianity and so on). The science which deals with the general theory of signs is called **semiotics**. The widely recognized definition of a sign is the following: *a sign is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object.*

A **word** can be defined as a unit of language functioning within the sentence or a part of it which by its sound or graphical form expresses a concrete or abstract notion or a grammatical notion through one of its meanings and which is capable of enriching its semantic structure by acquiring new meanings and losing old ones.

Generally speaking a word as a language sign represents a concept by its forms and meanings. By concepts it represents a general idea of some phenomenon, both objective (existing in the material form) and subjective (including feelings and emotions of people). By form a word shows its relation to other form within a sentence. So the words meaning always directs the mind to the object and represents its membership in the language system.

In stylistics meaning is also viewed as a category which is able to acquire meanings imposed on the words by the context. That is why such meanings are called **contextual meanings**. In stylistics it is important to discriminate shades or nuances of meaning, to atomize the meaning, the component parts of which are now called the *semes*, i.e., the smallest units of which meaning of a word consists.

Stylistics interprets the opposition between the contextual meaning of a word and its denotative meaning.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on the meaning as a linguistic phenomenon.
2. Describe the components of the connotative meaning.
3. Stylistically relevant types of lexical meaning suggested by I.R. Galperin (logical, emotive and nominal)

Задания

1. Do you know what a *snowflake* consists of and how the *snowfall* occurs? Could you give a scientific and colloquial explanation to this phenomenon? Try to do it.

Snowflake (scientific) –

Snowflake (colloquial) –

Snowfall (scientific) -

Snowfall (colloquial) –

2. Analyze the meanings of the following words:

to swim, kid, guy, dog, politician.

3. Analyze the denotative and connotative meanings and the elements of connotative meaning of the following words. Suggest your variants of translation:

misguided, to dismay, to empower, a sucker, to blight, misgivings, a mogul, trivia, a dude.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"What kind of things?"

"Queer things." (Ch.)

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

Лабораторная работа4

Тема 4. Stylistic classification of the English vocabulary

Цель: формирование лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических и синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать стилистически-маркированную лексику в аутентичном тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о стилистической дифференциации словарного состава современного английского языка.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся стремятся найти общее решение по конкретному вопросу в формате заданной тематики, а также вступить в дискуссию или полемику по интересующим вопросам. Обсуждение проблемы, обмен мнениями, ценным опытом, поиск дополнительных возможностей и собеседование при обсуждении вопросов проходит в динамичном режиме.

Круглому столу предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой, в конечном итоге достигается консенсус.

Преподаватель фиксирует выступление каждого участника круглого стола, оценивает убедительность его ответа по 5-балльной шкале. Право выступить поочередно предоставляется каждому из участников. В конце обсуждения подводятся итоги дискуссии, делается общий вывод и достигается консенсус.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить группы литературного и разговорного вокабуляра.

При выполнении заданий следует изучить примеры литературного и разговорного лексикона.

Components of the connotative meaning.

The semantic structure (or the meaning) of a word consists of its *grammatical* meaning and its *lexical* meaning. *Lexical* meaning can further on be subdivided into *denotative* (linked to the *logical* or to the *nominative* meaning) and *connotative* meanings. Connotative meaning is only connected with extra-linguistic circumstances such as the situation of communication and the participants of communication. Connotative meaning consists of four components:

- 1) **emotive charge (emotiveness)**
- 2) **evaluative (evaluation)**
- 3) **expressive (expressiveness)**
- 4) **stylistic reference (charge)**

A word is always characterized by its denotative meaning but not necessarily by connotation. The four components may be all present at once, or in different combinations or they may not be found in the word at all.

1) **Emotive connotations** express various feelings or emotions. Emotions differ from feelings. Emotions like joy, disappointment, pleasure, anger, worry, surprise are more short-lived. Feelings imply a more stable state or attitude, such as love, hatred, respect, pride, dignity. The emotive component of meaning may be occasional or usual (inherent and adherent). It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings, like anger or fear, because the latter are special vocabulary subgroup, whose denotative meanings are emotions. They connote the speaker's state of mind or his emotional attitude to the subject of speech. If a psychiatrist says: "*You should be able to control*

feelings of anger, impatience and disappointment dealing with a child” as a piece of advice to young parents the sentence would have no emotive power. It will be stylistically neutral. On the other hand, an apparently neutral word “big” becomes charged with emotive connotation in a mother’s proud description of her baby: *He is a BIG BOY already!; girl – girlie.*

Emotive charge being a part of lexical meaning is not individual, but common to all speakers of the English language community. Emotiveness is a systematic language phenomenon rather than a speech characteristics. It is stable and repeatedly reproduced in many words and is not restricted to one or two occasional contexts. So, we may name such signs as emotive signs of the language-coded emotions: *When will this filthy weather break? The rains are late. (G. Green).* / *“He sounds a bit of a swine” the boy said.* / Interjections like *Oh! Hell! Damn! Bloody!*

2) The value of the indicated object or notion for the speaker can be best illustrated by the existence by the synonymous language means representing the same concept and its variety. For example, the concept “*dwelling*” is represented in such language signs as *slum, house, building, barrack, hut, mansion*, etc. The difference between the meaning and the concept expressed is pretty much obvious, and the meaning is more complex than that of the word “*house*”. These words contain coded evaluation (negative or positive), e.g. *brat – an annoying, ill-behaving child; ruffian – brutal, violent, lawless person; good-nice-wonderful-brilliant-magnificent-gorgeous-marvelous-great-fantastic-outstanding-terrific.*

As you can see from the above given examples **the evaluative connotation** charges the word with negative, positive, ironic or other types of connotations conveying the speaker’s attitude in relation to the object of speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context.

The voice of young Bingo polluted the air. The blighter (зачуда) had apparently risen with the lark.

I took it that he wanted my opinion of the female poisoner who had just left us. (Wodehouse)

3) The lexical meaning may be characterized also by expressiveness. This can be easily seen if we compare such words as *pig-headed, alive, kicking* and others with their counterparts “*very stubborn and obstinate*”, “*healthy, in good condition*”, etc.

Expressiveness aims at intensification of the meaning – both emotional and logical. **Expressive connotation** increases or decreases the expressiveness of the message. E.g. “*to adore*” means “*to love + greatly*”, *to snatch – to seize + quickly and eagerly; huge is large + extremely + enormous.*

Special type of expressiveness is imagery, which is a double actualization, that is simultaneous realization of the two meanings, which correlate with two referents, one of which is characterized through another by the transference of a typical feature of one referent to another. Expressive component in words depends on their unusual use. It can be the transferred meaning, the unexpected combination of words, the use of intensifiers – anything that aims at increasing the impact of the message.

Young Bingo unleashed (выдавить) a grin that split his face in half. (Wodehouse)

He moved with a matchless (непревзойденный) grace. (Maugham)

4) **Stylistic connotation** indicates ‘the register’ or the situation of the communication. It will also point at the sphere of human activity where the word is conventionally used appropriately. A word possesses a stylistic connotation if it belongs to a certain FS or specific layer of vocabulary (archaisms, barbarisms, slang, jargon and so on). Stylistic connotation is made explicit through special markers that accompany words in a dictionary: busn., poet., prof., milit., colloq., dial., book., relig., offic. Some words in a dictionary are followed by a sign (!) which means taboo words. The correct choice of the stylistically marked words in the process in communication and translation is of great importance for the adequate aesthetic and pragmatic effect. Neutrality (which considered to be a zero stylistic markation) is also a stylistic connotation because it indicates at the sphere of their usage, their belongings.

From stylistic point of view, it is important to classify the English vocabulary, as many stylistic devices are based on the interplay of different stylistic aspects of words. The word-stock of any language may be presented as a system, the elements of which are interconnected, interrelated and yet independent. Some linguists, who clearly see the systematic character of language as a whole, deny, however, the possibility of systematically classifying the vocabulary. They say that the word-stock of any language is so large and so heterogeneous that it is impossible to formalize it and therefore present it in any system.

The word-stock of a language may be represented as a definite system in which different aspects of words may be singled out as interdependent.

In accordance with the division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being divided into three main layers (strata): **the literary layer** (stratum), **the neutral layer**, and **the colloquial layer**. (We can also name them **super-neutral**, **neutral** and **sub-neutral** respectively). The literary and the colloquial layers contain a number of subgroups. Each subgroup has a property it shares with all the subgroups within the layer. This common property which unites the different groups within the layer is called its aspect. The aspect of **the literary layer** is its bookish character, which makes the layer more or less stable. The aspect of **the colloquial layer** is its lively spoken character, which makes it unstable, fleeting. The aspect of **the neutral layer** is its universal character. It can be employed in all styles of language and in all spheres of human activity. This makes the layer the most stable of all.

The classification given by I.R.Galperin reflects to a great extent the mobility of the lexical system so characteristic of the English language at its present stage of development.

The **literary vocabulary** consists of the following groups of words: *common literary, terms and learned words, poetic words, archaic words, barbarisms and foreign words, literary coinages including nonce-words*.

The **colloquial vocabulary** includes the following subgroups: *common colloquial words, slang, jargonisms, professional words, dialectal words, vulgar words, colloquial coinages*.

The vocabulary has been divided here into two basic groups: standard and non-standard vocabulary. The diagram on p.3 demonstrates the aforementioned layers and their subgroups.

The common literary, neutral and common colloquial words are grouped under the term Standard English Vocabulary. Other groups in the literary and colloquial layers are called *special literary* (bookish) vocabulary and *special (non-standard) colloquial* vocabulary.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. What are the main subgroups of special literary words? Specify the meaning, functions, sphere of application of the special literary words (*terms, poetic and highly literary words, archaic, obsolescent and obsolete words, barbarisms and foreignisms*).
2. Speak on literary coinages providing the examples.
3. Characterize the main subgroups of special colloquial words. Specify the meaning, functions, sphere of application of the special colloquial words (*slang, jargonisms, professionalisms, dialectal words, vulgar words*).
4. Speak on colloquial coinages providing the examples.

Задания

1. Prepare 5 words at home and analyze their meanings, using a dictionary.
2. State the type and function of super-neutral (literary) words in the following examples:

1) He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wounds into it. Ridges flinched before the power of it. The lord giveth and he taketh away, Ridges thought solemnly. (Mailer)

2) Yates remained serious. “We have time, Herr Zippman, to try your *schnapps*. Are there any German troops in Neuestadt?”

“No, Herr Offizier, that’s just what I’ve to tell you. This morning, four gentlemen in all, we went out of Neuestadt to meet the *Herren Amerikaner*” (Heym)

3) “Oh, I believed,” Fabermacher shrugged away the phrase. “To me neutrons were symbols, n with a mass of $m^n=1.008$. But until now I never saw them.” (Wilson)

4) Antony...clapped him affectionately on the back. You are a real knight-errant, Jimmy”, he said. (Christy)

5) A young lady home back from school was explaining. “Take an egg”, she said, “and make a perforation in the base and corresponding one in the apex. Then apply the lips to the aperture, and by forcibly inhaling the breath the shell is entirely discharged of its contents”. An old lady who was listening exclaimed: “It beats all how folks do things nowadays. When I was a gal they made a hole in each end and sucked”. (Jespersen)

6) I had it from Sally Magoon, viva voce. The words are indeed his...(O’Henry)

7) There was a long conversation – a long wait. His father came back to say it was doubtful whether they could make the loan. Eight per cent, then being secured for money, was a small rate of interest, considering its need. For ten per cent Mr. Kugel might make a call loan. Frank went back to his employer, whose commercial choler rose at the report” (Dreiser)

3. State the type of sub-neutral (colloquial) words in the following examples:

1) I’ve often thought you’d made a corking good actress. (Dreiser)

2) They graduated from Ohio State together, himself with an engineering degree. (Jones)

3) “Poor son of a bitch”, he said, “I feel for him, and I’m sorry I was bastardly”. (Jones)

4) I’m here quite often – taking patients to hospitals for majors, and so on. (Lewis)

5) Can we have some money to go to the show this aft, Daddy? (Hemingway)

6) “How long did they cook you?” Dongere’s stopped short and looked at him. “How long did they cook you?” – “Since eight this morning. Over Twelve hours...” “You don’t unbutton then? After twelve hours of it?” – “Me? ..They got a lot of dancing to do before they’ll get anything out of me.” (Howard)

7) Hello, kid! Gee, you look cute, all right! (Dreiser)

4. Determine the functions performed by slang words in the following examples:

1) You right, old buddy. Let’s make it. (Baldwin)

2) “Now, listen”, he said, “I ain’t the kind of joker going to give you a hard time running around after other chicks and shit like that”. (Baldwin)

3) “If you don’t mind, Belinder”, he said, “I’m going to try to nap a little. I’m absolutely bushed.” (I. Shaw)

4) She really didn’t have any idea who this nut could be, or what he was after. (Baldwin)

5) What’s Broadway today? Pimps, whores, drug-pushers, muggers. I don’t blame you for running away from it all. (I. Shaw)

5. Determine the functions performed by the vulgarisms in the following examples:

1) He said, “That’s a hell of a note”. (Baldwin)

- 2) You can tell by the way he's taken all this shit that he is a man (Baldwin)
- 3) It's just that the bastards in the front offices won't hire me. (I. Shaw)
- 4) Let people know you are alive, for Christ's sake. (I. Shaw)
- 5) And that's a crime, in this fucking free country. (Baldwin)

6. Analyze the vocabulary of the following passage. Indicate the type and the function of stylistically colored units:

"You are arguing outside of my faculties of sense and rhetoric", says Bill. "What I wanted you to do is to go to Washington and dig out this appointment for me. I haven't no ideas of cultivation and intrigue. I'm a plain citizen and I need the job. I've killed seven men", says Bill; "I've got nine children; I've been a good Republican ever since the first of May; I can't read nor write, and I see no reason why I ain't eligible for the office. And I think your partner, Mr. Tucker", goes on Bill, "is also a man of sufficient ingratiating and connected system of mental delinquency to assist you in securing the appointment. I will give you preliminary", says Bill, "\$ 1,000 for drinks, bribes and carfare in Washington. If you land the job I will pay you \$ 1,000 more, cash down, and guarantee you impunity in boot-legging whisky for twelve months. Are you patriotic to the West enough to help me put this thing through the White-washed Wigwam of the Great Father of the most eastern flag station of the Pennsylvania Railroad?" says Bill. (O'Henry)

Лабораторная работа 5

Тема 5. Expressive means and stylistic devices

Цель: формирование лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических и синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвистической терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыки самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление об экспрессивных средствах и стилистических приемах современного английского языка.

Организационная форма занятия: собеседование.

Занятие организовано с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить понятия экспрессивности и эмотивности.

In linguistics there are different terms to denote particular means by which utterances are made more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech and other names. All these terms are set against those means which we will call neutral. Most linguists distinguish ordinary semantic and stylistic differences in meaning. In fact all language means contain meaning-some of them contain generally acknowledged grammatical and lexical meanings, others besides these contain specific meanings which may be called stylistic. Such meanings go alongside primary meanings and are superimposed on them. Stylistic meanings are so to say de-automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable. But when a stylistic meaning is involved the process of understanding depends on the ability to decipher this two-fold application of language means.

Expressiveness and emotiveness. In order to understand what a stylistic device is we should constitute the notions: expressiveness and emotiveness. In its etymological sense "expressiveness" may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

Emotiveness is what reveals the emotions of a writer or speaker. But emotive elements are not direct manifestations of the emotions - they are just the echoes of real emotions. They are designed to awaken co-experience in the mind of the reader.

Expressiveness is a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness.

Expressive means of a language. The expressive means of a language are those phonetic, graphical, 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. In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

He will do it – I shall make him do it.

Isn't she cute? - She is very nice, isn't she.

Expressiveness may also be achieved by compositional devices, or syntactical stylistic devices.

The most powerful expressive means of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other means contain. Pitch, melody, stress, pausation, drawling out certain syllable, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically.

The intentional violation of the graphical shape of a word (or word-combination) used to reflect its authentic pronunciation is called *graphon*. Graphon proved to be an extremely concise but effective means by supplying information about the speaker's origin, social and educational background, physical or emotional condition, irregularities or carelessness of pronunciation. Ex.: "You don't mean to say that thith ith your firth time" (D.Cusack) (*physical defect*). Graphon conveys the atmosphere of the authentic live communication, the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became clichés in contemporary prose dialogue: "gimme (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you). Graphical changes may not only reflect changes of pronunciation, but are also used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely graphical means, not including violations, we should refer all changes of the type (italics, capitalization - "Help. Help.

HELP”), spacing of graphemes (hyphenation – “grinning like a chim-pan-zee”, multiplication – “AIIIII aborrrrrd”) and of lines.

The number of morphological expressive means is not very big. However, there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted to EMs. These are, for example the use of "shall" in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as "those, them".

Among the word-building means we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and/or grammatical properties.

The diminutive suffixes –y (ie), -let, like in words "deary; girlie, sonny; auntie; streamlet". An unexpected use of the author's nonce-words like "*He **glasnosed** his love affair with this movie star*" (People) is another example of morphological expressive means. Certain affixes have gained such a power of expressiveness that they begin functioning as separate words; e.g. "isms, ologies".

At the lexical level there are a great many words which due to their inner expressiveness constitute a specific layer. There are words with emotive meaning only (interjections), intensifiers (*awfully, terribly, absolutely*), words which have both referential and emotive meaning (epithets), words which still retain a two-fold meaning, denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary. All kinds of set phrases (phraseological units) generally possess the property of expressiveness. It must be noted here that due to the generally emotional character of colloquial language all kinds of set expressions are natural in everyday speech. They are part of this form of human intercourse. But when they appear in written texts their expressiveness comes to the force because written texts are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance. The "set expression" is a time-honored device used to enliven speech, but this device, it must be repeated, is more sparingly used in written texts. In everyday speech one can often hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse".

Finally, at the syntactical level there are many grammatical forms and syntactical patterns which, when set against neutral ones, will reveal a certain degree of logical or emotional emphasis. Ex.: *I **do** know you! I'm really angry **with that dog of yours! That you should** deceive me! **If only** I could help you!*

The same can be said of the set expressions of the language. Proverbs and sayings as well as catch – words (well-known words) for a considerable number of language units serve to make speech more emphatic, mainly from the emotional point of view. Their use in everyday speech can hardly be overestimated. Some of these proverbs and sayings are so well - known that their use in the process of communication passes almost unobserved.

The expressive means of the language are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device.

As a conclusion we may say: expressive means are concrete facts of language. Expressive means have a kind of radiating effect. They noticeably color the whole of the utterance no matter whether they are logical or emotional. EMs and SDs have a lot in common, but they are not completely synonymous. All SDs belong to EMs, but not all EMs are stylistic devices.

Оборудование и материалы: ноутбук, проектор, доска

Контрольные вопросы

1. Speak on the notions of expressiveness and emotiveness.
2. Speak on the expressive means of a language (phonetic, graphical, morphological, lexical, syntactical).

3. Preset different classifications of EMs (G. Leech's , I.R. Galperin's and Y.M. Screebnev's classifications)
4. Speak on stylistic devices.
5. Explain the interrelation between EMs and SDs.

Задания

1. Point out stylistic differences within the groups of synonyms.

face - visage - mug - deadpan;
 nose - snout - beak - nasal cavity;
 I think - I gather - I presume - I take it - I guess it - Me thinks;
 boy - youth - lad - young male person - youngster - teenager;
 lass - girl - maiden - wench - young female person;
 nonsense - absurdity - rot - trash;
 legs - pins - lower extremities;
 Silence, please! - Stop talking! - Shut your trap!
 friend - comrade - pal - buddy - acquaintance;
 Hurry up! - Move on! - Hasten your step!

2. Replace the colloquial expressions by more neutral ones.

(a) - What do you think of her?

- She's jolly!
- Really?
- Oh, yah! She's fun, to be sure! A bit too fat for my taste, though.
- Oh, come on, you're being too choosy. She's just right.
- Doesn't look like it to me, anyway.

(b) I take it, he screwed his life himself, the jerk. Took to drinking, and things. He sure did. But then, again, come to think of it, who wouldn't with that stupid ass of a woman around all the time? He just couldn't make it.

3. Read the following text. Analyze the vocabulary and structures used from the standpoint of style.

Carol Roberts heard the sounds of the reception door opening and closing and the men walking in, and before she even looked up, she could smell what they were. There were two of them. One was in his middle forties. He was a big mother, about six foot three, and all muscle. He had a massive head with deep-set steely blue eyes and a weary, humorless mouth. The second man was younger. His features were clean-cut, sensitive. His eyes were brown and alert. The two men looked completely different and yet, as far as Carol was concerned, they could have been identical.

They were fuzz. That was what she had smelled. As they moved towards her desk she could feel the drops of perspiration begin to trickle down her armpits through the shield of anti-perspirant. Frantically her mind darted over all the treacherous areas of vulnerability. Chick? Christ, he had kept out of trouble for over six months. Since that night in his apartment when he had asked her to marry him and had promised to quit the gang. Sammy? He was overseas in the Air Force, and if anything had happened to her brother, they would not have sent these two mothers to break the news. No, they were here to bust her. She was carrying grass in her purse, and some loudmouthed prick had rapped about it. But why two of them? Carol tried to tell herself that they could not touch her. She was no longer some dumb black hooker from Harlem that they could push around. Not any more.

She was the receptionist for one of the biggest psychoanalysts in the country. But as the two men moved towards her, Carol's panic increased. There was the feral memory of too many years of hiding in stinking, overcrowded tenement apartments while the white Law broke down doors and hauled away a father, or a sister, or a cousin.

But nothing of the turmoil in her mind showed on her face.

At first glance the two detectives saw only a young and nubile, tawny-skinned Negress in a smartly tailored beige dress. Her voice was cool and impersonal. 'May I help you?' she asked.

Then Lt. Andrew McGreavy, the older detective, spotted the spreading perspiration stain under the armpit of her dress. He automatically filed it away as an interesting piece of information for future use. The doctor's receptionist was up-tight. McGreavy pulled out a wallet with a worn badge pinned onto the cracked imitation leather, Lieutenant McGreavy, Nineteenth Precinct.' He indicated his partner.

'Detective Angeli. We're from the Homicide Division.'

Homicide? A muscle in Carol's arm twitched involuntarily.

Chick! He had killed someone. He had broken his promise to her and gone back to the gang. He had pulled a robbery and had shot someone, or - was he shot? Dead? Is that what they had come to tell her? She felt the perspiration stain begin to widen. Carol suddenly became conscious of it. McGreavy was looking at her face, but she knew that he had noticed it. She and the McGreavys of the world needed no words. They recognized each other on sight. They had known each other for hundreds of years.

'We'd like to see Dr. Judd Stevens,' said the younger detective. His voice was gentle and polite, and went with his appearance. She noticed for the first time that he carried a small parcel wrapped in brown paper and held together with string.

It took an instant for his words to sink in. So it wasn't Chick. Or Sammy. Or the grass.

'I'm sorry,' she said, barely hiding her relief. 'Dr. Stevens is with a patient.'

This will only take a few minutes,' McGreavy said. 'We want to ask him some questions.' He paused. 'We can either do it here, or at Police Headquarters.'

She looked at the two of them a moment, puzzled. What the hell could two Homicide detectives want with Dr. Stevens? Whatever the police might think, the doctor had not done anything wrong. She knew him too well. How long had it been? Four years. It had started in night court...

It was three am and the overhead lights in the courtroom bathed everyone in an unhealthy pallor. The room was old and tired and uncaring, saturated with the stale smell of fear that had accumulated over the years like layers of flaked paint.

It was Carol's lousy luck that Judge Murphy was sitting on the bench again. She had been up before him only two weeks before and had got off with probation. First offence. Meaning it was the first time the bastards had caught her. This time she knew the judge was going to throw the book at her.

The case on the docket ahead of hers was almost over. A tall, quiet-looking man standing before the judge was saying something about his client, a fat man in handcuffs who trembled all over. She figured the quiet-looking man must be a mouthpiece. There was a look about him, an air of easy confidence, that made her feel the fat man was lucky to have him. She didn't have anyone.

The men moved away from the bench and Carol heard her name called. She stood up, pressing her knees together to keep them from trembling. The bailiff gave her a gentle push towards the bench. The court clerk handed the charge sheet to the judge.

Judge Murphy looked at Carol, then at the sheet of paper in front of him.

'Carol Roberts. Soliciting on the streets, vagrancy, possession of marijuana, and resisting arrest.'

The last was a lot of shit. The policemen had shoved her and she had kicked him in the balls. After all, she was an American citizen.

'You were in here a few weeks ago, weren't you, Carol?'

She made her voice sound uncertain. 'I believe I was. Your Honor.'

'And I gave you probation.'

'Yes, sir.'

'How old are you?'

She should have known they would ask. 'Sixteen. Today's my sixteenth birthday. Happy birthday to me,' she said. And she burst into tears, huge sobs that wracked her body.

The tall, quiet man had been standing at a table at the side gathering up some papers and putting them in a leather attaché case. As Carol stood there sobbing, he looked up and watched her for a moment. Then he spoke to judge Murphy.

The judge called a recess and the two men disappeared into the judge's chambers. Fifteen minutes later, the bailiff escorted Carol into the judge's chambers, where the quiet man was earnestly talking to the judge.

'You're a lucky girl, Carol,' Judge Murphy said. 'You're going to get another chance. The Court is remanding you to the personal custody of Dr. Stevens.'

So the tall mother wasn't a mouthpiece — he was a quack. She wouldn't have cared if he was Jack the Ripper. All she wanted was to get out of that stinking courtroom before they found out it wasn't her birthday.

The doctor drove her to his apartment, making small talk that did not require any answers, giving Carol a chance to pull herself together and think things out. He stopped the car in front of a modern apartment building on Seventy-first Street overlooking the East River. The building had a doorman and an elevator operator, and from the calm way they greeted him, you would think he came home every morning at three am with a sixteen-year-old black hooker.

Carol had never seen an apartment like the doctor's. The living-room was done in white with two long, low couches covered in oatmeal tweed. Between the couches was an enormous square coffee table with a thick glass top. On it was a large chessboard with carved Venetian figures. Modern paintings hung on the wall. In the foyer was a closed-circuit television monitor that showed the entrance to the lobby. In one corner of the living-room was a smoked glass bar with shelves of crystal glasses and decanters. Looking out the window, Carol could see tiny boats, far below, tossing their way along the East River.

'Courts always make me hungry,' Judd said. 'Why don't I whip up a little birthday supper?' And he took her into the kitchen where she watched him skillfully put together a Mexican omelette, French-fried potatoes, toasted English muffins, a salad, and coffee. That's one of the advantages of being a bachelor,' he said. I can cook when I feel like it.'

So he was a bachelor without any home pussy. If she played her cards right, this could turn out to be a bonanza. When she had finished devouring the meal, he had taken her into the guest bedroom. The bedroom was done in blue, dominated by a large double bed with a blue checked bedspread. There was a low Spanish dresser of dark wood with brass fittings.

'You can spend the night here,' he said. 'I'll rustle up a pair of pajamas for you.'

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Лабораторная работа6

Тема 6. Lexical stylistic devices based on similarity

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии лексических стилистических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать лексические стилистические средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о лексических стилистических приемах и средствах современного английского языка.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

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Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить лексические стилистические приёмы.

При выполнении заданий следует изучить примеры лексических стилистических приемов, основанных на сходстве и различии объектов, а также лексические стилистические приемы, основанные на принципе приближенности.

Stylistic devices. Stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalized pattern. SD is a conscious and intentional intensification of some typical, structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. It follows then that a SD is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use but that also which reveals the essence of a phenomenon with the greatest and most evident force.

SDs function in text as marked units. They always carry some kind of additional information, either emotive or logical. That is why the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspect of the utterance.

Most SDs display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language-as-a-system and a special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action. In some SDs it can be grasped immediately, in others it requires a keen eye and sufficient training to detect it. It must be emphasized that the contrast reveals itself most clearly when our mind perceives two-fold meaning simultaneously. *E.g.: The night has swallowed him up.* The word "swallow" has two meanings: 1) referential, 2) contextual (to make disappear, to make vanish). The meaning (2) takes precedence over the referential meaning (1).

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means, on the contrary, follow the natural course of thought, intensifying it by means commonly used in language. It follows that SDs carry a greater amount of information and therefore require a certain effort to decode their meaning and purpose. SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

It is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a "stylistic meaning" and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect.

Simile (imaginative comparison). The intensification of some features of the concept in question is realized in a device called **simile**. **Simile** must not be confused with ordinary comparison. They represent two diverse processes. **Comparison** means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use **simile** is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. **Comparison** takes into consideration all the properties of the two objects, stressing the one that is compared. **Simile** excludes all the properties of the two objects except one which is made common to them.

E. g. *'The boy seems to be as clever as his mother.'*

It is ordinary comparison. 'Boy' and 'Mother' belong to the same class of "objects" - human beings - and only one quality is being stressed to find the resemblance.

E.g. *'Maidens, like moths, are ever caught by glare.'*

It is simile. 'Maidens' and 'moths' belong to different classes of objects and Byron has found the concept 'moth' to indicate one of the secondary features of the concept 'maiden', i. e., to be easily lured (соблазнять). Concept 'Maidens' is characterized and the concept 'moths' is characterizing.

Similes have formal elements in their structure: connective words such as *like, as, such as, as if, as though, than*; verbs: *to resemble, to remind one of, to seem*; verbal phrases *to bear the resemblance, to have a look of*, adverbial phrases like *with the air of, with the grace of, with the caution of*.

'He is as beautiful as a weather-cock' (Wilde)-*флюгер, непостоянный, ненадежный*

'My heart is like a singing bird' (Rosetti)

'His eyes were no warmer than an iceberg.' (McBain)

Similes may suggest analogies in the character of actions performed. In this case the two members of the structural design of this simile will resemble each other through the actions they perform. Thus:

"The Liberals have plunged for entry without considering its effects, while Labor leaders (Лейбористская партия) like cautious bathers have put a timorous (timid) toe into the water and promptly withdrawn it."

The **simile** in this passage from newspaper's article is based on the simultaneous realization of the two meanings of the word 'plunged'. The primary meaning 'to throw oneself into the water' - prompted the figurative periphrasis 'have put a timorous toe into the water and promptly withdrawn it' standing for 'have abstained from taking action'.

In the English language, there is a long list of **hackneyed (hashed) similes** pointing out the analogy between the various qualities, states or actions of human being and animals: *as busy as a bee, as blind as a bat (летучая мышь), to work like a horse, to fly like a bird, thirsty as a camel, as dead as a door-nail, as mad as a March hare, as bright as a button, as cool as a cucumber, as pride as a peacock*. These combinations have become clichés.

b) Metaphor. The term '*metaphor*', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to 'designate (указывать, обозначать) the process in which a word acquires a derivative meaning. A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

"Dear Nature is the kindest Mother still" (Byron). The notion Mother arouses in the mind the actions of nursing, weaning, caring for, etc., whereas the notion Nature does not. There is no true similarity, but there is a kind of identification. Therefore it is better to define **metaphor** as the power of realizing two lexical meanings simultaneously. Due to this power

metaphor is one of the most potent (мощный) means of creating images. An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete. Thus the example given above where the two concepts Mother and Nature are brought together in the interplay of their meanings, brings up the image of Nature materialized into but not likened to the image of Mother.

Metaphor can be presented by all notional parts of speech – nouns, verbs, adjectives and adverbs: *England has two eyes*, *Oxford and Cambridge* (n), *friendly trees* (adj), *The night whispered to him* (v), *They entered the room slender* (adv).

The SD of metaphor can be classified semantically and structurally. Semantically **metaphors** can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called **genuine metaphors**: *‘There had been rain in the night, and now all the trees were curtseying to a fresh wind...’* Those which are -commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are **trite metaphors** (hashed), or **dead metaphors**: *a ray of hope, a maze of paths (лабиринт), flood of tears, a shadow of a smile, etc.* Their predictability therefore is apparent. **Genuine metaphors** are regarded as belonging to language-in-action, i. e. **speech- metaphors**; **trite metaphors** belong to the language-as-a-system, i.e. language proper, and are usually fixed in dictionaries as units of the language.

Structurally metaphors can be **simple** and **sustained**. The **simple** metaphor is realized in one word and creating one image: *“The hell-brew (lemon-squash) appeared to buck him up.”* (Wodehouse)

Sustained metaphor is realized in a number of logically connected words and creating a series of images supporting the central one: *“This has always been a battlefield, but I’m pretty certain that if I hadn’t been here, everything would have been over between these two long ago. I’ve been a no-man’s land between them.”* (J. Osborne)

Fresh metaphors are mostly to be found in emotive prose, while trite metaphors are used as EMs in newspaper articles, in oratory, even in scientific language.

Personification is a kind of metaphor in which human qualities are ascribed to inanimate things: *“Dexter watched from the veranda of the Golf Club, watched the even overlap of the waters in the little wind, silver molasses under the harvest moon. Then the moon held a finger to her lips and the lake became a clear pool, pale and quiet.”* (O’Connor).

The chief function of metaphor is to create images. They will reveal the writer’s view indirectly and thus give the reader the pleasure of decoding the message hidden in the metaphor.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on the lexical SDs based on the similarity of objects:
 - a) Simile
 - b) Metaphor
 - c) Metonymy
 - d) Epithet
 - e) Antonomasia

Задания

1. State the function of graphon in captions, posters, advertisements, etc. repeatedly used in American press, TV, roadside advertising:

- 1) Weather forecast for today: Hi 59, Lo 32, Wind lite
- 2) We recommend a Sixty seconds meal: Steak-Umm.
- 3) Best jeans for this Jeaneration.
- 4) Thanx for the purchase.
- 5) Follow our advice: Drinka Pinta Milka Day.

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

1) He began to render the famous tune: "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:

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

2) The stuttering film producer S.S. Sisodia was known as "Whiwhisky because I'm papa partial to a titi tippie; mamadam, my caca card." (S. Rushdie)

3) "My daddy's coming tomorrow on a nairplane." (J.D. Salinger)

4) Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E. Albey)

5) After a hum a beautiful Negress sings "Without a song, the dahay would nehever end." (J. Updike)

6) "Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J.D. Salinger)

3. State the type of EMs in the following sentences:

1) Mrs. Tribute 'my deared' everybody, even things inanimate, such as the pump in the dairy. (Deeping)

2) Worried by silence, sentries whisper, curious, nervous. But nothing happens. (T.S. Eliot)

3) Everywhere I look, there are huge great tangled piles of...well...*stuff*. Shoes, boots, T-shirts, magazines... a Body Shop gift basket that was on sale...a Linguaphone Italian course which I'm *definitely* going to start soon... a facial sauna thingy...(S. Kinsella)

4) I didn't buy the piano to be sonatoed out of my own house. (Greenwood)

4. Analyze the following abstract. Determine the type and the function of EMs:

... "I got a nice little Indian girl down in Torreón", began the other man. "Say, it's a crime. Why. She don't even care if I marry her or not! I--"

"That's the way with 'em", broke in the other. 'Loose! That's what they are. I've been in the country seven years."

"And do you know", the other man shook his finger severely at me. "You can tell all that to a Mexican Greaser and he'll just laugh at you! That's the kind of dirty skunks they are!"

"They've got no pride", said Mac, gloomily.

"Imagine", began the first compatriot. "Imagine what would happen if you said that to an American!"

Mac banged his fist on the table. "The American Woman, God bless her!" he said. "If any man dared to dirty the fair name of the American Woman to me, I think, I'd kill him." He glared around the table, and as none of us besmirched the reputation of the Femininity of the Great Republic, he proceeded. "She is a Pure Ideal, and we've got to keep her so. I'd like to hear anybody talk rotten about a woman in my hearing!"

We drank our Tom-and-Jerries with the solemn righteousness of a Convention of Galahads.

"Say, Mac", said the second man abruptly. "Do you remember them two little girls you and I had in Kansas City that winter?"

"Do I?" glowed Mac. "And remember the awful fix you thought you were in?"

"Will I ever forget it!"

The first man spoke. "Well", he said, "you can crack up your pretty senioritas all you want to. But for *me*, give me a clean little American girl"... (J. Reed. Mac-American)

5. State the type of each SD in the following cases:

1) Truths are first clouds, then rain, then harvest and food. (Henry Ward Beecher)

2) Empty pockets never held anyone back. Only empty heads and empty hearts can do that. (Norman Vincent Peale)

- 3) The flowers nodded their heads as if to greet us.
- 4) The rabbit-hole went straight on like a tunnel.
- 5) The frogs began their concert.
- 6) "Then the moon held a finger to her lips and the lake became a clear pool, pale and quiet."
- 7) Money burns a hole in my pocket. (T. Capote).
- 8) Then there were the twin boys, whom the family called "Stars and Stripes" as they were whipped regularly. (O. Wilde).
- 9). There are three doctors in an illness like yours...Dr. Rest, Dr. Diet, and Dr. Fresh Air. (D. Cusack).
- 10)"The smile again – radiant, blatantly artificial –convincing." (O'Connor)
- 11)"What you standing there like a dummy for? Go pick up your lady's clubs." (O'Connor)
- 12) "To Dexter's agony, rumor engaged them." (O'Connor)
- 13) "Judy Jones had left a man and crossed the room to him – Judy Jones, a slender enameled doll in cloth of gold: gold in band, at her head, gold at two slipper points at her dress's hem". (O'Connor)
- 14) "The fragile glow of her face seemed to blossom as she smiled at him." (O'Connor)
- 15) "What use would a genius like Ben Drake have for a couple of common-no-account admirers like Mrs. Thayer and myself! If we were "somebody" too, it would be different." (Lardner)
- 16) "When he had been a little boy, it was his delight to run into the garden after a shower of rain and shake the rosebush over him. Isabel was that rosebush, petal-soft, sparkling and cool. (K. Mansfield)
- 17) "Ben Williams is the deputy news editor. Tall, handsome, he is also the office Lothario." (Jane Green)
- 18) "When fun comes in on little dancing feet, you probably won't be expecting it." (Jordan)
- 19) "Movies portrayed the idea that only men, those direct descendants of hunters and Hemingways, inherited a primal capacity for friendship." (Goodman)
- 20) "Like Santa Clause he came and went mysteriously." (O'Connor)

6. Define the structure and type of epithets in the following examples. Translate the sentences into Russian:

- 1) He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I. Murdoch)
- 2) He's a proud, haughty, consequential, turned-nosed peacock. (Ch. Dickens)
- 3) She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (D. Barthelme)
- 4) Her painful shoes slipped off. (J. Updike)
- 5) In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (E. Hemingway)
- 6) "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (J. Steinbeck)
- 7) She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (T. Capote)

7. Analyze the following cases of antonomasia. State the type of meaning employed and implied. Indicate what additional information is created by the use of antonomasia. Translate the sentences into Russian:

- 1) "You cheat, you no-good cheat – you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss sarcastic, Miss Sneerface." (Ph. Roth)
- 2) He is the Napoleon of the crime. (C. Doyle)

- 3) Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W. Golding)
- 4) The next speaker was a tall gloomy man, Sir Something Somebody. (J.B. Priestly)
- 5) We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc. Fitzgerald.)

Лабораторная работа7

Тема 7. Lexical stylistic devices based on contrast and proximity

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии лексических стилистических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать лексические стилистические средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о лексических стилистических приемах и средствах современного английского языка.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить лексические стилистические приёмы.

При выполнении заданий следует изучить примеры лексических стилистических приемов, основанных на сходстве и различии объектов, а также лексические стилистические приемы, основанные на принципе приближенности.

Stylistic devices are based on the comparison of primary (dictionary) meaning and that dictated by the contextual environment; on the contradiction between the meaning of the given word and the environment; on the association between words in the minds of the language speakers and on the purposeful deviation from accepted grammatical and phonetic standards. The majority of lexical stylistic devices are based on the principles of similarity of objects, their contrast or proximity.

Lexical stylistic device is such a type of denoting phenomena that serves to create additional expressive, evaluative, subjective connotations. In fact we deal with the *intended substitution* of the existing names approved by long usage and fixed in dictionaries, prompted by

the speaker's subjective original view and evaluation of things. Each type of intended substitution results in a stylistic device called also a *trope*.

This act of substitution is referred to *transference* – the name of one object is transferred onto another, proceeding from their similarity (of shape, color, function, etc.) or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

Periphrasis is a stylistic device which denotes the process of renaming – the use of a different name instead of the traditionally used one with the aim of bringing out and intensifying some feature or quality of that object or phenomenon. **Periphrasis** - is a round-about way of speaking used to name some object or phenomenon, it is describing the object instead of naming it. Longer phrase is used instead of a shorter one. Some of the periphrases are borrowed from classical sources (myths and the Bible); others are typically English. Typically English periphrases are: *Lake country* (= England); *The Lord*; *Almighty*; *Goodness*; *Heavens*; *the Skies* (= God); *a shield-bearer* (= a soldier); *a play of swords* (= a battle). Periphrasis expresses an individual, purely subjective attitude to the object described.

Periphrases are divided into:

1. Logical - based on inherent properties of a thing, that is if the phrase used instead of a word describes the concept or specific feature. Ex.: *instrument of destruction*, *the object of administration*.

2. Figurative - based on imagery: metaphor, metonymy. Ex.: *to tie a knot* (= to get married), *in disgrace of fortune* (= bad luck).

Periphrasis is euphemistic if the phrase replaces a word which is undesirable, rude or embarrassing. Ex.: *Frank called her a name which ladies seldom apply to one another in affection. She characterized you in terms suggestive of disapprobation.*

Periphrasis is metaphorical if based on similarity of concepts. Ex.: *Diana felt suddenly that she was on very thin ice.*

Periphrasis is metonymical if based on associative relations between the two concepts. Ex.: *The content of the bed sat up like a jack-in-the-box and said: "Who is that?"*

Periphrasis may be viewed as both *trite* (*the fair sex* (= women), *my better half* (= a wife or a husband) and *fresh* (*They were outnumbered by graying arrivals* = older men; *the punctual savant of all work* = the sun; *shouter* = singer; *prisoner* = cook; *hair butcher* = hair dresser).

Stylistic periphrasis (the SD of periphrasis) should not be confused with language facts – trite word-combinations that are fixed in dictionaries as periphrastic synonyms for words, as *my better half* = a wife, *gentlemen of the long robe* = lawyer, *the fair sex* = women, *an affair of honor* = duel. Periphrasis is often used for the sake of humor, irony, satire or parody.

Its frequent use is characteristic of the publicistic style.

Euphemisms. The term "euphemism" (from Greek "eu" – "well", "phemi" – "I am speaking") has been used to denote a definite stylistic device for many centuries. As a linguistic phenomenon it has been analyzed since the XIXth century but only in the last decades of the XXth century the problem of euphemisms acquired its widespread popularity. A different, more gentle or favorable name may be used for an object or phenomenon so as to avoid undesirable or unpleasant associations. This case of renaming is represented by **euphemisms**. In other words, a direct, unpleasant statement is replaced by an indirect, more pleasant one to avoid bluntness. Ex.: *to put an animal to sleep* (instead of: *to kill it because it is ill*, *merry* = drunk, *correctional institution* = prison).

The oldest kind of euphemism is religious name of the God and some dark forces: *the Lord* (the God), *old Nick/Gentleman* (devil), *the Old Gentleman* (devil).

Thus, the verb *to die* may be replaced by euphemisms like *to expire*, *to be no more*, *to join the majority*, *to be done*, *to depart*, *to go East* and the more facetious (шутливый) ones, ex.: *to kick the bucket*, *to give up the ghost* (Russian: *дать дуба*, *испустить дух*, *раскинуть клеши, протянуть ноги*).

With the development of society new kinds of euphemism have come into existence – moral and conventional– when the new name was considered to have more delicate connotations as “*to possess vivid imagination*” = to lie, *the usual offices, the geography of the house, ladies’ (men’s) room, rest-room, bathroom* (trite) = the lavatory, *a madhouse* may be called *a lunatic asylum* or *a mental hospital*. Its functions are 1) to soften the effect produced, 2) to distort the truth.

So euphemisms are synonyms which aim at producing a deliberately mild effect. **Euphemism** is sometimes figuratively called “**a whitewashing device**”. The linguistic peculiarity of a euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener.

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

A peculiar kind of euphemism is the so-called political euphemism. In the proper sense of the word they are not euphemisms because by replacing the conventional name of an object they mislead the public, veiling disagreeable facts about the thing thus named: *to stop payment* = to go bankrupt; *the reorganization of an enterprise* = dismissals, throwing away. Political euphemisms are found in newspaper language and their true nature should be born in mind when translating phrases like *free of job* = unemployed, *depression* = crisis, *peace mission* = military actions, *disquiet* – strike, etc.

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept.

Hyperbole is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity, e.g. *He’s so dumb he doesn’t know he is alive; She was so tall that I doubt whether she has a face; When I was born I was so surprised that I couldn’t talk for year and a half*. To put it in other words, **hyperbole** is a transfer of the meaning when the speaker uses exaggeration, e.g. “*to hate*”(doing something), (not to see somebody) “*for ages*”. Hyperbole is often used to form phraseological units, e.g. “*to make a mountain out of a molehill*” (*делать из мухи слона, преувеличивать*), “*to split hairs*” (*вдаваться в тонкости*) etc.

Like many SDs, hyperbole may lose its originality and quality as a SD through frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered form. Here there are some examples: *a thousand pardons, scared to death, immensely obliged, give the world to see him*. Hyperbole can be expressed by all notional parts of speech.

Hyperbole can create a humorous effect: *Ex.: In your own house you may kick him downstairs & slam the door in his face without the suspicion coming on him that he was not a welcome visitor*. It may also create ironical effect, it may help to vividly characterize a person or a thing.

Hyperbole is an integral part of such SDs as simile, metaphor, irony. *Ex: He had just told her (in Italian) that her eyes made the blue of the Mediterranean look like a pea-soup (гороховый суп).*

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this connection the following quotations deserve, a passing note: “Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their-true dimensions... If the reader (listener) is not-carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie.”

Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as in case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the ‘detriment (ущерб) of feeling. It is important that both communicants should clearly perceive that the exaggeration serves not to denote actual quality or quantity but signals the emotional background of the utterance. If this reciprocal understanding is absent, hyperbole turns into a mere lie. Hyperbole is

aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with **understatement**.

Understatement is the reverse of exaggeration. The relations, or feelings, or qualities of the object are intentionally underrated, diminishing the importance of event.

Ex. She looked at me with not much joy. I wasn't what you can call in a fever of impatience.

Understatement is a SD which consists in lessening, reducing the real quantity of the object. The psychological essence of understatement is more complicated than that of hyperbole. The hearer is expected to understand the intentional discrepancy between what the speaker says about the object and what he really thinks about it. English is well known for its preference for understatement in everyday speech. “*I am rather annoyed*” instead of “*I’m infuriated*”, “*The wind is rather strong*” instead of “*There’s a gale (буря) blowing outside*” are typical of British polite speech, but are less characteristic of American English.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on the lexical SDs based on contrast:
 - a) Oxymoron
 - b) Zeugma
 - c) The Pun
 - d) Irony
2. Speak on the lexical SDs based on proximity:
 - a) Periphrasis
 - b) Euphemism
 - c) Hyperbole
 - d) Understatement

Задания

1. Indicate metonymies. State the type of relation between the object named and the object implied, which they represent. Pay attention to the degree of their originality and to their syntactical function. Translate the sentences into Russian:

- 1) Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. Holmes)
- 2) “It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job.” (J.B. Priestly)
- 3) The praise was enthusiastic enough to have delighted any common writer who earns his living by his pen. (S. Maugham)
- 4) “Evelyn Glasgow, get up 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. Ferber)
- 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. Bennett)

2. Analyze the given cases of metaphor from the point of view of semantics, originality, expressiveness, syntactic function. Translate the sentences into Russian:

- 1) 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. Bennett)
- 2) She was handsome, in a rather leonine way. Where this girl was a lioness, the other was a panther – lithe and quick. (A. Christy)
- 3) He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. Steinbeck.)
- 4) “We need you so much here, it’s a dear old town, but it’s a rough diamond, and we need you for the polishing, and we are ever so humble...” (S. Lewis)
- 5) They walked along, two continents of experience and feeling, unable to communicate. (W. S. Gilbert.)

3. State the type of each SD in the following cases:

- 1) Is life worth living? That depends on the liver.
- 2) He took leave and his hat.
- 3) A head and the voice came up together over the hill: "Do you mind if we go through?" (O'Connor)
- 4) "There was coffee and Ben managed to guzzle a cup before it was desecrated with pure cream." (Lardner)
- 5) "The hero had gone blind. Edna had cried so much she had to borrow Jimmy's folded, smooth-feeling handkerchief as well. Whole rows were in tears." (K. Mansfield)
- 6) "...Whether the Nymph Shall stain her Honor or her new Brocade Or lose her Heart or necklace at a Ball."
- 7) Did you hit a woman with a child? No, sir, I hit her with a brick. (Th. Smith)
- 8) Perhaps even Edna did not look as unhappy as she felt. It is not easy to look tragic at 18, when you are extremely pretty, with the cheeks and lips and shining eyes of perfect health." (K. Mansfield)
- 9) "With no makeup and tousled hair I imagine meeting Mr. Perfect and curling up in an arm-chair with the bathrobe wrapped around me. Exposing just my long, glowing legs, my bony knees, and naturally he will be over heels in love with me." (Jane Green)
- 10) "Emperor Nero played the fiddle, so they burnt Rome"
- 11) "Silence was louder than thunder."
- 12) At noon Mrs. Terpin would get out of bed and humor, put on kimono, airs, and the water to boil for coffee. (O'Henry)
- 13) She showed it in proud humility of her eyes.
- 14) He had taken three weeks off and a ticket to Mentone. (Galsworthy)
- 15) "Awfully nice girl", brooded Devlin meaninglessly, "I'm sort of sorry for her." (O'Connor)
- 16) "Beautiful, treacherous Mediterranean. There it lay curled before them, it's white, silky paws touching the stones and gone again." (K. Mansfield)
- 17) "Strangest thing happened today. The University school of dentistry telephoned me." (S. Lewis)
- 18) "Leave him to me", cried Bobby Cane, "I'm awfully good at looking after people." (K. Mansfield)
- 19) There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart and when they are served at Sunday noon dinner, as fricasseed chicken with thick dumplings, they keep up the resemblance. (S. Lewis)
- 20) When the war broke out, she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her own combative action. (E. Waugh)
- 21) She was a damned nice woman. (E. Hemingway)
- 22) With her marriage she got a new name and a dress.

4. Analyze the following cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance. Translate the sentences into Russian:

- 1) After a while and a cake he crept nervously to the door of the parlor. (A. Tolkien)
- 2) There are two things I look for in a man. A sympathetic character and full lips. (I. Shaw)
- 3) Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn. Barth)
- 4) There is only one brand of tobacco allowed here – "Three nuns". None today, none tomorrow, and none the day after. (Br. Beham)
- 5) Hooper laughed and said to Brody, "Do you mind if I give Ellen something?"
"What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?

“A present. It’s nothing, really”. (P.Benchley)

6) A hangover is the wrath of grapes.

7) Reading while sunbathing makes you well-red.

8) In democracy it's your vote that counts. In feudalism it's your count that votes.

9) A lot of money is tainted – taint yours and taint mine.

10) When an actress saw her first strands of gray hair, she thought she'd dye.

5. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function. Translate the sentences into Russian:

1) I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats,” and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (Dickens)

2) From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (Leacock.)

3) Several months ago a magazine named *Playboy* which concentrates editorially on girls, books, girls, art, girls, music, fashion, girls and girls, published an article about old time science fiction. (*Morning Star*)

4) Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team. (D.Uhnak)

5) A local busybody, unable to contain her curiosity any longer, asked an expectant mother point-blank whether she was going to have a baby. “Oh, goodness, no,” the young woman said pleasantly. “I’m just carrying this for a friend.” (P.G.Wodehouse)

6) Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations. (P. la Murre)

7) But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Shaw)

6. State the type of each SD in the following cases:

1) I was so hungry, I could eat an elephant.

2) "She was in the family way, so they got married."

3) “It gave him a sense of solidity to go with her – she was so sturdily popular, so intensely_“great.”” (O’Connor)

4) “My advise to you is to give him a wide berth.” (Wodehouse)

5) “Where are you off to?” Come and chew a bun with me. We are getting a bit unpopular here – blocking the gangway, as it were.” (Christie)

6) "We put an end to her suffering".

7) “ I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been prematurely deprived of what can never be replaced.” (Dickens)

8) “But an addition to the little party now made its appearance.” (Dickens)

9) "Steve is between jobs at the moment".

10) The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (J. Galsworthy)

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

12) "I'd like to pay a visit to the smallest room of the house."

13) "The newspaper said the president was tired and emotional."

14) A neon sign reads: “Welcome to Reno – the biggest little town in the world.” (A. Miller)

15) She busied herself in her midget kitchen. (T. Capote)

16) "The government is introducing new schemes to help the disadvantaged".

7. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or staleness, to other stylistic devices, promoting their effect, to exact words containing the foregrounded emotive meaning:

- 1) I was scared to death when he entered the room. (Salinger)
- 2) Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest café. (J.Reed)
- 3) He didn't appear like the same man; then he was all milk and honey – now he was all starch and vinegar. (Dickens)
- 4) The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J. Baldwin.)
- 5) We danced on the handkerchief-big space between the speak easy tables.(R.Warren)

8. Analyze the abstract from the novel “Nothing lasts forever” by Sidney Sheldon paying special attention to stylistic devices and their functions:

1) Sitting in the courtroom watching Dr. Paige Taylor, Gus Venable thought: She's jury-proof. Then he smiled to himself. No one is jury-proof. She was tall and slender, with eyes that were a startling dark brown in her pale face. A disinterested observer would have dismissed her as an attractive woman. A more observant one would have noticed something else-that all the different phases of her life coexisted in her. There was the happy excitement of the child, superimposed onto the shy uncertainty of the adolescent and the wisdom and pain of the woman. There was a look of innocence about her. She's the kind of girl, Gus Venable thought cynically, a man would be proud to take home to his mother. If his mother had a taste for cold-blooded killers.

There was an almost eerie sense of remoteness in her eyes, a look that said that Dr. Paige Taylor had retreated deep inside herself to a different place, a different time, far from the cold, sterile courtroom where she was trapped.

The trial was taking place in the venerable old San Francisco Hall of Justice on Bryant Street. The building, which housed the Superior Court and County Jail, was a forbidding-looking edifice, seven stories high, made of square gray stone. Visitors arriving at the courthouse were funneled through electronic security checkpoints. Upstairs, on the third floor, was the Superior Court.

In Courtroom 121, where murder trials were held, the judge's bench stood against the rear wall, with an American flag behind it. To the left of the bench was the jury box, and in the center were two tables separated by an aisle, one for the prosecuting attorney, the other for the defense attorney.

The courtroom was packed with reporters and the type of spectators attracted to fatal highway accidents and murder trials. As murder trials went, this one was spectacular. Gus Venable, the prosecuting attorney, was a show in himself. He was a burly man, larger than life, with a mane of gray hair, a goatee, and the courtly manner of a Southern plantation owner. He had never been to the South. He had an air of vague bewilderment and the brain of a computer. His trademark, summer and winter, was a white suit, with an old-fashioned stiff-collar shirt. Paige Taylor's attorney, Alan Penn, was Venable's opposite, a compact, energetic shark, who had built a reputation for racking up acquittals for his clients.

The two men had faced each other before, and their relationship was one of grudging respect and total mistrust.

To Venable's surprise, Alan Penn had come to see him the week before the trial was to begin.

"I came here to do you a favor, Gus."

Beware of defense attorneys bearing gifts. "What did you have in mind, Alan?"

"Now understand-I haven't discussed this with my client yet, but suppose-just suppose-I could persuade her to plead guilty to a reduced charge and save the State the cost of a trial?"

"Are you asking me to plea-bargain?"

"Yes."

Gus Venable reached down to his desk, searching for something. "I can't find my damn calendar. Do you know what the date is?"

"June first. Why?"

"For a minute there, I thought it must be Christmas already, or you wouldn't be asking for a present like that."

"Gus . . ."

Venable leaned forward in his chair. "You know, Alan, ordinarily, I'd be inclined to go along with you. Tell you the truth, I'd like to be in Alaska fishing right now. But the answer is no. You're defending a coldblooded killer who murdered a helpless patient for his money. I'm demanding the death penalty."

"I think she's innocent, and I-"

Venable gave a short, explosive laugh. "No, you don't. And neither does anyone else. It's an open-and-shut case. Your client is as guilty as Cain."

"Not until the jury says so, Gus."

"They will." He paused. "They will."

Лабораторная работа8

Тема 8. Syntactical EMs and SDs based on the arrangement of words and absence of some logically connected members of the sentence

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление синтаксических стилистических приемах.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить синтаксические стилистические приемы и средства.

При выполнении заданий следует изучить примеры синтаксических стилистических приемов и средств.

Stylistic approach to linguistic facts on the syntactical level is concerned with expressive possibilities of the structural pattern of sentences and paragraphs, the arrangement of words in a sentence and sentences in a paragraph. Syntactical SD is based on the deliberate deviation from accepted norm. But as the concept of norm in English syntax is rather loose, stylistic, syntactical pattern, can be regarded as variant of standard model and there are limits beyond which they can't extend.

Syntactical SDs deal with the syntactical arrangement of the utterance that results in the emphasis of the whole construction.

Syntactical stylistic devices based on the arrangement of words in the sentence.

a) Stylistic inversion. The direct word-order in English is: Subject-Predicate-Object combination, it points unmistakably at the subject of the sentence.

Stylistic inversion breaks the order of words in the sentence but doesn't change its grammatical meaning. The logical message remains the same. The emphatic character of the sentence is increased. In the inverted word order the emphasized members of the sentence are usually placed in the position with a full force of the stress on them. Most frequently emphasized members are: Predicates, Objects, and Adverbial modifiers including, so-called post-positions. Ex.: "*Unmistakably she had once been young, **pretty** she could never have been.*" "*Do try this. **Beautiful** those donkeys were.*"

In Stylistic inversion the direct word order is changed either completely so that predicate precedes the subject or partially so that the object precedes the subject-predicate pair. Ex: ***Never** had Henry Pootel-Piglet run so fast as he ran then.* (A. Miln)

Stylistic inversion aims at emphasis, vividness of narration, dynamic effect, expressiveness, rhythm and other purposes. The truth of it is evident: "Rude am I in my speech". The SD of inversion is more typical of the English language than of the Russian language.

We should remember that the stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative construction: *Is he still hesitating?* Questions may also be rearranged: Ex. "*Your mother is at home?*" (J. Baldwin). In this case the inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order.

b) Detached construction. A specific arrangement of sentence members is observed in **detachment**, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The detached member of the sentence is isolated from the word it's logically connected with. Its position in the sentence and punctuation marks signify a pause and give the detached members the full force of predication. The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "***He had been nearly killed, ingloriously, in a jeep accident.***" (I. Shaw.) ***She, all resisting, smiled into his eyes.*** The most frequent cases of detached constructions are attributes and adverbial modifiers. Sometimes the isolation is so complete that a word syntactically connected with the sentence is separated into an independent sentence.

Ex.: "*I have to beg you for money. **Daily.***" (S. Lewis)

*Beautiful lady. **Going to kidnap us.***

Syntactical SDs based on the absence of some logically connected members of the sentence.

a) Elliptical construction (ellipsis). Elliptical construction is a deliberate omission of at least one member of the sentence that can easily be supplied from the situation or previous statement.

Ellipsis is a typical phenomenon in conversation arising out of the situation. Ellipsis, when used as a SD, always imitates the common features of colloquial language where the situation presupposes the omitting certain member of a sentence: *"Oh!" said Tigger. He sat down and put his paw in his mouth. "What's the matter?" asked Pooh. "Hot!" mumbled Tigger* (A. Miln)

Ex. – Did you date her?

- This was a he. Called himself Rudi Wilson. Know him?

- Each of them had gazed over the other and registered the result. Suzy's note:

"Smart and mean. Smiles with his mouth. Eyes like a snake. May try himself some day by being so smart"

Patron's note: *"A character. Will not play the rules. Too friendly. Might reserve the filed"*

An elliptical construction in direct interaction is not a SD. When used in the written language this violation of the recognized literary sentence structure becomes a SD, inasmuch it supplies supersegmental information (i.e. an excited state of mind of the speaker, it helps to imitate conversational style.

b) Apokoinu construction is the construction in which the omission of a connective word results in blending of the main and subordinate clauses, so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Ex.: *"What has happened to that swell-looking babe in the fur coat used to come over?" There is one thing bothers me. There is no law forbids it.*

"There was a door led into the kitchen." (Sh. Anderson) *"He was the man killed that deer."* (R.P. Warren) The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as "entrusted" in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

In poetry it helps meet the requirements of the rhythm: *I bring him news will raise his drooping spirits.*

c) Aposiopesis (break-in-the-narrative) is a feature of spontaneous speech. The written variety of language is characterized by logical coherence. A break is treated as a deliberate device the aim of which is to focus the attention on what is said. The only key to decoding **aposiopesis** is the context. It is used mainly in the dialogue or in other forms of narrative imitating spontaneous oral speech. The sentence is broken and left unfinished either because a pause is sometimes more eloquent than spoken words, or the speaker is overwhelmed with emotions and doesn't want to shape in words what might be unpleasant or harsh. The missing part of the sentence can be easily restored. Ex.: *I don't want to blame you, but*

Another cause of the **break** is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. Ex: *"People liked to be with her. And —" She paused again, " - and she was crazy about you."* (R. Warren)

In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (to threaten, to beg). To mark the break, dashes and dots are used. It is only in cast-iron structures that full stops may also appear, as in the well-known phrases *"Good intentions, but"*, or *"It depends"*.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on general considerations on syntactical SDs.
2. Define syntactical SDs based on the arrangement of words in the sentence (stylistic inversion, detached construction).

3. Define syntactical SDs based on the absence of some logically connected members of the sentence (Elliptical construction or ellipsis, apokoinu construction, aposiopesis or break-in-the-narrative).

Задания

1. State the type of each SD in the following cases. Translate the sentences into Russian:

1) What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (D.Uhnak.)

2) There was no breeze came through the door. (E. Hemingway)

3) I told her, "You've always acted the free woman, you've never let any thing stop you from —" He checks himself, goes on hurriedly. "That made her sore." (J. O'Hara)

4) Jimmy, most mercifully dry-eyed – for what would she had done without his handkerchief? – squeezed her free hand, and whispered "Cheer up, darling girl!"

5) After a last scene when she gives away her jewelry and so on to her best friends – she so calm, they so broken-hearted – into a convent she goes.

6) On Tuesday – this was in February – he bought a blue ready-made suit at Goldenkron Brothers', on Ignatius Street.

7) There was a whisper in my family that it was love drove him out and not love of the wife he married. (J. Steinbeck.)

8) Up rises the sleepless nun.

9) "Oh, Lud Simms has gone to pieces in a way. I don't mean he ill-uses her, but he drinks and runs around."

"Doesn't she run around?"

"No. Stays at home with her kids."

10) "I want to go down the Glen and fish for thorny-backs with my new net, and then I want to go out to the Fox and Hounds, and –"

11) "Like a cup of tea, dear?" asked Mother in a meek, hushed voice I had never heard her use before.

12) "And one day it came to pass that Mr. Jones – himself and not his ghost – came up to Dexter with the tears in his eyes and said that Dexter was the – best caddy in the club.

13) "The best caddy I ever saw", shouted Mr. Mortimer Jones over a drink that afternoon. "Never lost a ball! Willing! Intelligent! Quiet! Honest! Grateful!"

14) "Whatever petulance she uttered in her throaty voice worried him."

15) "Remember that – for only in the light of it can what he did for her be understood."

16) "I guess you're busy", Devlin apologized quickly. "I didn't realize..."

17) "He sat perfectly quiet, his nerves in wild clamor, afraid that if he moved he would find her irresistibly in his arms."

18) "Succeeding Dexter's first exhilaration came restlessness and dissatisfaction."

19) "My God, she's good looking!" said Mr. Sandwood, who was just over thirty.

"Good looking!" cried Mr. Hedrick contemptuously, "she always looks as if she wanted to be kissed! Turning those big cow-eyes on every calf in town!"

20) Women are not made for attack. Wait they must. (Conrad)

21) And only one thing really troubled him, sitting there – the melancholy craving in his heart – because the sun was like enchantment on his face and on the clouds and on the golden birch leaves, and the wind's rustle was so gentle, and the yew-tree green so dark, and the sickle of a moon pale in the sky. (Galsworthy)

22) I see what you mean. And I want the money. Must have it. (Priestly)

23) Never in my life have I faced a sadder duty. It will always be with me. (Dreiser)

24) "I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch." (Miller)

2. State the type of each SD in the following cases. Translate the sentences into Russian:

- 1) He had tried – ah! how painfully! how pitifully! – to grope his way to the window. He had succeeded at last.
- 2) But now it was over. It was so completely over that Edna found it difficult to believe that Jimmy did not realize it too.
- 3) Now it was possible that Jimmy would get over it. No, it was no use deceiving herself; he would never get over it!
- 4) It had to be endured, silently; it had to torment her.
- 5) And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied.
- 6) Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.
- 7) There had been no open complicity between mother and daughter, no open understanding but, though people in the house began to talk of the affair, still Mrs. Moony did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment, Mrs. Moony intervened.
- 8) All his long years of service gone for nothing! All his industry and diligence gone for nothing!
- 9) They used to go upstairs together on tiptoe, each with a candle, and on the third landing exchange reluctant good-nights. They used to kiss.
- 10) She waited on patiently, almost cheerfully, without alarm, her memories gradually giving place to hopes and visions of the future. Her hopes and visions were so intricate that she no longer saw the white pillows on which her gaze was fixed or remembered that she was waiting for anything.
- 11) On Tuesday – this was in February – he bought a blue ready-made suit at Goldenkron Brothers', on Ignatius Street.
- 12) "As long as we live, my darling, my very dear, oh, my dear love!"
"as long as we live. Together now. Together."
- 13) When I wanted to stop he simply went on, dragging me behind him by the hand; when he wanted to stop I had no alternative but to do the same.
- 14) Never, never had anyone spoken to me in that tone before.
- 15 "No, I'm not busy", said Dexter, steadying his voice. "I'm not busy at all. Not busy at all. Did you say she was twenty-seven? No, I said she was twenty-seven."
- 16) But meanwhile my own little irresolute gesture with the half-lifted knife had told me something. It had told me what really happened.
- 17) "She is extraordinary!"
"Is she?"
"I mean, she is exceptional, surprising, unusual to some extent. That's what I mean."
- 18) She said it and Jimmy heard a contemptuous note in her voice. Contemptuous was her smile.
- 19) "As if a girl calmly informed her fiancé that she was a widow, but..."
- 20) "I love my Love and my Love loves me!" (Galsworthy)
- 21) "What you standing there like a dummy for? Go pick up the young lady's clubs."
- 22) "Beyond question he was addressed."
- 23) And the great desire for peace, peace of no matter what kind, swept through her.
- 24) "That noise, I just heard it again"
- 25) Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling – something just a little bit near to being worthy of the honor of being owned by Jim.

3. State the type of each SD in the following cases:

- 1) Aren't we all entitled to a moment of mild indulgence? (Nescafe-coffee)
- 2) The question was: What reparation would he make? There must be reparation made in such case.
- 3) Mrs. Cedar was a rare type of the vicious women, she really hated her husband, though she did not so much scold him as mock him for his effeminate love of acting, for his verses, for his cherubic mustache, and even for his skill with golden bridge-work.
- 4) I wished it was time for Father to wake; I wished someone would make me a cup of tea.
- 5) I thought for a while that it might be the newspapers she was interested in, so I made up bits of news of my own to read to her. Then I thought it might be the smoking which I personally thought attractive, and took his pipes and went round the house dribbling into them till he caught me.
- 6) There was a general ungodliness in the way her lips twisted down at the corners when she smiled, and in the – Heaven help us – in the almost passionate quality of her eyes.
- 7) He wanted not association with glittering things and glittering people – he wanted the glittering things themselves.
- 8) She had insulted him, and she had ridden over him, and she had played his interest in her against his interest in his work – for fun.
- 9) Judy Jones had been in Florida, and afterward in Hot Springs, and somewhere she had been engaged, and somewhere she had broken it off.
- 10) “Long ago”, he said, “long ago, there was something in me, but now that thing is gone. Now that thing is gone, that thing is gone. I cannot cry. I cannot care. That thing will come back no more.”
- 11) On the present occasion his text was less trivial from an ordinary standpoint; but it was some time before his own standpoint could be ordinary.
- 12) For Gabriel Gale, as the young man was called, was a minor poet, but something of a major painter; and, in his capacity of celebrity and lover of landscape, he had been invited often enough into those larger landscape gardens of the landed aristocracy, where peacocks as pets are not uncommon.
- 13) In a sort of panic he pushed the palms of his hands into his eyes and tried to bring up a picture of the waters lapping on Sherry Island and the moonlit veranda, and gingham on the golf-links and the dry sun and the gold color of her neck's soft down. And her mouth damp to kisses and her eyes plaintive with melancholy and her freshness like new fine linen in the morning.
- 14) He knew why the host wore opals, and why the mirror had been deliberately broken and why the salt was spilt, and why the knives shone on the table in a pattern of crosses, and why the eccentric householder brought may into the house, and why he decorated it with peacock's feathers, and even had a peacock in the garden.
- 15) And red may need not be unlucky; but there is something that is more red and much more unlucky; and there are spots of it on the window-sill and on the steps of the ladder.
- 16) It not only served no end he had in view; it actually ruined everything he had in view.
- 17) “I'm serious, y' know”, he declared now, with the same dreary solemnity. “I'm not joking. You get me that job out there as soon as you can. I'm serious.” (Priestly)
- 18) The idea was not totally erroneous. The thought did not displease me. (I. Murdoch)
- 19) Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.
- 20) After so many kisses and promises – the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dreiser)
- 21) Don't use big words. They mean so little. (O. Wild)
- 22) Isn't it a grand country? I love the way it feels under my shoes. (Hemingway)
- 23) In marriage the upkeep of woman is often the downfall of man. (S. Evans)
- 24) I wouldn't have a boy. I mean I always wanted girls. I mean girls have got a lot more zip to them. I mean they are a lot zippier. But let's go! (Larder)

Лабораторная работа9

Тема 9. Syntactical stylistic devices based on repetition

Цель: формирование лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать синтаксические стилистические приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о синтаксических стилистических приемах, основанных на повторе.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить синтаксические стилистические приемы и средства.

При выполнении заданий следует изучить примеры синтаксических стилистических приемов и средств.

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs **to repetition**. **Repetition** is a recurrence of the same word, word combination or phrase for two or more times. **Repetition** of one word or a word combination two or more times in succession makes the statement emphatic and emotional, and creates a certain tension attracting the reader's attention. *Ex.: Bright and yellow, hard and cold. Gold! Gold! Gold!*

In the following sentence: "*Christopher Robin said nothing, but his eyes got larger and larger, and his face got pinker and pinker.*" according to I. Galperin we don't deal with a repetition as a SD proper, but with a means by which the excited state of mind of the character is shown. He believes that "when used as a SD **repetition** does not aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an emphasis that is necessary to fix the attention of the reader on the key-word of the utterance." For example, "*We woke up in the morning, said Rabbit, and what do we find? We find a strange **Animal** among us. An **Animal** of whom we have never heard before: An **Animal**, who carries her family about her in her pocket.*" (A. Miln)

According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

a) Anaphora - the beginning of two or more successive sentences (clauses) is repeated, Ex.: “**Farewell** to the mountains high covered with snow!

Farewell to the straits and green valleys below!

Farewell to the forests and wild-hanging woods!

Farewell to the torrents and loud-pouring floods!” (Burns)

Ex.: **Best for** baby. **Best for** you. ([Johnson & Johnson - shampoo](#)).

The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically.

b) Epiphora: is the repetition at the end of successive sentences (or clauses). Ex: **Financial power. Human power. Market power.** ([bank slogan](#))

Ex.: “Now this gentleman had a younger brother of still better appearance than himself, who had tried life as a cornet of dragoons, **and found it a bore**; and had afterwards tried it in the train of an English minister abroad, **and found it a bore**...” (Dickens)

Epiphora contributes to rhythmical regularity of speech, making prose resemble poetry. It may be combined with anaphora and parallelism.

The main function of epiphora is to add stress to the final words of the sentence.

c) Framing is a particular kind of repetition in which the two repeated elements occupy the most prominent positions – the initial and the final, i.e. the beginning of the sentence is repeated in the end, thus forming the “frame” for the non-repeated part of the sentence (utterance) – Ex.: “**Never wonder.** By means of addition, subtraction, multiplication and division, settle everything somehow, **and never wonder**” (Dickens). The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

d) Anadiplosis (linking or reduplication or catch repetition) is the repetition a word or a phrase at the juncture of two sentences or clauses. A word or a phrase is taken from the previous statement and repeated at the beginning of the next one to emphasize the idea or to throw up a new light on it, i.e. the end of one clause (sentence) is repeated in the beginning of the following one. Ex.: “With Bewick on my knee, I was then **happy**; **happy** at least in my way.” (Brontë)

As you can see, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in **parallel constructions (or parallelism)**.

a) Parallelism may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical “flesh”. True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance. In other words **parallelism** means a more or less complete identity of syntactical structures of two or more contiguous sentences or verse lines:

Ex.: **If she married** a husband, **he beats** her, **if she employed** a broker, **he cheats** her, **if she engaged** a cook she drank.

Ex.: “The cock **is crowing**,

The stream **is flowing**,

The small **birds twitter**,

The lake **doth glitter**.” (Wordsworth)

Reversed parallelism is called **chiasmus**.

в) Chiasmus is a special variety of parallelism. It is a reproduction of the given sentence of the general syntactical structure as well as of the lexical elements of the preceding sentence, the syntactical positions of the lexical elements undergoing inversion, i.e. the second part of a chiasmus is, in fact, inversion of the first construction. It can be the word order that is reversed, or the sequence of the main and subordinate clauses, or the form and the meaning of the statement. Thus, if the first sentence (clause) has a direct word order, the second one will have it inverted:

Ex: *"The jail might have been the infirmary, the infirmary might have been the jail."*
(Dickens)

She said nothing, there was nothing to say.

с) Synonymic repetition (or the repetition of idea) is the repetition of the same idea by using synonymous words or phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance. It can be used to foreground the idea without actually repeating the words.

Ex.: *"...are there not **capital punishments** sufficient in your **statutes**?"*

*Is there not **blood** enough upon your **penal code**?"* (Byron)

Here the meaning of the words "*capital punishments*" and "*statutes*" is repeated in the next sentence by the contextual synonyms "*blood*" and "*penal code*".

Ex.: *You **undercut, sinful, insidious** hog.* (O'Henry)

Synonymic repetition can be unnecessary or tautological repetition of idea. Ex.: *I've got a **house that is like a hotel**. I mean a **big house with many servants**.*

д) Syntactical tautology. Syntactical tautology (or grammatical prolepsis) is the repetition of the noun-subject in the form of personal pronoun, i.e. **syntactical tautology**, based on the use of a second subject that is called tautological subject. . Ex.: *"**Miss Tillie Webster, she** slept forty days and nights without waking up."* (O'Henry)

The subject is repeated in the form of a noun at the end of the sentence after a comma. It helps to put a finishing touch to the sentence or throw a new light on it. Ex.: ***She** was not a little pleasing, **this woman**, he decided.*

Syntactical tautology is especially typical of uncultivated speech: Ex.: *"**Bolivar, he's** plenty tired, and he can't carry double."* (O'Henry)

So, when introduced in the form of a noun or a proper name, the second subject is used in the form of a pronoun immediately following it (or vice versa). This type of tautological subject is often used in poetry:

Ex.: *And this **maiden she** leaved with no other thought,*

Than to love and be loved by me.

Ex.: ***Helen Adair she** loved me well*

Against her father's and mother's will.

Syntactical tautology is acceptable in oratory because it helps the audience to grasp the meaning of the utterance.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Characterize syntactical SDs based on repetition:
 - a) Anaphora
 - b) Epiphora
 - c) Framing
 - d) Anadiplosis
 - e) Parallelism
 - f) Chiasmus
 - g) Synonymic repetition
 - h) Syntactical tautology

Задания

1. State the type of each SD in the following cases. Translate the sentences into Russian:

1) He had tried – ah! how painfully! how pitifully! – to grope his way to the window. He had succeeded at last.

2) But now it was over. It was so completely over that Edna found it difficult to believe that Jimmy did not realize it too.

3) Now it was possible that Jimmy would get over it. No, it was no use deceiving herself; he would never get over it!

4) It had to be endured, silently; it had to torment her.

5) And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied.

6) Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

7) There had been no open complicity between mother and daughter, no open understanding but, though people in the house began to talk of the affair, still Mrs. Moony did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment, Mrs. Moony intervened.

8) All his long years of service gone for nothing! All his industry and diligence gone for nothing!

9) They used to go upstairs together on tiptoe, each with a candle, and on the third landing exchange reluctant good-nights. They used to kiss.

10) She waited on patiently, almost cheerfully, without alarm, her memories gradually giving place to hopes and visions of the future. Her hopes and visions were so intricate that she no longer saw the white pillows on which her gaze was fixed or remembered that she was waiting for anything.

11) On Tuesday – this was in February – he bought a blue ready-made suit at Goldenkron Brothers', on Ignatius Street.

12) "As long as we live, my darling, my very dear, oh, my dear love!"

"as long as we live. Together now. Together."

13) When I wanted to stop he simply went on, dragging me behind him by the hand; when he wanted to stop I had no alternative but to do the same.

Лабораторная работа10

Тема 10. Syntactical EMs and SDs based on special syntactical arrangement, particular ways of linking and transference of structural meaning

Цель: формирование лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии синтаксических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвистической терминологией; умения распознавать и интерпретировать синтаксические стилистические приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о синтаксических стилистических приемах, основанных на повторе.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

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В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить синтаксические стилистические приемы и средства.

При выполнении заданий следует изучить примеры синтаксических стилистических приемов и средств.

a) Chaotic enumeration is also called heterogeneous enumeration. It is the deliberate piling in a homogeneous syntactical line words so different semantically that they produce a humorous effect or express the idea of chaos. *Ex.: A disorderly rush begins – my parents, my wives, my girls, my children, my farm, my animals, my money, my music lessons, my drunkenness, my brutality, my teeth, my face, my soul!*

b) Climax or gradation - is based on the arrangement of words in a sentence or sentences in a paragraph in ascending order of importance with gradual increase in logical significance or emotional tension.

Ex.: God knows I loved her. For eight years I worshipped the ground she trod on.

She was intelligent and well read. She was tender, unselfish and disinterested. In fact, she was too good to be true.

c) Suspense is a compositional device in which the most important idea is deliberately placed in the end of the statement, while the less important facts or details are given the priority. *Ex.: "He wanted – it's strange, it's grotesque – he wanted to be a gentleman".*

Ex.: There was one subject in which her interest never failed. She followed it with great energy. No obstacle prevented her from returning to it, no chance word was so remote that she could not use it to come back to this subject and in effecting this she displayed a cleverness of which no one considered her capable. On this subject she could be witty, vivacious, philosophic, tragic, and inventive. There was no end and no limit to its variety. This subject was herself.

The term "**suspense**" is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot. To hold the reader in suspense means to keep the final solution just out of sight. Detective and adventure stories are examples of suspense fiction. The theme, which is known, and the theme, which is new, of the sentence are distanced from each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organized with the help of embedded clauses (homogeneous members) separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence (utterance).

d) Antithesis is a structure consisting of two steps, the lexical meanings of which are opposite to each other. These steps may be presented by morphemes (**underpaid** and **overworked**), by antonyms (or contextual antonyms) and antonymous expressions and by completed statements or pictures semantically opposite to one another.

Ex.: Rabbit scratched his whiskers thoughtfully and pointed out that (...) some lived in trees

and some lived **underground**. (A. Miln)

So, **antithesis** is based on contrast created by linguistic means, mostly by antonyms. If it's used to describe the same object or concept, it reveals its contradictory nature. If applied to different objects or concepts, antithesis brings out the antagonistic features deliberately contrasted for effect. *Ex.: The room was so **small** and this exhibit so **large**, that I had got a feeling of wanting the air.*

*She was **sour**, but she liked **sweet** things.*

Sometimes antithesis doesn't convey an idea of contrast, it makes the utterance emphatic due to the clash between the form and the meaning. *Ex.: Derrick hadn't chosen me for my emotional **depth**, or even for my intellectual **great size**.*

*I could see her **applauding success**. I could not so easily see her **pitying and sympathizing with failure**.*

Antithesis is considered as another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other. *Ex.: "Some people have much **to live on**, and little **to live for**" (O. Wilde), where "much" and "little" present a pair of antonyms, supported by the contextual opposition of postpositions "on" and "for".*

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

Asyndeton (absence of conjunctions) is the deliberate omission of conjunction for special effect in enumeration. The omission of conjunction **and** before the last word changes the rhythm of the sentence and gives more independence to every word in line. Asyndeton is used as an expressive means when two parts of sentence are joined without any conjunction. It gives energetic effect to the statement, the conjunction is supplied by the reader who is active in interpreting the message. Asyndeton is also emphatic and deliberate when a sentence contradicting the previous statement is added to it without any warning given by the conjunction **but**.

*Eg: He was a full and a hypocrite. (**but**)I never met a more agreeable companion. (**but** is omitted)*

*Students would have no need "to walk the hospitals" if they had me. I was a hospital in myself. (**because** is omitted)*

*We shall pay any price, bear any burden, meet any hardship, support any friend, (**and**) oppose any enemy to assure the survival and successes of liberty.*

The stylistic function of asyndeton is realized in brevity, acceleration of the tempo, colloquial character.

Polysyndeton is the repetition of conjunctions or prepositions or particles to connect words, clauses or sentences, it adds the rhythm to the utterance, slows down the statement and makes every word stand out more emphatically due to longer pauses between the words or sentences.

*Ex.: Yes, he was wise **and** good **and** tricky **and** smart.*

Another type of connection is the use of coordination instead of subordination with coordinative conjunction and standing for temporal pause and effect and other relations known as subordination.

*Ex: The Mr. X set down steering at a little bookcase **and** at a window **and** at an empty blue bag **and** at a pen, **and** at a book sweets.*

The conjunction **and** is extremely often used in colloquial speech, where it is not a stylistic device but mere tautology caused by the poverty of the speaker's vocabulary.

The function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences,

Both polysyndeton and asyndeton, have a strong rhythmic impact.

Attachment (gap-sentence, leaning sentence, link) is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative. In

the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction, which brings the latter into the foregrounded opening position. *Ex.: "It wasn't his fault. It was yours. **And** mine. I now humbly beg you to give me the money with which to buy meals for you to eat. **And** hereafter do remember it: the next time I shan't beg. I shall simply starve."* (S.Lewis)

*"Prison is where she belongs. **And** my husband agrees one thousand per cent."* (T.Capote)

Rhetorical question is actually an affirmative or negative statement in the form of a question, its intonation differs from that of a question and it can always be transformed into a statement if there is no negation in the question, the statement would be negative and vice versa the clash between its form and its meaning is very expressive.

Ex.: Who will be open when there is no sympathy or speak to those, who never can understand?

The use of the interrogative form performs an expressive function since it implies direct appellation to the hearer's opinion. The speaker never doubts what kind of answer to his question can be expected, and the conclusion is left with the hearer:

A rhetorical question is an essential part of oratory that adds to the emotional connotation of the statement in general.

Litotes is a two-component structure in which two negations are joined to give a positive evaluation, it is a negative construction that carries no negative meaning.

Thus "*not unkindly*" actually means "*kindly*", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of a litotes is always the negative particle "*not*", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase. **Litotes** is especially expressive when the semantic centre of the whole structure is stylistically or/and emotionally colored, *ex.: "Her face was not unhandsome"* (A.Huxley.) "*Her face was not unpretty*". (K.Kesey)

There are several structural patterns of litotes:

1) a negative particle and an adjective (adverb) with a negative prefix: *Ex: He was smiled **not unkindly**. (=kindly) Andrew did **not dislike** him. (=liked) "How slippery it is Sam?" – "**Not uncommon** thing with ice." (=common)*

2) two negative particles. *Ex.: But in his turban and long pale tunic he was **not without** dignity. (=without)*

3) a negative particle and a word of negative meaning. *Ex.: And even the doctor, shy but **no fool**, half unconsciously acknowledged the compliment.*

4) Sometimes the structure is more free. *Ex.: I'm **not sure** that I **do not agree** with you. I felt I **wouldn't** say "**No**" to a cup of tea.*

Litotes is not as categorical as an affirmative statement and suggests some hesitation or sometimes deliberate understatement; it is synonymously called **meiosis**.

The function of litotes has much in common with that of understatement - both weaken the effect of the utterance. The uniqueness of litotes lies in its specific "double negative" structure and in its weakening only the positive evaluation. The Russian term "литота" corresponds only to the English "understatement" as it has no structural or semantic limitations.

Antithesis. In order to characterize a thing or phenomenon from a specific point of view, it may be necessary not to find points of resemblance or association between it and some other thing or phenomenon, but to find points of sharp contrast, that is, to set one against the other. A line of demarcation must be drawn between logical opposition and stylistic opposition. Any opposition will be based on the contrasting features of two objects. These contrasting features are represented in pairs of words which we call antonyms, provided that all the properties of the two objects in question may be set one against another, as 'saint' —'devil', 'reign'—'serve', 'hell'—'heaven'. Many word-combinations are built up by means of contrasting pairs, as *up* and *down*, *inside* and *out*, from top to bottom and the like. Stylistic opposition, which is given a special

name, the term antithesis, is of a different linguistic nature: it is based on relative opposition which arises out of the context through the expansion of the literary contrasting pairs, as in: "Youth is lovely, age is lonely, Youth is fiery, age is frosty;" (Longfellow). Here the objectively contrasted pair is 'youth' and 'age'. 'Lovely' and 'lonely' cannot be regarded as objectively opposite concepts, but being drawn into the scheme contrasting 'youth' and 'age', they display certain features which may be counted as antonymical. This is strengthened also by the next line where not only 'youth' and 'age' but also 'fiery' and 'frosty' are objective antonyms. It is not only the semantic aspect which explains the linguistic nature of antithesis, the structural pattern also plays an important role.

Antithesis is generally moulded in parallel construction. The antagonistic features of the two objects or phenomena are more easily perceived when they stand out in similar structures. Antithesis has the following basic functions: rhythm-forming (because of the parallel arrangement on which it is founded); copulative; disjunctive; comparative. These functions often go together and inter-mingle in their own peculiar manner. But as a rule antithesis displays one of the functions more clearly than the others. This particular function will then be the leading one in the given utterance.

2) Litotes. The stylistic effect of litotes depends mainly on intonation. If we compare two intonation patterns, one which suggests a mere denial (*It is not bad* as a contrary to *It is bad*) with the other which suggests the assertion of a positive quality of the object (*It is not bad*==it is good), the difference will become apparent. The degree to which litotes carries the positive quality in itself can be estimated by analyzing the semantic structure of the word which is negated. Litotes is used in different styles of speech, excluding those which may be called the matter-of-fact styles, like official style and scientific prose. In poetry it is sometimes used to suggest that language fails to adequately convey the poet's feelings and therefore he uses negations to express the inexpressible.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on syntactical SDs based on the arrangement of words in a sentence and sentences in a paragraph for special effect (chaotic enumeration, climax, suspense, antithesis)
2. Describe syntactical SDs based on the particular ways of linking between words, clauses or sentences (asyndeton, polysyndeton, attachment)
3. Speak on syntactical SDs based on transferred use of structural meaning (rhetorical question, litotes)

Задания

1. State the type of each SD in the following cases. Translate the sentences into Russian:

- 1) Never, never had anyone spoken to me in that tone before.
- 2) "No, I'm not busy", said Dexter, steadying his voice. "I'm not busy at all. Not busy at all. Did you say she was twenty-seven? No, I said she was twenty-seven."
- 3) But meanwhile my own little irresolute gesture with the half-lifted knife had told me something. It had told me what really happened.
- 4) "She is extraordinary!"
"Is she?"
"I mean, she is exceptional, surprising, unusual to some extent. That's what I mean."
- 5) She said it and Jimmy heard a contemptuous note in her voice. Contemptuous was her smile.
- 6) "As if a girl calmly informed her fiancé that she was a widow, but..."
- 7) "I love my Love and my Love loves me!" (Galsworthy)
- 8) "What you standing there like a dummy for? Go pick up the young lady's clubs."
- 9) "Beyond question he was addressed."
- 10) And the great desire for peace, peace of no matter what kind, swept through her.

11) "That noise, I just heard it again"

12) Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling – something just a little bit near to being worthy of the honor of being owned by Jim.

2. State the type of each SSD and their functions in the following cases.

- 1) Aren't we all entitled to a moment of mild indulgence? (Nescafe-coffee)
- 2) The question was: What reparation would he make? There must be reparation made in such case.
- 3) Mrs. Cedar was a rare type of the vicious women, she really hated her husband, though she did not so much scold him as mock him for his effeminate love of acting, for his verses, for his cherubic mustache, and even for his skill with golden bridge-work.
- 4) I wished it was time for Father to wake; I wished someone would make me a cup of tea.
- 5) I thought for a while that it might be the newspapers she was interested in, so I made up bits of news of my own to read to her. Then I thought it might be the smoking which I personally thought attractive, and took his pipes and went round the house dribbling into them till he caught me.
- 6) There was a general ungodliness in the way her lips twisted down at the corners when she smiled, and in the – Heaven help us – in the almost passionate quality of her eyes.
- 7) He wanted not association with glittering things and glittering people – he wanted the glittering things themselves.
- 8) She had insulted him, and she had ridden over him, and she had played his interest in her against his interest in his work – for fun.
- 9)
- 10) Judy Jones had been in Florida, and afterward in Hot Springs, and somewhere she had been engaged, and somewhere she had broken it off.
- 11) "Long ago", he said, "long ago, there was something in me, but now that thing is gone. Now that thing is gone, that thing is gone. I cannot cry. I cannot care. That thing will come back no more."
- 12) On the present occasion his text was less trivial from an ordinary standpoint; but it was some time before his own standpoint could be ordinary.
- 13) For Gabriel Gale, as the young man was called, was a minor poet, but something of a major painter; and, in his capacity of celebrity and lover of landscape, he had been invited often enough into those larger landscape gardens of the landed aristocracy, where peacocks as pets are not uncommon.
- 14) In a sort of panic he pushed the palms of his hands into his eyes and tried to bring up a picture of the waters lapping on Sherry Island and the moonlit veranda, and gingham on the golf-links and the dry sun and the gold color of her neck's soft down. And her mouth damp to kisses and her eyes plaintive with melancholy and her freshness like new fine linen in the morning.
- 15) He knew why the host wore opals, and why the mirror had been deliberately broken and why the salt was spilt, and why the knives shone on the table in a pattern of crosses, and why the eccentric householder brought may into the house, and why he decorated it with peacock's feathers, and even had a peacock in the garden.
- 16) And red may need not be unlucky; but there is something that is more red and much more unlucky; and there are spots of it on the window-sill and on the steps of the ladder.
- 17) It not only served no end he had in view; it actually ruined everything he had in view.
- 18) "I'm serious, y' know", he declared now, with the same dreary solemnity. "I'm not joking. You get me that job out there as soon as you can. I'm serious." (Priestly)
- 19) The idea was not totally erroneous. The thought did not displease me. (I. Murdoch)
- 20) Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.
- 21) After so many kisses and promises - the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dreiser)

- 22) Don't use big words. They mean so little. (O. Wild)
- 23) Isn't it a grand country? I love the way it feels under my shoes. (Hemingway)
- 24) In marriage the upkeep of woman is often the downfall of man. (S. Evans)
- 25) I wouldn't have a boy. I mean I always wanted girls. I mean girls have got a lot more zip to them. I mean they are a lot zippier. But let's go! (Larder)

3. State the type of each SD in the following cases:

- 1) In a sort of panic he pushed the palms of his hands into his eyes and tried to bring up a picture of the waters lapping on Sherry Island and the moonlit veranda, and gingham on the golf-links and the dry sun and the gold color of her neck's soft down. And her mouth damp to kisses and her eyes plaintive with melancholy and her freshness like new fine linen in the morning.
- 2) He knew why the host wore opals, and why the mirror had been deliberately broken and why the salt was spilt, and why the knives shone on the table in a pattern of crosses, and why the eccentric householder brought may into the house, and why he decorated it with peacock's feathers, and even had a peacock in the garden.
- 3) And red may need not be unlucky; but there is something that is more red and much more unlucky; and there are spots of it on the window-sill and on the steps of the ladder.
- 4) It not only served no end he had in view; it actually ruined everything he had in view.
- 5) "I'm serious, y' know", he declared now, with the same dreary solemnity. "I'm not joking. You get me that job out there as soon as you can. I'm serious." (Priestly)
- 6) The idea was not totally erroneous. The thought did not displease me. (I. Murdoch)
- 7) Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.
- 8) After so many kisses and promises – the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dreiser)
- 9) Don't use big words. They mean so little. (O. Wild)
- 10) Isn't it a grand country? I love the way it feels under my shoes. (Hemingway)
- 11) In marriage the upkeep of woman is often the downfall of man. (S. Evans)
- 12) I wouldn't have a boy. I mean I always wanted girls. I mean girls have got a lot more zip to them. I mean they are a lot zippier. But let's go! (Larder)

Лабораторная работа11

Тема 11. Stylistic potential of phraseological units

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвистическим терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о стилистическом потенциале фразеологических единиц.

Организационная форма занятия: собеседование.

Занятие организовано с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить фразеологические единицы и идиомы

При выполнении заданий следует изучить примеры фразеологических единиц и идиом.

Phraseology. General considerations. The vocabulary of a language is enriched not only by words but also by word combinations which are differently called. Some of them refer to free word combinations, the others are called set expressions and the term phraseological units is often used for them. **Phraseological units**, including proverbs, sayings, clichés, quotations as well as various kinds of allusions may be used for stylistic purpose.

Phraseology has attracted rapidly increasing interest from a wide range of language related disciplines, which has yet to coalesce into an agreed set of terms and frameworks. [see **Cowie A.P.**] This approach is regarded as necessary in studies focusing on stylistic features of phraseology, which inevitably require close analysis of the production of individual speakers and writers rather than the processing of large corpora *en masse*.

A **phraseological unit** is a stable, cohesive combination of words with a fully or partially figurative meaning.

Phraseological units are word-groups that cannot be made in the process of speech, they exist in the language as ready-made units. They are compiled in special dictionaries. The same as words phraseological units express a single notion and are used in a sentence as one part of it. American and British lexicographers call such units "**idioms**".

Phraseological units can be classified according to the ways they are formed, according to the degree of the motivation of their meaning, according to their structure and according to their part-of-speech meaning. Their constant characteristic features are:

- Linguistic stability
- Semantic unity
- Intact syntactical structure

In other words, phraseological unit is a fixed word-combination in which the meaning of the whole doesn't depend on the meaning of its components. Syntactically the relations in a phraseological unit are those of a free word combination. *Ex.: to be born with a silver spoon in the mouth; to pull somebody's leg; to kick the bucket.*

Phraseological units are crystallized metaphors the expressiveness of which is often intensified by parallelism, antithesis, and alliteration.

Phraseologists no longer have to defend themselves from accusations that they are wasting their time on trivial phenomena: phraseological units of all kinds permeate everyday language use throughout all linguistic registers: in everyday speech, journalism, academic prose, literature, political or diplomatic speech and writing etc. Phraseology plays important psychological and cultural roles in language processing and social cohesiveness. The use of phraseology can be seen to contribute to clarity of expression and ease of comprehension in formal registers, and ease of linguistic composition in spontaneous speech. The use of phraseology contributes to a socially convergent style of speech or writing. Pawley (1985) points

out that «probably the large majority of customary institutions are denoted by phraseological expressions» eg *front door/back door, go to church, leave school* etc. In emotive prose phraseological units are used in author's speech, in character's speech and in inner monologue. Phraseological units, which are used in character's speech help to learn about the character, his manners of speech and about his emotional state. The phraseological units which are used in inner monologue help understand his inside qualities.

Violation (decomposition) of phraseological units. Violation of phraseological units is a device based on the interaction between the primary and secondary meanings. The inner mechanism of this device lies in the literal interpretation of the elements of a phraseological unit, though the ways to achieve it are different

The expressive potentiality of a phraseological unit is increased when linguistic stability and semantic unity are violated and syntactical relations actualized in this case. It's transformed into a free word combination and simultaneously realizes two semantic patterns: as a phraseological unit with a specific meaning and at the same time as a metaphor in the transformed variant of a phraseological unit. The fixed form is broken by replacing one word for another, by altering the whole structure or by some other changes. *Ex.: "The number of women who flirt with her husband is perfectly scandalous. It looks so bad. It's simply washing dirty linen in public". "Don't cry, the milk is spilt."*

Violation of phraseological units can be realized in **the author's intrusion** into the unit. *E.g. "... it took a desperate, ungovernable, frantic hold of him."* (the original variant is – *to take hold of*)

Another way of violation of a phraseological unit is its **prolongation**. The semantic unity is violated by restoring primary meanings of the words in the phraseological unit. *Ex.: "You're pulling my leg"- I'm not pulling your leg. Nothing would make me pull or even touch your beastly leg.*

She was born with a silver spoon in the mouth, but judging by the size of her mouth it must have been a ladle.

"Little Jon was born with a silver spoon in his mouth which was rather curly and large." (Galsworthy) The word "mouth", with its content, is completely lost in the phraseological unit which means "to have luck, to be born lucky". Attaching to the unit of the qualification of the mouth, the author revives the meaning of the word and offers a very fresh, original and expressive description.

Very often violation of a phraseological unit takes place in proverbs and sayings, most of which are set phrases and fusions.

A false phraseological coinage occurs mainly in direct speech of personages to characterize them through their speech. The main stylistic function of the violation of phraseological units has the achievement of humorous effect.

The place of proverbs, sayings and familiar quotations with respect to set expressions is a controversial issue though they are treated by many linguists as set expressions on the ground that they are usually characterized by stability.

A **proverb** is a brief, witty phrase of generalizing nature characterized by the completeness of the thought and generally expressing the wisdom of the people. According to I.V. Arnold proverbs have much in common with set expressions, because their lexical components are also constant, their meaning is traditional and mostly figurative, and they are introduced into speech ready-made. Another reason why proverbs must be taken into consideration together with set expressions is that they often form the basis of set expressions. *Ex.: He laughs best who laughs last. Never say never. You can't get blood of a stone.*

So, we may say that **proverbs** are expressions of culture that are passed from generation to generation. They are words of wisdom of culture - lessons that people of that culture want their children to learn and to live by. They are served as some symbols, abstract ideas. **Proverbs** are usually dedicated and involve imagery. *Ex.: Out of sight, out of mind.*

A **saying** is a common phrase differing from a proverb in that the thought is not completely expressed. *Ex: to kill two birds with one stone.*

Proverbs and sayings are mostly used by writers in the direct speech of characters to individualize their speech, and also as laconic, expressive and emotional ready-made phrases, they are often used both in the speech of characters and the author's narrative to clarify and conform the thought.

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. Quotations are marked graphically: by inverted commas, dashes, italics. They come from literature and gradually become an integral part of the language, so that many people using them do not even know that they are quoting. The Shakespearian quotations have become and remain extremely numerous — they have contributed enormously to the store of the language. Very many come from "Hamlet", for example: *Something is rotten in the state of Denmark; Brevity is the soul of wit; The rest is silence; Thus conscience does make cowards of us all; There are more things in heaven and earth, Horatio.*

Some quotations are so often used that they come to be considered **clichés**.

A **cliché** is generally defined as an expression that has become hackneyed and trite. It has lost 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.*

Being constantly and mechanically repeated they have lost their original expressiveness. The following are perhaps the most generally recognised: *the acid test, ample opportunities, astronomical figures, the arms of Morpheus, to break the ice, the irony of fate, etc.*

In discussing **cliché**, it is important to note that it is a stylistic category rather than phraseological, in spite of its inclusion in many typologies of word combinations. By definition, cliché is a reflection of language change, since the term as popularly used is a comment by the listener on the speaker, who is unaware that the expression no longer possesses the figurative force it once had. The term is used well beyond the boundaries of phraseology to include an opinion expressed in any form:

The stylistic nature of **cliché** is seen in the fact that a phrase can become almost instantly a cliché. For example, in the space of a few utterances a UK TV documentary presenter produced the initially novel expression: *explosively productive enterprise* twice and then *explosive productivity*. It appeared to lose force very quickly and by the third time to be used rather self-consciously.

Allusion is an indirect reference to (a hint at) a historical or literary (mythological) fact (or personage) contained in the text or to a fact of everyday life made in the course of speaking or writing. The source of reference isn't mentioned in it. It presupposes the knowledge of the fact, thing or a person alluded to by the reader or listener, so no particular explanation is given (although this is sometimes needed by the readers). Otherwise the allusion is lost to the reader and he will understand a contextual meaning only. *Ex.: Her conversation was of a kind which would have Helen of Troy with any handsome man.*

Very often the interpretation of the fact or person is broadened, generalized or even symbolized. *Ex.: Hers was a forceful clarity and a colorful simplicity and a bold use of metaphor that Demosthenes would have envied* (W. Faulkner) (allusion to the widely-known ancient Greek orator).

He felt as Balaam must have felt when his ass broke into speech (Maugham) (allusion to the biblical 'parable of an ass that spoke the human language when its owner, the heathen prophet Balaam, intended to punish it).

Allusion mixes with the text and if the readers are acquainted with the event alluded they will have a more complete understanding of the phrase used in its original. The stylistic effect of an allusion can be achieved only if the facts and personages alluded to are well known to the reader.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on phraseological units. Find PU containing the names of animals, parts of the human body.
2. Explain the stylistic effect resulting from the violation (decomposition) of phraseological units. Name the types of decomposition of phraseological units. Decompose PUs in sentences of your own.
3. State the difference between proverbs, sayings, quotations, clichés. (Prepare your own examples of proverbs and sayings with their Russian counterparts. Also find examples of famous quotations. Consulting the dictionary find widely used clichéd similes. Be ready to explain the meaning of a proverb/saying/quotation/cliché and create the situations in which they can be used. If a proverb/saying etc. doesn't have a Russian counterpart – just explain its meaning and create a context where it can be used.)
4. Speak on allusion. Find allusions from the Greek mythology and Bible ones.

Задания

1. Match each word or phrase in the first column with the word or phrase in the second column that produces a proverb or idiom. Suggest the Russian equivalents for them.

- | | |
|-----------------------------------|--------------------------|
| 1. A barking dog | a. the dogs. |
| 2. Never look a gift horse | b. out of the bag. |
| 3. Curiosity killed | c. but you can't make |
| him drink | |
| 4. Dog-eat | d. lie. |
| 5. You can't teach an old dog | e. never bites. |
| 6. Let sleeping dogs | f. new tricks. |
| 7. When the cat's away | g. of a different color. |
| 8. Let the cat | h. horses. |
| 9. There's more than one way | i. hog. |
| 10. It's raining | j. dog. |
| 11. You may lead a horse to water | k. to skin a cat. |
| 12. Go to | l. in the mouth. |
| 13. Go whole | m. the mice will play. |
| 14. Hold your | n. cats and dogs. |
| 15. That's a horse | o. the cat. |

2. Comment on the type of the decomposition (prolongation, the author's intrusion, etc.) of PU in the following sentences. Suggest your variant of translation.

1. He leaned forward. 'And I don't think you will, Miss Evans. Not if you're looking for negative things about Taylor Winthrop. You have everyone upset around here. They loved the man. So did I. Don't try to dig up skeletons that don't exist. If that's all you came here for, you can leave.'

'Thank you,' Dana said. 'I will.'

2. But I laughed and said, "Don't worry, Professor, I am not pulling her ladyship's leg. I wouldn't do such a thing. I have too much respect for that charming limb".

3. "... but we were making ends meet",..."Of course, about all we were meeting were ends".

4. Yes," he said, "let 'em look out, I'll be even with 'em yet!" "None o' that," I told him, "you know which side the law's buttered."

5. However, he was much interested in the information that the new French Government was sticking its collective nose into the business of Delacroix.

6. Jennifer got to her feet. "Get out of here. You turn my stomach."
Patrick Maguire rose. "I didn't know your stomach could be turned."
7. Rick was twenty-five years old, an Alabama farm boy who had been born with a gold mine in his throat.
8. I was born with an amourette in my mouth.
9. He stood on his head trying to explain to her why he was late, but she still didn't believe him.
10. When there is a will there is a murder.
- 3. Comment on the sayings used in the following sentences and suggest the Russian equivalents for them:**
- 1) "Frank was far more sinned against than sinning" (Dreiser);
 - 2) He's young and I have no doubt he wants to sow his wild oats before he settles down to married life (S. Maugham); Walter knew which side his bread was buttered (S. Maugham);
 - 3) It may be that like most of us he wanted to eat his cake and have it (S. Maugham.)
 - 4) Nedda had that quality ... found in those women who .. though they do not say much about it, put all their eggs in one basket.
 - 5) "As the last straw breaks the laden camel's back this piece of underground information crushed the sinking spirits of Mr. Dombey.» (Ch. Dickens)

Лабораторная работа12

Тема 12. Phonetic expressive means and stylistic devices

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии фонетических стилистических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать фонетические выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о фонетических приемах в современном английском языке.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить фонетические средства выразительности.

При выполнении заданий следует изучить примеры фонетических стилистических средств.

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

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement. Phonetic expressive means and devices are used for the purpose of producing a certain acoustic effect, giving emphasis to the utterance and arousing emotions in the reader or the listener.

Phonetic SDs are additional EMs to increase the impact of the statement. They are a kind of musical accompaniment to the message.

Euphony and cacophony. **Euphony** is the sound arrangement of the utterance which intensifies its logical meaning. The phonetic aspect of the word corresponds to the idea expressed. If the message is pleasant and mild, the mild and pleasant sounds increase the impression.

Ex. She is like a beautiful exotic flower that must be sheltered from bitter winds.

If the statement is harsh or conveys the idea of vitality, if it is energetic or tragic the phonetic aspect is expected to be in line with the idea expressed.

Ex. Isabel is infinitely good for me. I admire her more than any woman I've ever known. She has a wonderful brain and she is as good as she is beautiful. I respect her energy and her ambition. She was born to make success in life. I'm entirely unworthy of her.

The reverse euphony is **cacophony** which is a sense of strain and discomfort in pronouncing or hearing. An example of it is provided by the unspeakable combination of sounds found in R. Browning: *Nor soul helps flesh now more than flesh helps soul.*

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).

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

Ex. She was a good business woman and you had to get up early in the morning to best her in the bargain.

The roots of alliteration are very deep in the English language. To know that we have only to look at idiomatic expressions or title of books:

Pride and prejudice

Barking dogs seldom bite

Let sleeping dogs lie
Beauty lies in loveless eyes
All roads lead to Rome
A penny saved is a penny gained

Alliteration is widely used in folklore, in proverbs, sayings, traditional pairs of words. In English belles-lettres style it is regarded as an emphatic phonetic means that aims at producing a strong melodic and emotional effect.

Assonance is the repetition of the same or similar vowel in close succession: *Ex.: Time and tide wait for no man.*

Ex. For the moon never beans, without bringing me dreams of the beautiful Annabel Lee and the stars never rise but I feel the bright eyes of the beautiful Annabel Lee.

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

Direct onomatopoeia is contained in words that imitate natural sounds, as *ding-dong*, *burr*, *bang*, *cuckoo*. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, *ding - dong*, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

In other words, direct onomatopoeia is limited to imitation of sounds produced naturally.

Ex. Mr. Bingley, while shaving on the day after his fiftieth birthday saw his reflection and admitted his remarkable resemblance to a mouse: "Cheep-cheep!" he said to himself with a shrug.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line: *And the silken, sad, uncertain rustling of each purple curtain* (E. A. Poe) where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

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

Indirect onomatopoeia aims at producing the general effect of imitation by carefully choosing the words to create such impression.

Ex. A faint breeze of romance softly fanned my cheeks.

Оборудование и материалы: ноутбук, проектор, доска

Контрольные вопросы

1. Speak on stylistic approach to phonetic resources.
2. Describe the following phonetic SDs: euphony and cacophony, alliteration, assonance, onomatopoeia (direct and indirect).

Задания

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

- 1) Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I. Shaw)
- 2) He swallowed the hint with a gulp and a gasp and a grin. (R. Kipling)
- 3) His wife was shrill, languid, handsome and horrible. (Sc. Fitzgerald)
- 4) The fair breeze blew, the white foam flew, the furrow followed free. (S. Coleridge)
- 5) The Italian trio tut-tutted their tongues at me. (T. Capote)
- 6) "You, lean, long, lanky lath of a lousy bastard!" (O'Casey)

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. Collier)

8) They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie. (Dreiser)

9) "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is - or rather was - surly, lustrous and sadistic." (E. Waugh)

10) Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A. Saxton)

11) "Sh-sh."

"But I am whispering." This continual shushing annoyed him. (A. Huxley)

12) Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Children's Rhymes)

13) Dreadful young creatures – squealing and squawking. (Carter)

14) The quick crackling of dry wood aflame cut through the night. (St. Heim)

15) Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (Jones)

Лабораторная работа13

Тема 13. Prosody as the basic formal theory of English poetry

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии фонетических стилистических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать фонетические выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о фонетических приемах в современном английском языке.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову

преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить фонетические средства выразительности.

При выполнении заданий следует изучить примеры фонетических стилистических средств.

Rhythm exists in all spheres of human activity and assumes multifarious forms. **Rhythm** is the natural quality of human life. 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).

Rhythm is a constant feature of poetry based on regular usage of stressed and unstressed syllables. In prose it is easily recognizable and is based on structural arrangement of sentences. The choice of words similar in structure if not in meaning.

Ex.: There was nothing else especially remarkable about him, except what happened to him, which was certainly remarkable, not to say regrettable.

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. In verse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech. **Rhythm** is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and written about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parameters of the rhythm in verse and in prose are entirely different. **Rhythm** is sometimes used by the author to produce the desired stylistic effect, whereas in poetry rhythmical arrangement is a constant organic element, a natural outcome of poetic emotion. Poetic rhythm is created by the regular recurrence of stressed and unstressed syllables or equal poetic lines. The regular alternations of stressed and unstressed syllables form a unit – **the foot**. **Foot** is the smallest segment of the line consisting of one stressed syllable and one or two unstressed syllables.

Since a **foot** consists of only two or three syllables it is clear that there cannot be many possible combinations of syllables. In fact, there are only five; a foot of two syllables has either the first or the second syllable stressed, a foot of 3 syllables has either the 1st, the 2nd or 3rd syllable stressed. We have two disyllabic varieties of feet and 3 trisyllabic varieties. The structure of the foot determines the **meter** (the type of poetic rhyme of the line).

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a meter. **Meter** is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The meter is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the meter. In accented verse - by the number of stresses in a line. In prose - by the alternation of similar syntactical patterns. **Rhythm** in verse as a SD is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard. There are 5 basic feet:

Disyllabic meters are:

Trochee – хорея (трохей)

Iambus - ямб

Trisyllabic meters are:

Dactyl
Amphibrach
Anapest

Trochee - the foot consists of two syllables. The 1st is stressed:

‘U

Ex.: Duty, pretty, honey, money, evening, trochee.

Iambus - two syllables, the 1st is unstressed.

U’

Ex.: Mistake, prepare, enjoy, behind, again.

Dactyl - the stress upon the 1st syllable. The following two ones are unstressed:

‘UU

Ex.: Wonderful, beautiful, certainly, dignity.

Amphibrach - the stress is on the 2nd syllable. The first and last ones are unstressed.

U’U

Ex.: umbrella, returning, pretending, continue.

Anapest - the 3rd syllable is stressed.

UU’

Ex.: Understand, interfere, disagree.

A verse line doesn’t obligatory consists of trochaic or iambic words. A foot can be made up of more than one word.

Ex.: His life. U’

Ex.: Take it. ‘U

Rhyme is the 2nd feature (after rhythm) distinguishing verse from prose. It denotes a complete or almost complete coincidence of acoustic impression produced by stressed syllables often together with surrounding unstressed syllables. As a rule such syllables don’t immediately follow each other. **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 at the end of the corresponding lines.

Rhyme is a characteristic feature of poetry but in prose euphony makes final sound (ending). With regard to the similarity of sounds we distinguish: **full rhymes**, **imperfect (or incomplete) rhymes**. The **full rhyme** presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: **vowel rhymes** and **consonant rhymes**. In **vowel-rhymes** the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh - fresh - press*. **Consonant rhymes**, on the contrary, show concordance in consonants and disparity in vowels, as in *worth - forth, tale - tool, treble - trouble; lung - long*.

With regard to the structure of rhymes we distinguish: **masculine (or single) rhyme**, **feminine (or double) rhyme**, **dactylic (or triple) rhyme**, **full double or broken rhyme**.

Rhymes in words ending with a stressed syllable (monosyllabic rhymes) are called **male-masculine** or **single rhymes**. *Ex.: dreams - streams, obey - away, understand - hand*.

Rhymes in words or word combinations with the last syllable unstressed are **female feminine**, or **double rhymes**. *Ex.: duty - beauty, berry - cherry - merry*. The terms “**male**” and “**female**” have nothing in common with grammatical gender or sex in English and Russian. They appeared in French where the ending and the stress in certain adjectives differ in accordance with their gender.

Rhymes in which the stressed syllable is followed by two unstressed ones are **dactylic rhymes** or in English they’re called **triple** or **treble** rhymes. *Ex.: tenderly - slenderly, battery - flattery*.

As a rule it is single words that make a rhyme. *Ex.: gray - pray, stone - alone*.

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "upon her honor - won her", "bottom – forgot them - shot him", Ex.: favorite - savor it. Such rhymes are called **compound** or **broken**. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. **Compound** rhyme may be set against what is called **eye - rhyme** (or "**rhymes for the eye**"), properly speaking this is not a rhyme - the letters and not the sounds are identical, as in love - prove, flood - brood, have – grave, home – come, now - grow, love - rove.

Farewell to the forest and wild-hanging woods

Farewell to the torrents and loud-pouring floods.

It follows that **compound rhyme** is perceived in reading aloud, **eye - rhyme** can only be perceived in the written verse.

The arrangements of rhymes may assume different schemes: couplet rhyme, cross rhyme, frame rhyme. The functions of rhyme in poetry are very important: it signalizes the end of a line and marks the arrangement of lines into stanzas.

Rhymeless verse is called **blank verse**. It is often used by play writers (like Shakespeare).

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Speak on rhythm and meter.
2. Speak on rhyme and its types.

Лабораторная работа14

Тема 14. Text as the object of linguistic analysis in stylistics

Цель: лингвистической составляющей профессиональных компетенций студентов на основе ознакомления с современными представлениями о стилистических ресурсах и функционально-стилевой системе английского языка, лингвистическими методами их исследования, а также развития умений ориентироваться во всем многообразии стилистических приемов и навыков их выявления в тексте.

Знания и умения, приобретаемые студентами: формирование у студентов навыков владения специальной лингвостилистической терминологией; умения распознавать и интерпретировать выразительные средства языка и художественные приемы в тексте, навыков самостоятельного анализа текста.

Формируемые компетенции: УК-1, ОПК-1, ОПК-5.

Актуальность темы определяется тем, что в ее рамках осваиваются ключевые понятия дисциплины и формируется базовое представление о целостной структуре текста в современном английском языке.

Организационная форма занятия: собеседование.

Занятие организационно с целью углубления познавательной деятельности обучающихся, стимулирования интереса к поставленной проблематике и укрепления их объективной позиции. Обучающиеся высказываются по конкретному вопросу в формате заданной тематики, а также обсуждают интересующие вопросы.

Собеседованию предшествует домашняя подготовка, состоящая в сборе и анализе теоретических сведений, а также в поиске эмпирического материала, иллюстрирующего ответы и подтверждающего позицию обучающегося.

В процессе обсуждения вопросов раскрывается широкий спектр мнений по выбранной проблеме с разных точек зрения, обсуждаются неясные и спорные моменты, связанные с данной проблемой.

Теоретическая часть

Подготовка к лабораторной работе предполагает подготовку студентов по каждому вопросу плана занятия с единым для всех перечнем рекомендуемой обязательной и дополнительной литературы; выступления студентов (по их желанию или по вызову преподавателя). В процессе семинара используются в качестве наглядного материала новая учебная литература по дисциплине, аннотации к ней.

При подготовке к вопросам студенты должны изучить фонетические, лексические и синтаксические средства выразительности.

Text as a linguistic category. The word “text”, though frequently used since the period of 80-es as a term in linguistics, has not been linguistically ascertained yet. At present linguistic branches that are busy investigating text in different ways are united under common title – *text linguistics*. The development of text linguistics is bonded by many ties with stylistics. These branches of linguistics have much in common in their aims and methods firstly. The object of their study is not confined to separate words, word-combinations or sentences but to larger than the sentence units, which are characterized by interdependence of the elements constituting them, by cohesion of these elements and the definite idea behind the units. Some scholars consider a minimal supra-phrasal unit to be a text, others maintain that a supra-phrasal unit is the smallest constituent unit of a text.

Texts differ according to communicative aims, topics, length, structure and composition to such an extent, that it is difficult to give the concept of the text a generalizing and precise definition. Professor I.R. Galperin offers the following definition of the text: text is a piece of text 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 (super-phrasal units) joined by various logical, lexical, grammatical and stylistic means under one title (or headline); it has a definite communicative aim as a carefully thought out impact on the reader. I.R Galperin singles out the following categories of the text: discreteness (divisibility), cohesion, informativeness, continuum, prospectivity and retrospection (as anaphoric and cataphoric reference), semantic independence of its constituents (autosemantia), modality, integration and completeness.

Text as an integral whole: unity in diversity. 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 the subtleties of the text and penetrate deep into the author’s intention. To achieve the latter 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. Words and sentences constitute the basic elements of the text, consequently a text embraces all those structural relations that have been realized by linguistic means.

The layers that are closely knit and present in any text may be classified in the following way:

1) the mutual relationship between the author and the reader. In this connection M. Girshman considers the structure of the work of art as a simultaneous realization of the author’s and the reader’s artistic nature. The author always bears in mind the reader, while the reader may fuse with the work to such an extent that he feels being the co-author.

2) the interrelation between the text and subtext. Subtext (implication) is to be conceived as the other plane of the text, it’s closely related to the rhythmical organization of the text.

3) the potencies that are revealed through the basic structural elements of the text, i.e. words in the text. According to M. Kharchenko the relatedness of the word to other structural elements will reveal the integrity of the text, the word being a complex embodying the thought and the emotion of the whole.

The three levels of the text are mutually interconnected and the analysis of one will inevitably lead to another. The interpretation of the text at all layers will disclose their certain

hierarchy, represent the author's manner of writing, the flavor of the epoch, the genre tradition and all of them are to be traced in any work of art.

In order to reveal the integrity of the text I. Arnold offers the **method of stylistic decoding**. Decoding implies the understanding of the text based on the analysis of its structure and the interconnection of the structural-semantic elements. The understanding of the text is managed by definite codes, where each code embraces several levels (phonetic, lexical, grammatical, stylistic, graphical). A part of the codes coincides with the commonly accepted language layers in linguistics and therefore stylistic decoding is linguistically grouped. Consequently the text is considered as an integrity of stylistic means in their interrelation with common linguistic principles. Disclosing of convergence is the means to achieve a perfect perception of the text.

It's necessary to point out, that not only the work as a whole, but each detail as well reveals the complex idea of the artistic structure.

Principles of text analysis in stylistics. Starting any interpretative analysis the student should remember that there is a peculiar interrelation between the form and matter of the text.

The property of the stylistic analysis is to extract the subject matter of the text, which is sometimes buried deeply in the form, and to investigate its stylistic value. The following steps may be helpful for the interpretative text analysis in stylistics:

- 1) The theme of the text
- 2) The functional style, substyle of the given text:

Belles-lettres style:

- a) language of poetry (a ballad, a poem, a sonnet, etc.);
- b) emotive prose (a story, a novel, etc. and within it – a dialog, a monolog; a description, a portrait; the author's narrative, the author's speculations, etc.);
- c) language of the drama (a play).

Publicistic style:

- a) oratory (an oratory or a speech);
- b) the essay (moral, philosophical, literary);
- c) Journalistic articles (a political, social, economic article, a book review, a pamphlet).

Scientific prose style (an article, a monograph, etc.)

Newspaper style:

- a) brief news items and communiqués
- b) the language style of newspaper headings
- c) the language style of notices and advertisements

The style of official documents:

- a) the language of business document;
- b) the language of legal documents;
- c) the language of diplomacy (a memorandum, a pact, a note, an agreement, a protest, etc.)

- 3) The variety of the language used (spoken or written).

- 4) The composition of the text.

- 5) The dominant emotional tone of the text (neutral, lyrical, dramatic, ironical, humorous, sarcastic, etc.)

- 6) Expressive means and stylistic devices at all levels and the effect they produce:

phonetic: euphony, alliteration, assonance, onomatopoeia, rhythm and rhyme;

graphical (a graphon)

morphological

lexical (simile, metaphor, metonymy, epithet, antonomasia, oxymoron, zeugma, pun, irony, periphrasis, euphemism, hyperbole, understatement)

phraseological (phraseological units, violation of phraseological units, proverbs, sayings, quotations, clichés, allusion)

syntactical (stylistic inversion, detached construction, elliptical construction, apokoinu construction, aposiopesis, anaphora, epiphora, framing, anadiplosis, parallelism, chiasmus, synonymic repetition, syntactical tautology, chaotic enumeration, climax, suspense, antithesis, asyndeton, polysyndeton, attachment, rhetorical question, litotes).

7) The conceptual information contained in the whole text and its main idea.

8) Summing up the analysis: the task is to show the unity of all EMs and SDs as the way of expressing the underlying thought and the author's communicative aim, to reveal the individuality of the writer's style as peculiar treatment of language means.

9) Personal impression of the text.

Оборудование и материалы: ноутбук, проектор, доска

Вопросы, выносимые на обсуждение:

1. Text as a linguistic category.
2. Text categories. Text as an integral whole: unity in diversity.
3. Fundamentals of Decoding stylistics for text analysis.
4. Principles of text analysis in stylistics. Main steps in text interpretation.

Задания

1. Give the stylistic analysis of the story "Taking the veil" by K. Mansfield being guided by the plan of interpretation given in the lecture:

Taking the Veil by Katherine Mansfield

It seemed impossible that anyone should be unhappy on such a beautiful morning. Nobody was, decided Edna, except herself. The windows were flung wide in the houses. From within there came the sound of pianos, little hands chased after each other and ran away from each other, practising scales. The trees fluttered in the sunny gardens, all bright with spring flowers. Street boys whistled, a little dog barked; people passed by, walking so lightly, so swiftly, they looked as though they wanted to break into a run. Now she actually saw in the distance a parasol, peach-coloured, the first parasol of the year.

Perhaps even Edna did not look quite as unhappy as she felt. It is not easy to look tragic at eighteen, when you are extremely pretty, with the cheeks and lips and shining eyes of perfect health. Above all, when you are wearing a French blue frock and your new spring hat trimmed with cornflowers. True, she carried under her arm a book bound in horrid black leather. Perhaps the book provided a gloomy note, but only by accident; it was the ordinary Library binding. For Edna had made going to the Library an excuse for getting out of the house to think, to realise what had happened, to decide somehow what was to be done now.

An awful thing had happened. Quite suddenly, at the theatre last night, when she and Jimmy were seated side by side in the dress-circle, without a moment's warning — in fact, she had just finished a chocolate almond and passed the box to him again — she had fallen in love with an actor. But — fallen — in - love....

The feeling was unlike anything she had ever imagined before. It wasn't in the least pleasant. It was hardly thrilling. Unless you can call the most dreadful sensation of hopeless misery, despair, agony and wretchedness, thrilling. Combined with the certainty that if that actor met her on the pavement after, while Jimmy was fetching their cab, she would follow him to the ends of the earth, at a nod, at a sign, without giving another thought to Jimmy or her father and mother or her happy home and countless friends again....

The play had begun fairly cheerfully. That was at the chocolate almond stage. Then the hero had gone blind. Terrible moment! Edna had cried so much she had to borrow Jimmy's folded, smooth-feeling handkerchief as well. Not that crying mattered. Whole rows were in tears. Even the men blew their noses with a loud trumpeting noise and tried to peer at the programme instead of looking at

the stage. Jimmy, most mercifully dry-eyed—for what would she have done without his handkerchief? — squeezed her free hand, and whispered "Cheer up, darling girl!" And it was then she had taken a last chocolate almond to please him and passed the box again. Then there had been that ghastly scene with the hero alone on the stage in a deserted room at twilight, with a band playing outside and the sound of cheering coming from the street. He had tried — ah! how painfully, how pitifully! — to grope his way to the window. He had succeeded at last. There he stood holding the curtain while one beam of light, just one beam, shone full on his raised sightless face, and the band faded away into the distance....

It was — really, it was absolutely — oh, the most — it was simply — in fact, from that moment Edna knew that life could never be the same. She drew her hand away from Jimmy's, leaned back, and shut the chocolate box for ever. This at last was love!

Edna and Jimmy were engaged. She had had her hair up for a year and a half; they had been publicly engaged for a year. But, they had known they were going to marry each other ever since they walked in the Botanical Gardens with their nurses, and sat on the grass with a wine biscuit and a piece of barley-sugar each for their tea. It was so much an accepted thing that Edna had worn a wonderfully good imitation of an engagement-ring out of a cracker all the time she was at school. And up till now they had been devoted to each other.

But now it was over. It was so completely over that Edna found it difficult to believe that Jimmy did not realise it too. She smiled wisely, sadly, as she turned into the gardens of the Convent of the Sacred Heart and mounted the path that led through them to Hill Street. How much better to know it now than to wait until after they were married! Now it was possible that Jimmy would get over it. No, it was no use deceiving herself; he would never get over it! His life was wrecked, was ruined; that was inevitable. But he was young... Time, people always said, Time might make a little, just a little difference. In forty years when he was an old man, he might be able to think of her calmly — perhaps. But she,— what did the future hold for her?

Edna had reached the top of the path. There under a new-leafed tree, hung with little bunches of white flowers, she sat down on a green bench and looked over the Convent flowerbeds. In the one nearest to her there grew tender stocks, with a border of blue, shell-like pansies, with at one corner a clump of creamy freesias, their light spears of green crisscrossed over the flowers. The Convent pigeons were tumbling high in the air, and she could hear the voice of Sister Agnes who was giving a singing lesson. *Ah-me*, sounded the deep tones of the nun, and *Ah-me*, they were echoed....

If she did not marry Jimmy, of course she would marry nobody. The man she was in love with, the famous actor — Edna had far too much common-sense not to realise that would never be. It was very odd. She didn't even want it to be. Her love was too intense for that. It had to be endured, silently; it had to torment her. It was, she supposed, simply that kind of love.

"But, Edna!" cried Jimmy. "Can you never change? Can I never hope again?"

Oh, what sorrow to have to say it, but it must be said. "No, Jimmy, I will never change."

Edna bowed her head; and a little flower fell on her lap, and the voice of Sister Agnes cried suddenly *Ah-no*, and the echo came, *Ah-no*....

At that moment the future was revealed. Edna saw it all. She was astonished; it took her breath away at first. But, after all, what could be more natural? She would go into a convent.... Her father and mother do everything to dissuade her, in vain. As for Jimmy, his state of mind hardly bears thinking about. Why can't they understand? How can they add to her suffering like this? The world is cruel, terribly cruel! After a last scene when she gives away her jewellery and so on to her best friends — she so calm, they so broken-hearted — into a convent she goes. No, one moment. The very

evening of her going is the actor's last evening at Port Willin. He receives by a strange messenger a box. It is full of white flowers. But there is no name, no card. Nothing? Yes, under the roses, wrapped in a white handkerchief, Edna's last photograph with, written underneath,

The world forgetting, by the world forgot.

Edna sat very still under the trees; she clasped the black book in her fingers as though it were her missal, She takes the name of Sister Angela, Snip! Snip! All her lovely hair is cut off. Will she be allowed to send one curl to Jimmy? It is contrived somehow. And in a blue gown with a white headband Sister Angela goes from the convent to the chapel, from the chapel to the convent with something unearthly in her look, in her sorrowful eyes, and in the gentle smile with which they greet the little children who run to her. A saint! She hears it whispered as she paces the chill, wax-smelling corridors. A saint! And visitors to the chapel are told of the nun whose voice is heard above the other voices, of her youth, her beauty, of her tragic, tragic love. "There is a man in this town whose life is ruined...."

A big bee, a golden furry fellow, crept into a freesia, and the delicate flower leaned over, swung, shook: and when the bee flew away it fluttered still as though it were laughing. Happy, careless flower!

Sister Angela looked at it and said, "Now it is winter." One night, lying in her icy cell, she hears a cry. Some stray animal is out there in the garden, a kitten or a lamb or — well, whatever little animal might be there. Up rises the sleepless nun. All in white, shivering but fearless, she goes and brings it in. But next morning, when the bell rings for matins, she is found tossing in high fever ... in delirium... and she never recovers. In three days all is over. The service has been said in the chapel, and she is buried in the corner of the cemetery reserved for the nuns, where there are plain little crosses of wood. Rest in Peace, Sister Angela...

Now it is evening. Two old people leaning on each other come slowly to the grave and kneel down sobbing, "Our daughter! Our only daughter!" Now there comes another. He is all in black; he comes slowly. But when he is there and lifts his black hat, Edna sees to her horror his hair is snow-white. Jimmy! Too late, too late! The tears are running down his face; he is crying now. Too late, too late! The wind shakes the leafless trees in the churchyard. He gives one awful bitter cry.

Edna's black book fell with a thud to the garden path. She jumped up, her heart beating. My darling! No, it's not too late. It's all been a mistake, a terrible dream. Oh, that white hair! How could she have done it." She has not done it. Oh, heavens! Oh, what happiness! She is free, young, and nobody knows her secret. Everything is still possible for her and Jimmy. The house they have planned may still be built, the little solemn boy with his hands behind his back watching them plant the standard roses may still be born. His baby sister... But when Edna got as far as his baby sister, she stretched out her arms as though the little love came flying through the air to her, and gazing at the garden, at the white sprays on the tree, at those darling pigeons blue against the blue, and the Convent with its narrow windows, she realised that now at last for the first time in her life — she had never imagined any feeling like it before — she knew what it was to be in love, but — in — love!

2. Give the stylistic analysis of the story "Taking the veil" by K. Mansfield being guided by the plan of interpretation given in the lecture:

COUPLING by Alison MacLeod

In the dark of the tent, against the glare of the footlights, I couldn't see who had done it. I couldn't see anyone at all, except Won, our Taiwanese dwarf, selling fortune cookies to someone in the front row. A smashed candy-apple lay at my feet. The gob of spit was running

down my cheek into my beard. I couldn't move. My cue came again. Someone coughed. The canvas of the tent snapped with a vengeance in the wind. Then, blackout.

I felt an arm on my shoulders, fingers tracing small circles on my back, on my neck. We walked into the wings.

Lucie lifted a hand and wiped my face and beard with a crumpled tissue. I knew the slim fingers, their tips nicotine-yellow. I knew the twisting serpent ring and its gold-plate flash. I started to breathe easier. A tech-man was beside us, behind us, shifting props in a sweat. The stage manager was shouting down his earpiece. He tripped over a fibreglass ring of Saturn and swore; noticed me and swore again.

'Come on,' Lucie said.

The afternoon light was strange, mercurial, after the brittle darkness of show time. Clusters of people idled outside. Children peeked under billowing tent flaps. Ticket stubs, stray balloon-dogs and greasy burger wrappers blew on a wind already littered with the lost chances of Won's paper fortunes. Lucie staggered after one thin strip, trapped it clumsily underfoot, then unfolded it, triumphant. 'YOU WILL TAKE A VIRILE LOVER. Well.'

I said nothing.

We stumbled over guy-ropes and prostrate children. Behind us, the show tent grew smaller and smaller, and the pink stream of discarded cotton candy ran dry. Ahead, the main road stretched into town. Suddenly I wanted to go back. I said, 'Your feet. It's too far. It's at least three miles.'

Lucie looked at me. 'Did I or did I not run away and join the circus?'

'My bet is you didn't actually run.'

'You're right. I sauntered. I have always managed a certain style, and a place called Hunckton is not about to change that. Are you coming or aren't you?'

The day was damp, unpromising. The town was small. Too small. I felt like Houdini, clambering for the air lock inside the canister of milk. WELCOME TO HUNCKTON, the sign read, HOMETOWN OF MISS AMERICA 1967. I could see it all: the Main Street homecoming parade, the gleaming convertible Chevrolet, the white-gloved wave, her poised perch atop the back seat, the shining poof of her chestnut hair, the bannered breast, the maiden cheek.

The green light at the crosswalk was blinking WALK - WALK - WALK. Lucie lurched onto the crosswalk. I stared at the black blocks that passed for shoes on those sad club feet.

I had grown up in a town like this back in New Brunswick, a place none of my fellow carnies had ever heard of. A Canadian province, I'd say. North of Maine, I'd explain, and they'd laugh and say how could there be anything north of Maine? Where was I really from?

I'd escaped ten years ago, the year before I finished high school, but a decade on, the look of Hunckton's Main Street was still all too familiar. It was a street with ageing mannequins in yesteryear fashion in every shop front; a street where frustrated adolescents took turns humping the one pinball machine in town. It was a place where the Christmas lights never came down; where year in, year out, you lived under the unlit absurdity of a Santa's sleigh or a burnt-out Star of Bethlehem; where, come good weather, fly-swatters helped pass the time.

I kept my head down.

So I'm not sure how long it was before I'd noticed Lucie was gone. Vanished.

I moved down the street, past a liquor store and the Good News Bible Bookstore; past the funeral home that boasted a 'caring lady undertaker'; past the dark tobacco shop, empty but for the sound of a ghostly TV ballgame, and the pet shop with a listless snake in its window front.

A bell rang as I entered In-Step Shoes, begrudgingly. 'For God's sake, what are you doing in here of all places?'

'Browsing.'

'For what?'

‘What does it look like?’

‘You’re buying *shoes*?’

‘Who knows? It’s like I said. I’m browsing.’

‘For Hushpuppies, fake leather golf shoes, or the saddle shoes they didn’t manage to sell in nineteen fifty-eight?’

‘Now you’re talking.’

‘Come on. Before someone mistakes you for normal.’

But Lucie was seated now, legs stubbornly crossed and one foot swinging like a crazy pendulum between us. A thin young woman in a beige A-line skirt approached. ‘Can I help you?’ she said to Lucie.

‘I certainly hope so. I’m looking for something cooler for summer. Maybe a sandal. Ideally something that doesn’t involve a lace-up sock.’

She looked at Lucie’s custom-made blocks and gulped. ‘Do you happen to know, um, what size you take?’

‘Now that’s a good question. Should I call my orthopedist?’

‘No.’ She twisted the end of her long, wispy ponytail. ‘I mean, that’s okay. I’ll get the measuring plate.’

When she reappeared, Lucie’s feet were bare. ‘Don’t worry about this lump of skin here. Just think of it as my heel.’

The three of us stared at the misshapen stumps. ‘Um, I’m new here.’ She looked at me, then looked away. ‘If you don’t mind waiting, I’ll just go find the manager.’

I grabbed the blocks that called themselves shoes, shoved Lucie’s feet in, laced up the socks, hooked the braces, and got us out of the shop. I could feel the hot beat of my blood in my neck.

‘*That*,’ said Lucie, ‘was rude.’

I winced. It was rude. I didn’t know what to say.

‘The poor girl will be wondering where we got to.’

I grinned, relieved. ‘She’ll get over it.’ Next door, outside the drug store, two teenagers emerged from a photo booth and dawdled by the slot, waiting for their celluloid testament to young love.

‘Us next,’ Lucie announced as the machine rattled and whirled.

The girl checked her cellphone for messages. The boy buried his face in her neck, sucking away on her candy-heart necklace. At last, the photos dropped.

‘I thought they’d never leave,’ said Lucie. ‘What colour background do you want?’

‘Tell me why we’re doing this,’ but I allowed myself to be pushed onto the stool.

‘Something to remember the day by.’

I raised my jacket collar. ‘As if I’m about to forget.’

When the first flash exploded in our faces, Lucie laughed, and I turned to stone.

‘Do you think we could get my feet in the next shot? Give me a hand, quick.’

I stared at the stickers plastered to the walls. The Samaritans. A lost pet rabbit. Pole-Cats, a 24-hour pole-dancing club. Under my elbow, I could just make out the card of a pre-op transsexual ‘looking for redneck love’. Then the red eye turned green, and the second shot flashed like the ire of God.

‘This is no good. We need drama. Kiss me.’ And Lucie was on me with a mouth like a trick plunger.

As the third flash exploded, I flung back the curtain and started walking.

‘Wait up! I just wanted—’

‘Go to hell!’ I shouted.

‘I do. Six nights a week and Wednesday matinees!’

I walked as fast as I could – and straight into a fat kid coming out of the public library. His pencil case fell to the ground. A magic-marker rolled toward me. We both reached

for it, suddenly eye to eye. But before I could pass it to him, he was walking away at speed, head down.

At the outskirts of town, I could hear again the screams from the fair, a strange frequency on the breeze. I ducked into a bus shelter to hide. From nobody. Across the street, a couple of teenagers were mowing the lawns in the municipal cemetery. In another town, they would have been bronzed summer lifeguards or smiling fast-food employees on some Miracle Mile. But here, they were struggling with the right angles of the dead.

A bus pulled up, the Number 9, and Lucie got off. 'So what's the itinerary?'

I looked away.

'If I'd stayed on, apparently I could have seen the home of Miss America 1967.'

'You're a saddy,' I said but I made room on the shining metallic bench.

'Human anomaly, please. You have language. Use it.'

A picture of a bright-eyed stewardess smiled benevolently down from an airline ad. 'The day-trip is over.'

'Over? We're just getting started.'

I got to my feet. 'I'll see you round.'

'Chicken shit.'

'What?' I said.

'Chicken-shit scared. As in: you are. And there's me thinking I had the vernacular right.'

I stuffed my hands into my pockets and started to walk. Then I felt the fat kid's marker loose among my change and turned.

Lucie was just about to light up. I approached the smiling stewardess. I removed the cap from the marker. The smell of its thick tip was delicious as I put the black nib to her glowing cheek.

That evening, the air was balmy. The wind had gone quiet, like a dog down and whimpering on a lean belly. The song of the outflow pipe into the river calmed me. I sat in my trailer, flipping through the previous week's TV guide. The techies were shouting to each other as the rides were dismantled. The tents collapsed with a whoosh. Martha, our octogenarian with three breasts who had been in the business since the days of the Dime Museums, waved as she passed my screen door with a cup of tea. I waved back but looked away again.

From somewhere, I could hear the digital notes of a snake-charmer's flute trembling on the air. Then came the sound of Lucie stumbling up my steps.

I concentrated on the TV blurbs. 'Made it back then.'

'Of course I made it back.'

I nodded but didn't look up.

'I liked the artwork.'

'Oh.' I turned a page. 'That.'

'How did you get up on the billboard?'

I shrugged.

'I thought Sarah Jessica Parker looked better, strangely. It suited her, even if she is otherwise blonde these days.'

'Thanks for coming by.'

A strip of pictures landed across my TV guide. One shot of the two of us. One mostly of me as Lucie dived foot-ward. The third of Lucie in profile, surprised, plus the blur of my shoulder and right arm. The fourth frame was blank.

I couldn't look at myself. But I couldn't not look at Lucie. Beautiful. Lucent. Bright-eyed. Skin made for the flash-bulb. A face that seemed to draw everything that was light into it.

I smiled, still not looking up. 'You could be a pretty young thing with that peachy face of yours.'

‘Better the devil you know.’

‘I’m not so sure.’

‘Well you, you could be an old man with those droopy tits of yours. What have I told you? Sit up straight. Don’t slouch. Take care of yourself, will you.’

I looked up, hurt, exposed. But Lucie was smiling, and I’d never before felt such warmth. ‘You sound like Martha. She’s always telling me.’

‘And wouldn’t she know? *Three* breasts. I ask you, wouldn’t she know?’

I suppressed a smile.

‘Now walk to the river with me.’

*

Won’s green and orange Chinese lanterns floated over the bank. Fireflies glowed electric in the twilight. We were at the river’s edge, leaning over the shallows, just catching our reflections in the darkening water. There was the yellow glimmer of Lucie’s head, the white splash of my brow. But I was almost lost in that glassy darkness, my face obscured by the dark of my beard.

We took off our shoes and dangled our feet over the bank, kicking at the water, wanting to break up the quiet that had crept up on us out of nowhere. I was glad of the dark. It covered my face where that spit had been. It let Lucie’s small twisted feet splash in the water. With those god-given hooves and a ten-volt tail, ‘Lucifer: the Pretender’ was cheap lightning on stage. My act, on the other hand, depended on little more than me, ridiculous in flounces and a sash.

‘They’ll shut us down soon, you know,’ I said. ‘Could be any day.’

‘Yes. Any day.’

‘So why do you stick with this?’

‘Because I never could get to fifth position in ballet class.’

‘I’m serious,’ I said.

‘So am I. Have you ever *been* to private school?’

On the ground beside me, a firefly crept toward the bank. I tried to lure it into my palm, its tail flickering.

Lucie watched. ‘You haven’t said why you’re here.’

‘You tell me,’ I said, still concentrating. ‘Because there’s no business like show business? Because Springer hasn’t phoned yet? Because, deep down, I’m afraid I have a weak chin?’

‘You don’t trust me.’

‘Not much,’ I said.

‘I’d worry of course if you did.’

‘I know that.’

We smiled. In the half light of the lanterns, I was fixed by those eyes, wide as the river, wide as the night. My hand moved to Lucie’s thigh. Lean, muscular. Something passed, a current, between us. For the first time, in that moment, I felt mutable.

Then his cheek brushed mine, and he was over me, running his fingers over my breasts, across my face.

Лабораторная работа1

Тема: Gegenstand und Aufgaben der Stilistik. Erforschung sämtlicher Sprachstile als Gegenstand der Stilistik. Forschungsgebiete der Stilistik.

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

I. Das Problem der Klassifikation der stilistischen Bedeutungen. Absolute stilistische Bedeutung einer sprachlichen Einheit (paradigmatische stilistische Bedeutung) und stilistische Bedeutung einer sprachlichen Einheit im Kontext (syntagmatische stilistische Bedeutung).

2. Das Problem der Struktur der absoluten stilistischen Bedeutung. Drei Komponenten der absoluten stilistischen Bedeutung einer sprachlichen Einheit. Die Skala der Stilschichten. Stilschichten im Wörterbuch.

3. Das Problem der Stildefinition. Diskussion über Stilklassifikation.

Fragen zur Kontrolle

1. Welche zwei Arten der stilistischen Bedeutung kennen Sie?

2. Aus welchen Komponenten besteht die absolute stilistische Bedeutung?
3. Welche Aufgabe hat die funktionale und die normative Komponente der Stilfärbung?
4. Charakterisieren sie die Stilfärbungsskala im «Deutschen Universalwörterbuch».
5. Wie wird jede Stilschicht in diesem Wörterbuch gekennzeichnet?
6. Welche Aufgabe erfüllt die emotional-expressive Komponente der Stilistischen Bedeutung?
7. Wie werden in Wörterbüchern die Erscheinungsformen der expressiven Färbung gekennzeichnet?
8. Aus welchen heterogenen Faktoren besteht die stilistische Bedeutung einer sprachlichen Einheit im Kontext?
9. Was versteht man unter stilistischen Konnotationen?
10. Was schließt die konnotative Komponente der Äußerung ein? Führen Sie passende Beispiele an?
11. Zählen Sie die Funktionalstile auf!
12. Durch welche Wesenszüge charakterisiert sich der Amtsstil?
13. Zählen Sie die Wesensmerkmale des wissenschaftlichen Stils auf.
14. Durch welche gemeinsamen Wesenszüge und Ausdruckstendenzen charakterisiert sich dieser Stil?
15. Worin besteht die sprachliche Spezifik des Stils der schönen Literatur?

Практические задания:

Aufgabe 1. Analysieren sie die Amtssprache in folgendem Märchen, das den Stil des öffentlichen Verkehrs parodiert; füllen Sie folgende Tabelle aus:

Funktional-stilistische Besonderheiten des Stils der öffentlichen Rede

Lexikalische Besonderheiten	Syntaktische Besonderheiten

Als in unserer Stadt wohnhaft ist eine Minderjährige aktenkundig (документально подтверждается), die infolge ihrer hierorts üblichen Kopfbedeckung gewohnheitsrechtlich Rotkäppchen genannt zu werden pflegt...

Vor ihrer Inmarschsetzung wurde die R. seitens ihrer Mutter über das Verbot betreffs Verlassens der Waldwege auf Kreisebene belehrt. Sie machte sich infolge Nichtbeachtung dieser Vorschrift straffällig (наказуемый) und begegnete beim Überschreiten des diesbezüglichen Blumenpflückverbotes einem polizeilich nicht gemeldeten Wolf ohne festen Wohnsitz.

Dieser verlangte in unberechtigter Amtsanmaßung (самовольное исполнение функций должностного лица) Einsichtnahme in den zum Transport von Konsumgütern dienenden Korb und traf zwecks Tötungsabsicht die Feststellung, dass die R. zu ihrer verwandten und verschwägerten Großmutter eilends war.

Da bei dem Wolfe Verknappungen auf dem Ernährungssektor vorherrschend waren, beschloss er, bei der Großmutter der R. unter Vorlage falscher Papiere vorsprachig (навещать) zu werden. Da dieselbe wegen Augenleidens krankgeschrieben war, gelang dem Wolf die diesfällige Täuschungsabsicht, worauf er unter Verschlingung der Bettlägerigen einen strafbaren (наказуемый) Mundraub (кража съестного) ausführte.

Bei der später eintreffenden R. täuschte er seine Identität mit der Großmutter vor, stellte der R. nach und durch Zweitverschlingung derselben seinen Tötungsvorsatz unter Beweis. Der sich auf einem Dienstgang befindliche Förster B. vernahm verdächtige Schnarchgeräusche und stellte deren Urheberschaft seitens des Wolfmauls fest.

Er reichte bei seiner vorgesetzten Dienststelle ein Tötungsgesuch ein, welches zuschlägig beschieden wurde. Daraufhin gab er einen Schuss ab auf den Wolf. Dieser wurde nach Infangnahme der Kugel ablegig (терять силы).

Die Beinhaltung des Getöteten weckte in dem Schussabgeber die Vermutung, dass der Leichnam Personen beinhalte. Zwecks diesbezüglicher Feststellung öffnete er unter Zuhilfenahme eines Messers den Kadaver (труп) zur Einsichtnahme und stieß hierbei auf die noch lebende R. nebst Großmutter.

Durch die unverhoffte Wiederbelebung bemächtigte sich der beiden Personen ein gesteigertes, amtlich (официально) nicht erfassbares Lebensgefühl. Der Vorfall wurde von den Gebrüdern Grimm zu Protokoll gegeben.

Aufgabe 2. Bestimmen Sie den Funktionalstil des Textes. Analysieren Sie grammatische und lexikalische Mittel aus stilistischer Sicht. Füllen Sie folgende Tabelle aus:

Mittel der Expressivität	Grammatische Besonderheiten

Licht am Ende des "Rohres"

Otto Wolf von AMERONGEN, Vorsitzender des Ost-Ausschusses der deutschen Wirtschaft, Köln, antwortet auf die Fragen des MM-Korrespondenten.

Wie schätzen Sie die Dynamik der deutsch-russischen Wirtschaftsbeziehungen in den letzten Jahren ein?

Die letzten Jahre standen im Zeichen intensiver Bemühungen, die deutsch-russischen Handels- und Kooperationsbeziehungen zu aktivieren.

Notwendig wurden verstärkte Bemühungen, weil die Lieferbeziehungen ostdeutscher Unternehmen nicht aufrechterhalten werden konnten. Ein Grund dafür lag im Zusammenbruch sehr vieler ostdeutscher Betriebe. Eine weitere, möglicherweise noch wichtigere Ursache ist mit dem Zusammenbruch der UdSSR verbunden. Die wirtschaftliche Anpassungskrise in Russland führte zu einem dramatischen Rückgang von Ersatzinvestitionen in der russischen Industrie. Traditionell lieferten deutsche Unternehmen hochwertige Ausrüstungen für Schwerindustrie, Chemieanlagen und andere Spezialprodukte, wie Eisenbahnwaggons. Nachdem 1995 die deutschen Exporte mit 10,3 Mrd. DM einen extrem niedrigen Wert erreicht hatten, erwarten wir dieses Jahr das Wachstum deutscher Lieferungen. ...

Was erwarten Sie von dem Deutsch-Russischen Forum?

Von diesem Diskussionsforum erwarte ich mir Aufschlüsse über die aktuelle wirtschaftliche und politische Lage in Russland, nachdem das Misstrauensvotum in der Staatsduma nicht zustande gekommen ist. In den vergangenen 12 Monaten sind bemerkenswerte wirtschaftspolitische Erfolge erzielt worden, so bei der Einigung über eine Schuldenregelung mit den internationalen Gläubigerbanken und bei der Inflationsbekämpfung. Russland hat wieder Zugang zu den internationalen Kapitalmärkten gefunden. Dennoch bleibt der Zufluss ausländischer Investitionen in Russland begrenzt. Über einige Ursachen wird im Rahmen des Forums in Moscow Neuws Weekly Club geredet – vielleicht auch gestritten. Wie kann der Produktionsstandort Russland attraktiver werden? Wie kann die Investitionskrise in Russland dauerhaft überwunden werden? Welche Bedeutung wird der Außenhandel für ein wirtschaftlich modernisiertes und weltwirtschaftlich integriertes und europäisch orientiertes Russland haben? Auf diese und weitere Fragen soll das Forum Antworten formulieren helfen.

Aufgabe 3. Bestimmen Sie die Kompositionsform und analysieren Sie folgende Texte!

I. «Als im vergangenen Jahr Untersuchungen zweier französischer Wissenschaftler und die darauffolgenden Nachforschungen eines japanischen Teams in der Grossen Pyramide von Gizeh, der Cheops-Pyramide, breite Diskussionen unter Ägyptologen und Altertumsforscher hervorgerufen hatten, wartete man gespannt auf die für April angekündigten Ergebnisse der Untersuchungen. Diese blieben aus...

Im September nun ist das japanische Forschungsteam von der Waseda Universität an die Pyramiden zurückgekehrt, wo sie mit einer überraschenden Erklärung an die Öffentlichkeit traten: die japanischen Wissenschaftler seien zu einer vollkommen neuen Theorie hinsichtlich der Pyramiden-Region von Gizeh gelangt.

Bisher gingen die Ägyptologen einhellig davon aus, dass die Sphinx als Bewacher der als Königsgräber angelegten Pyramiden rund 2700 v.u.Z. errichtet worden war. Die japanischen Wissenschaftler ziehen diese Auffassungen nun in Zweifel ...».

II. «In der Mitte des Raumes steht ein schwerer, eichener Tisch, überspannt mit einer weißen Decke, darauf zwölf schlichte Gläser. An den dunklen Wänden, einander gegenüber, hängen zwei Porträts ... Rechts in der Ecke ein Regal mit Literatur, Büchern und Journalen.

Das schmale Fenster ist von bizarren Tüllgardinen verhangen. Der bronzene Leuchter spendet ein recht zaghaftes, schwaches Licht.».

III. «Die Sportmedizin geht davon aus, dass Funktion und Struktur aller Organe wesentlich von der Größe der an sie gerichteten Belastung bestimmt werden. Zu geringe Bewegungsanforderungen führen zur Minderung ihrer Funktion. Um die den Menschen bei der Geburt mitgegebenen Anlagen für die im späteren Leben notwendigen psychischen Fähigkeiten zu erhalten und weiter zu entwickeln, ist es notwendig, seinen Körper regelmäßig etwas stärker zu belasten. Nicht die einmalige Aktion, sondern allein die immer wiederkehrende Anforderung vermag den Organismus zu stimulieren, sich höheren Belastungen anzupassen...».

Лабораторная работа 2-3

Тема: Stilistische Aspekte der Wortwahl

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях,

орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Das Problem der Wortwahl; allgemeine Kriterien der Wortwahl.
2. Das Problem der Synonymklassifikation aus stilistischer Sicht; gemeinsprachliche und kontextuale Synonyme, ihre stilistischen Funktionen.
3. Das Problem der Antonymklassifikation aus stilistischer Sicht; gemeinsprachliche und kontextuale Antonyme, ihre stilistischen Funktionen.
4. Das Problem des Doppelsinnes.

Fragen zur Kontrolle

1. Formulieren Sie allgemeine Kriterien der Wortwahl.
2. In welchen Beziehungen stehen zueinander die Begriffe „thematische Gruppe“, „thematische Reihe“ und „synonymische Reihe“?
3. Wie klassifiziert man Synonyme aus stilistischer Sicht?
4. Wodurch unterscheiden sich voneinander lexikalische Synonyme?
5. Was sind kontextuale Synonyme? Was liegt oft den kontextualen Synonymen zugrunde?
6. Worin besteht stilistische Leistung der gemeinsprachlichen und kontextualen Synonyme? Führen sie Beispiele an.
7. Was ist das Wesen der Polysemie und Homonymie? Wie entsteht der Doppelsinn?
8. Wie klassifiziert man Antonyme aus stilistischer Sicht?
9. Worin besteht stilistische Leistung der Antonyme? In welchen Gebrauchssphären kommen die Antonyme oft vor?

Практические задания:

Aufgabe 1. Lesen Sie folgende Texte. Suchen Sie gemeinsprachliche und kontextuale Synonyme und Antonyme heraus und bestimmen Sie ihre stilistische Leistung. Füllen Sie Tabellen aus.

Tabelle 1

Stilistische Funktionen der Synonyme

Synonyme	Funktionen
	Variation des Ausdrucks

	Verwendung als Euphemismus
	Ausdrucksverstärkung
	zusätzliche Information
	Kontrastwirkung

Tabelle 2

Gemeinsprachliche Antonyme	Kontextuale Antonyme

Text 1

E.M. Remarque „Drei Kameraden“ (Auszug)

Die Braut ließ auf sich warten. Wir schoben deshalb das Dampfross des Bäckermeisters über die Grube und begannen, ihm die Vorderachse auszubauen. Ein paar Stunden arbeiteten wir ruhig, ohne viel zu reden. Dann hörte ich Jupp von der Benzinpumpe her das Lied: „Horch, was kommt von draußen ‘rein,, pfeifen.

Ich kletterte aus der Grube und schaute durchs Fenster. Ein kleiner, untersetzter Mann strich um den Cadillac herum. Er sah bürgerlich und solide aus.

„Schau mal, Gottfried“, flüsterte ich, „sollte das da eine Braut sein?“

„Klar“, sagte Lenz nach dem ersten Blick. „Sieh dir das Gesicht an. Der ist schon misstrauisch, bevor jemand da ist. Los, ‘ran! Ich bleibe hier als Reserve. Komme nach, wenn du es nicht schaffst. Denk an meine Tricks!“

„Gut“ Ich ging ‘raus.

Der Mann sah mir aus klugen schwarzen Augen entgegen. Ich stellte mich vor. „Lohkamp“.

„Blumenthal“.

Das war Gottfrieds erster Trick: sich vorzustellen. Er behauptete, es gäbe gleich eine intimere Atmosphäre. Sein zweiter Trick war, sehr reserviert zu beginnen und den Kunden auszuhorchen, um dann da einzuhaken, wo es richtig war.

„Sie kommen wegen des Cadillacs, Herr Blumenthal?“ fragte ich. Blumenthal nickte.

„Da drüben ist er“, sagte ich und zeigte hinüber.

„Das sehe ich“, erwiderte Blumenthal.

Ich warf ihm einen kurzen Blick zu. Achtung! dachte ich, ein Heimtücker!

Wir gingen über den Hof. Ich öffnete eine Tür des Wagens und ließ den Motor an. Dann schwieg ich, um Blumenthal Zeit zur Besichtigung zu lassen. Er würde sicher etwas zu kritisieren haben; da wollte ich dann ansetzen.

Text 2

E.M. Remarque „Drei Kameraden“ (Auszug)

Zehn Minuten später klingelte das Telefon. Ich hörte meinen Namen und ging hinaus. Richtig, die ganze Gesellschaft war noch da! Sie wich auch nicht, als ich den Hörer am Ohr hatte und die Stimme von Patrice Hollmann vernahm, die sich für die Blumen bedankte. Im Gegenteil, der Säugling, der scheinbar der Vernünftigste von allen war und genug von der Äfferei hatte, fing plötzlich an zu brüllen. „Entschuldigen Sie“, sagte ich verzweifelt in das Telefon, „ich kann Sie nicht verstehen, hier tobt ein Säugling; aber es ist nicht meiner“.

Die Damen zischten wie ein Nest von Riesenschlangen, um das schreiende Geschöpf zu beruhigen. Sie erreichten prompt, dass es noch stärker loslegte. Jetzt erst bemerkte ich, dass es tatsächlich ein besonderer Säugling war; seine Lungen mussten bis in die Beine reichen, anders war diese schmetternde Stimme nicht zu erklären. Ich war in einer schwierigen Lage; mit den Augen schoss ich wütende Blicke auf den Mutterkomplex vor mir, mit dem Munde versuchte ich freundliche Worte in die Hörmuschel zu sprechen – vom Scheitel bis zur Nase war ich Gewitter, von der Nase bis zum Kinn eine sonnige Frühlingslandschaft –, es war mir ein Rätsel, dass ich es fertigbrachte, mich trotzdem zum nächsten Abend zu verabreden.

„Sie sollten sich eine schalldichte Telefonzelle anschaffen“, sagte ich zu Frau Zalewski.

Aber die war nicht auf den Mund gefallen. „Wieso“, fragte sie funkelnd zurück, „haben Sie so viel zu verbergen?“

Ich schwieg und drückte mich. Mit aufgerührten Muttergefühlen soll man keinen Streit anfangen. Die haben die Moral der ganzen Welt hinter sich.

Aufgabe 2. Suchen Sie Dialektismen heraus, bestimmen Sie ihre stilistische Leistung.

E.M. Remarque. Drei Kameraden (Auszug)

In dem halbdunklen Raum taumelte ein Gespenst umher. Es trug ein schmutziges weißes Kopftuch, eine blaue Schürze, dicke Pantoffeln, schwenkte einen Besen, wog neunzig Kilo und war die Scheuerfrau Mathilde Stoß.

Ich blieb eine Weile stehen und sah ihr zu. Sie hatte die Grazie eines Nilpferdes, wie sie da zwischen den Autokühlern hin- und hertorkelte und mit dumpfer Stimme das Lied vom treuen Husaren sang. Auf dem Tisch am Fenster standen zwei Kognakflaschen. Eine davon war fast leer. Am Abend vorher war sie voll gewesen. Ich hatte vergessen, sie einzuschließen.

»Aber Frau Stoß«, sagte ich.

Der Gesang brach ab. Der Besen fiel zu Boden. Das selige Grinsen erlosch. Jetzt war ich das Gespenst. »Jesus Christus –« stammelte Mathilde und starrte mich aus roten Augen an.

»Ihnen hab ich noch nicht erwartet –«

»Kann ich verstehen. Hat's geschmeckt?«

»Das ja – aber's is mir peinlich.« Sie wischte sich über den Mund. »Direkt platt bin ich –«

»Na, das ist nun eine Übertreibung. Sie sind nur voll. Voll wie eine Strandhaubitze.«

Sie hielt sich mühsam aufrecht. Ihr Schnurrbart zuckte, und ihre Augenlider klapperten wie bei einem alten Uhu. Aber allmählich gelang es ihr, klarer zu werden. Entschlossen trat sie einen Schritt vor. »Herr Lohkamp – Mensch is nur Mensch – erst hab ich nur dran gerochen – und dann einen Schluck genommen – weil mir im Magen doch immer so flau is – ja, und dann – dann muss mir der Satan geritten haben. Man soll ein armes Weib auch nicht in Versuchung führen und die Pulle stehen lassen.

Es war nicht das erstemal, dass ich sie so traf. Sie kam jeden Morgen zwei Stunden zum Aufräumen in die Werkstatt, und man konnte ruhig so viel Geld umherliegen lassen, wie man wollte, sie rührte es nicht an; aber hinter Schnaps war sie her wie die Ratte hinterm Speck.

Ich nahm die Flasche hoch. »Natürlich, den Kognak für die Kunden haben Sie nicht angerührt, – aber den guten von Herrn Köster haben Sie weggeputzt.«

Ein Grinsen huschte über Mathildes verwiterte Züge. »Alles was recht is – Kenner bin ich. Aber werden Sie mir verraten; Herr Lohkamp? Eine schutzlose Witwe?«

Лабораторная работа4

Тема: Stilistische Differenzierung des deutschen Wortschatzes

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Das Problem der stilistischen Differenzierung des deutschen Wortschatzes. Stilistisch undifferenzierter Wortbestand, seine Kriterien. Stilistisch differenzierter Wortbestand, seine Kriterien
3. Das Problem der Klassifikation des stilistisch differenzierten Wortbestandes. Stilistisch kolorierte Lexik. Charakterologische Lexik.
4. Das Problem der stilistischen Leistung des zeitlich, territorial und sozial-beruflich begrenzten Wortschatzes.
5. Das Problem der stilistischen Leistung der Fremdwörter.

Fragen zur Kontrolle

1. Worin bestehen Grundkriterien für den Allgemeinwortschatz?
2. Welche Wörter und Wendungen gehören zu dem stilistisch differenzierten Wortbestand?
3. Wie wird der stilistisch differenzierte Wortbestand von E. Riesel klassifiziert?
4. Wodurch charakterisiert sich die stilistisch kolorierte Lexik?
5. Was versteht man unter einem Kolorit?
6. Was versteht man unter Archaismen und wie werden sie klassifiziert?
7. Worin bestehen die stilistischen Funktionen der Archaismen und Historismen?
8. Was versteht man unter Neologismen?
9. Welche Klassifikationen der Neologismen sind ihnen bekannt?
10. Was unterstreichen die Neologismen als Mittel des zeitlichen Kolorits?
11. Was versteht man unter einem Fremdwort?
12. Welche Funktionen kann das Fremdwort als Stilmittel erfüllen?
13. Was wird zu der fachgebundenen Lexik gezählt?
14. Worin besteht die stilistische Leistung der fachgebundenen Lexik?
15. Was versteht man unter Soziolektismen?
16. Worin bestehen stilistische Funktionen der gruppenspezifischen Lexik?
17. Was versteht man unter landschaftlichen Dubletten?

18. Worin besteht der Unterschied zwischen territorialen Dubletten und Dialektismen?
19. Mit welcher Absicht kann der Sprecher Dialektismen gebrauchen?
20. Welche Funktionen erfüllen Dialektismen in der schönen Literatur?

Практические задания:

Aufgabe 1. Suchen Sie Metaphern, Metonymien und Vergleiche heraus, bestimmen Sie ihre Art und ihre stilistische Leistung. Füllen Sie folgende Tabellen aus:

Tabelle 1

Stilistische Möglichkeiten der Metapher

Personifizierung	Entpersonifizierung	Allegorie	Symbol	Synästhesie

Tabelle 2

Stilistische Möglichkeiten der Metonymie

Synekdoche	Antonomasie

Tabelle 3

Stilistische Möglichkeiten der Periphrase

Euphemismus	Litotes	Hyperbel	Ironie

Tabelle 4

Stilistische Möglichkeiten der Vergleiche

Rational präzisierende Vergleiche	Metaphorisch-hyperbolische Vergleiche

W. Borchert. Jesus macht nicht mehr mit

Er lag unbequem in dem flachen Grab. Es war wie immer reichlich kurz geworden, so dass er die Knie krumm machen musste. Er fühlte die eisige Kälte im Rücken. Er fühlte sie wie einen kleinen Tod. Er fand, dass der Himmel sehr weit weg war. So grauenhaft weit weg, dass man gar nicht mehr sagen mochte, er ist gut oder er ist schön. Sein Abstand von der Erde war grauenhaft. All das Blau, das er aufwandte, machte den Abstand nicht geringer. Und die Erde war so unirdisch kalt und störrisch in ihrer eisigen Erstarrung, dass man sehr unbequem in dem viel

zu flachen Grab lag. Sollte man das ganze Leben so unbequem liegen? Ach nein, den ganzen Tod hindurch sogar! Das war ja noch viel länger.

Zwei Köpfe erschienen am Himmel über dem Grabrand. Na, passt es, Jesus? fragte der eine Kopf, wobei er einen weißen Nebelballen wie einen Wattebausch aus dem Mund fahren ließ. Jesus stieß aus seinen beiden Nasenlöchern zwei dünne ebenso weiße Nebelsäulen und antwortete: Jawohl. Passt. Die Köpfe am Himmel verschwanden. Wie Kleckse waren sie plötzlich weggewischt. Spurlos. Nur der Himmel war noch da mit seinem grauenhaften Abstand.

Jesus setzte sich auf und sein Oberkörper ragte etwas aus dem Grab heraus. Von weitem sah es aus, als sei er bis an den Bauch eingegraben. Dann stutzte er seinen linken Arm auf die Grabkante und stand auf. Er stand in dem Grab und sah traurig auf seine linke Hand. Beim Aufstehen war der frischgestopfte Handschuh am Mittelfinger wieder aufgerissen. Die rotgefrorene Fingerspitze kam daraus hervor.

Jesus sah auf seinen Handschuh und wurde sehr traurig. Er stand in dem viel zu flachen Grab, hauchte einen warmen Nebel gegen seinen entblößten frierenden Finger und sagte leise: Ich mach nicht mehr mit. Was ist los: glotzte der eine von den beiden, die in das Grab sahen, ihn an. Ich mach nicht mehr mit, sagte Jesus noch einmal ebenso leise und steckte den kalten nackten Mittelfinger in den Mund. Haben Sie gehört, Unteroffizier, Jesus macht nicht mehr mit. Der Unteroffizier, zählte die Sprengkörper in Munitionskiste und knurrte: Wieso? Er blies den nassen Nebel aus seinem Mund auf Jesus zu: Ha, wieso? Nein, sagte Jesus noch immer ebenso leise, ich kann das nicht mehr. Er stand in dem Grab und hatte die Augen zu. Die Sonne machte den Schnee so unerträglich weiß. Er hatte die Augen zu und sagte: Jeden Tag die Gräber aussprengen, Jeden Tag sieben oder acht Gräber. Gestern sogar elf. Und jeden Tag die Leute da rein geklemmt in die Gräber, die ihnen immer nicht passen. Weil die Gräber zu klein sind. Und die Leute sind manchmal so steif und krumm gefroren. Das knirscht dann so, wenn sie in die engen Gräber geklemmt werden. Und die Erde ist so hart und eisig und unbequem. Das sollen sie den ganzen Tod lang aushalten. Und ich, ich kann das Knirschen nicht mehr hören. Das ist ja, als wenn Glas zermahlen wird. Wie Glas.

Halt das Maul, Jesus. Los, raus aus dem Loch. Wir müssen noch fünf Gräber machen. Wütend flatterte der Nebel vom Mund des Unteroffiziers weg auf Jesus zu. Nein, sagte der und stieß zwei feine Nebelstriche aus der Nase, nein. Er sprach sehr leise und hatte die Augen zu: Die Gräber sind doch auch viel zu flach, Im Frühling kommen nachher überall die Knochen aus der Erde. Wenn es taut. Überall die Knochen. Nein, ich will das nicht mehr. Nein, nein. Und immer ich. Immer soll ich mich in das Grab legen, ob es passt. Immer ich. Allmählich träume ich davon. Das ist mir grässlich, wisst ihr, dass ich das immer bin, der die Gräber ausprobieren soll. Immer ich. Immer ich. Immer ich. Nachher träumt man noch davon. Mir ist das grässlich, dass ich

immer in die Gräber steigen soll. Immer ich.

Jesus sah noch einmal auf seinen zerrissenen Handschuh. Er kletterte aus dem flachen Grab heraus und ging vier Schritte auf einen dunklen Haufen los. Der Haufen bestand aus toten Menschen. Die waren so verrenkt, als wären sie in einem wüsten Tanz überrascht worden. Jesus legte seine Spitzhacke leise und vorsichtig neben den Haufen von toten Menschen. Er hatte die Spitzhacke auch hinwerfen können, der Spitzhacke hatte das nicht geschadet. Aber er legte sie leise und vorsichtig hin, als wollte er keinen stören oder aufwecken. Um Gottes Willen keinen wecken. Nicht nur aus Rücksicht, aus Angst auch. Aus Angst. Um Gottes Willen keinen wecken. Dann ging er, ohne auf die beiden anderen zu achten, an ihnen vorbei durch den knirschenden Schnee auf das Dorf zu.

Wirklich, der Schnee knirscht genauso. ganz genauso Er hob die Füße und stelte wie ein Vogel durch den Schnee, nur um das Knirschen zu vermeiden.

Hinter ihm schrie der Unteroffizier: Jesus! Sie kehren sofort um! Ich gebe Ihnen den Befehl! Sie haben sofort weiter zu arbeiten! Der Unteroffizier schrie, aber Jesus sah sich nicht um. Er stelte wie ein Vogel durch den Schnee, wie ein Vogel, nur um das Knirschen zu vermeiden. Der Unteroffizier schrie – aber Jesus sah sich nicht um nur seine Hände machten eine Bewegung, als sagte er: Leise, leise! Um Gottes Willen keinen wecken! Ich will das nicht mehr. Nein. Nein Immer ich. Immer ich. Er wurde immer kleiner, kleiner, bis er hinter einer Schneewehe verschwand.

Ich muss ihn melden. Der Unteroffizier machte einen feuchten wattigen Nebelballen in die eisige Luft. Melden muss ich ihn, das ist klar. Das ist Dienstverweigerung, Wir wissen ja, dass er einen weg hat, aber melden muss ich ihn. Und was machen sie dann mit ihm? grinste das andere Nichts weiter. Gar nichts weiter. Der Unteroffizier schrieb sich Namen in sein Notizbuch. Nichts. Der Alte lässt ihn vorführen. Der Alte hat immer seinen Spaß an Jesus. Dann brüllt er ihn zusammen, dass er zwei Tage nichts isst und redet und lässt ihn laufen. Dann ist er wieder ganz normal für eine Zeitlang. Aber melden muss ich ihn erst mal, Schon weil der Alte seinen Spaß dran hat. Und die Gräber müssen doch gemacht werden. Einer muss doch rein, ob es passt. Das hilft doch nichts

Warum heißt er eigentlich Jesus, grinste der andere. Oh, das hat weiter keinen Grund. Der Alte nennt ihn immer so, weil er so sanft aussieht. Der Alte findet, er sieht so sanft aus, Seitdem heißt er Jesus.

H. Böll. Das Brot der frühen Jahre (Auszug)

Ich war zu müde, um eine von ihnen anzusprechen, steckte eine Zigarette an und ging auf die andere Seite des Aufgangs, und ich sah, dass hinter dem Geländer ein Mädchen auf einem

Koffer hockte, ein Mädchen, das die ganze Zeit über hinter mir gesessen haben musste: sie hatte dunkles Haar, und ihr Mantel war so grün wie Gras, das in einer warmen Regennacht geschossen ist, er war so grün, dass mir schien, er müsse nach Gras riechen; ihr Haar war dunkel, wie Schieferdächer nach einem Regen sind, ihr Gesicht weiß, fast grellweiß wie frische Tünche, durch die es ockerfarben schimmerte. Ich dachte, sie sei geschminkt, aber sie war es nicht. — Ich sah nur diesen grellgrünen Mantel, sah dieses Gesicht, und ich hatte plötzlich Angst, jene Angst, die Entdecker empfinden, wenn sie das neue Land betreten haben, wissend, dass eine andere Expedition unterwegs ist, die vielleicht die Flagge schon gesteckt, schon Besitz ergriffen hat; Entdecker, die fürchten müssen, die Qual der langen Reise, alle Strapazen, das Spiel auf Leben und Tod könnte umsonst gewesen sein. Dieses Gesicht ging tief in mich hinein, drang durch und hindurch wie ein Prägestock, der statt auf Silberbarren auf Wachs stößt, und es war, als würde ich durchbohrt ohne zu bluten, ich hatte für einen wahnsinnigen Augenblick lang den Wunsch, dieses Gesicht zu zerstören, wie der Maler den Stein, von dem er nur einen einzigen Abdruck genommen hat.

Лабораторная работа 5-6

Тема: Wortbildung der deutschen Sprache aus stilistischer Sicht

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях,

орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Stilistische Möglichkeiten der Konversion. Zusammenrückungen als eine besondere stilistische Erscheinung der deutschen Gegenwartssprache.
2. Das Problem der stilistischen Leistung der Ableitung. Ableitungen mit absoluter, partieller und kontextualer Stilfärbung (nach E. Riesel).
3. Stilistische Möglichkeiten der Zusammensetzung.
4. Mechanismen der expressiven Wortbildung

Fragen zur Kontrolle

1. Welche Wortbildungsarten der deutschen Sprache können stilistische Funktionen erfüllen?
2. Wie werden die Ableitungen nach ihrer stilistischen Bedeutung klassifiziert (nach E. Riesel)?
3. Führen Sie Beispiele für Ableitungen mit absoluter stilistischer Bedeutung an.
4. Charakterisieren Sie Stilwerte der Diminutiva. Wovon hängen sie ab?
5. Was ist eine Wortnische?
6. Führen Sie Beispiele für Wortnischen mit Bewertungssem innerhalb des Wortbildungsmodells mit den Suffixen -ich, -ant, -ling.
7. Führen Sie Beispiele für Ableitungen mit kontextualer Stilfärbung an.
8. Führen Sie Beispiele für stilistisch markierte Zusammensetzungen an.
9. Was versteht man unter individuellen (okkasionellen) Zusammensetzungen und worin besteht ihre stilistische Leistung?
10. Welche Rolle spielt die Verletzung der semantischen Kongruenz bei der expressiven Wortbildung?

Практические задания

Aufgabe 1. Analysieren Sie stilistische Möglichkeiten der Konversion.

Text 1

E.M. Remarque. Im Westen nichts Neues (Auszug)

Wir wurden zehn Wochen militärisch ausgebildet und in dieser Zeit entscheidender umgestaltet als in zehn Jahren Schulzeit. Wir lernten, dass ein geputzter Knopf wichtiger ist als vier Bände Schopenhauer. Zuerst erstaunt, dann erbittert und schließlich gleichgültig erkannten

wir, dass nicht der Geist ausschlaggebend zu sein schien, sondern die Weichsbürste, nicht der Gedanke, sondern das System, nicht die Freiheit, sondern der Drill. Mit Begeisterung und gutem Willen waren wir Soldaten geworden; aber man tat alles, um uns das auszutreiben. Nach drei Wochen war es uns nicht mehr unfasslich, dass ein betresser Briefträger mehr Macht über uns besaß als früher unsere Eltern, unsere Erzieher und sämtliche Kulturkreise von Plato bis Goethe zusammen. Mit unseren jungen, wachen Augen sahen wir, dass der klassische Vaterlandsbegriff unserer Lehrer sich hier vorläufig realisierte zu einem Aufgeben der Persönlichkeit, wie man es dem geringsten Dienstboten nie zugemutet haben würde. Grüßen, Strammstehen, Parademarsch, Gewehrpräsentieren, Rechtsum, Linksum, Hackenzusammenschlagen, Schimpfereien und tausend Schikanen: wir hatten uns unsere Aufgabe anders gedacht und fanden, dass wir auf das Heldentum wie Zirkuspferde vorbereitet wurden. Aber wir gewöhnten uns bald daran. Wir begriffen sogar, dass ein Teil dieser Dinge notwendig, ein anderer aber ebenso überflüssig war. Der Soldat hat dafür eine feine Nase.

Text 2

E.M. Remarque. Drei Kameraden (Auszug)

Das Dröhnen schwoll zum Brausen, das Brausen zum Heulen, das Heulen zum Donnern, zum hohen, pfeifenden Singen der mit höchsten Touren laufenden Wagen. Braumüller flog die Kurve hoch, dicht hinter ihm raste der zweite, er ging mit stäubenden, knirschenden Hinterrädern tiefer hinein, weiter innen, er wollte wahrscheinlich drinnen versuchen, unten vorbeizukommen. „Falsch!“ schrie Lenz. Da schoss auch schon Köster hinterher, schwirrend stieg der Wagen bis zum äußersten Rand empor, einen Augenblick erstarrten wir, es sah aus, als flöge er darüber hinaus, dann brüllte der Motor, und der Wagen sprang herum. „Er ist mit vollem Gas 'reingegangen!“ rief ich. Lenz nickte. „Verrückt!“

Text 3

M.L. Kaschnitz. Christine (Auszug)

Denn jetzt weiß ich wohl, dass alles, sein Aufstieg im Geschäft und das eigene Haus und das gute Leben ihn von diesem Gedanken nicht befreien können. Ich weiß, dass er mich hasst, weil ich ihn damals festgehalten habe, und dass er die Kinder hasst, weil sie leben und gesund und kräftig sind. Seit dem Sonntag, an dem wir in den Wald fuhren, beobachte ich ihn unablässig, und manchmal möchte ich ihn schütteln vor Zorn. Wach doch auf, möchte ich schreien, das sind ungesunde Träume, wo kommen wir denn hin, wenn wir uns alles, was geschieht, so nahegehen lassen, man sieht ja an dir, wo wir hinkommen, in die Einsamkeit, in die Schwermut, in das Nicht-ganz-richtig-Sein, denn richtig sein, das heißt doch, alles nehmen, wie

es kommt, und das Beste daraus machen und nicht einem Hirngespinnst nachhängen, einem Wesen, das man gar nicht gekannt hat und das schon zehn Jahre lang nicht mehr am Leben ist.

Aufgabe 2. Analysieren Sie stilistische Möglichkeiten der Ableitung. Füllen Sie folgende Tabelle aus.

Stilistische Möglichkeiten der Ableitungen

Ableitungen mit absoluter Stilfärbung	Ableitungen mit partieller absoluter Stilfärbung	Ableitungen mit kontextueller Stilfärbung

Text 1

E.M. Remarque. Drei Kameraden (Auszug)

Zu meinem Erstaunen war er im Wagen plötzlich wie ausgewechselt. Gemütlich erzählte er mir den Witz vom Kaiser Franz Josef, den ich längst kannte. Ich versetzte ihm dafür den vom Straßenbahnschaffner; er mir den vom verirrtten Sachsen; ich ihm sofort den vom schottischen Liebespaar – erst vor seiner Wohnung wurden wir wieder seriös. Er bat mich zu warten, er wolle seine Frau holen.

„Mein lieber dicker Cadillac“, sagte ich und klopfte dem Wagen auf den Kühler, »hinter dieser Witzenerzählerei steckt sicher wieder eine neue Teufelei. Aber sei nur ruhig, wir kriegen dich schon unter Dach und Fach. Er kauft dich schon – wenn ein Jude wiederkommt, dann kauft er. Wenn ein Christ wiederkommt, kauft er noch lange nicht. Er macht ein halbes Dutzend Probefahrten, um eine Droschke zu sparen, und dann fällt ihm plötzlich ein, dass er statt dessen eine Kücheneinrichtung braucht.

Text 2

W. Borchert. Schischyphus oder der Kellner meines Onkels (Auszug)

Dann standen acht Asbach auf dem Tisch. Vier Gläser davon musste der fremde Kellner gleich wieder mitnehmen, sie waren leer, ehe er einmal geatmet hatte. „Laschen Schie dasch da nochmal volllaufen!“ befahl mein Onkel und wühlte in den Innentaschen seiner Jacke. Dann pfiff er eine Parabel durch die Luft und legte nun seinerseits seine dicke Brieftasche neben die seines neuen Freundes. Er fummelte endlich eine zerknickte Karte heraus und legte seinen Mittelfinger, der die Masse eines Kinderarms hatte, auf einen bestimmten Teil der Karte.

„Schiebscht du, dummesch Häschchen, hier schtehtsch: Beinamputiert und Unterkieferschusch. Kriegschverletschung.“ Und während er das sagte, zeigte er mit der anderen Hand auf eine Narbe, die sich unterm Kinn versteckt hielt. «Die Ösch haben mir einfach ein Schtüch von der Schungenschpitsche abgeschoschen. In Frankreich damalsch“.

Der Kellner nickte. „Noch bösche?“ fragte mein Onkel. Der Kellner schüttelte schnell den Kopf hin und her, als wollte er etwas ganz Unmögliches abwehren.

Aufgabe 3. Analysieren Sie stilistische Möglichkeiten der Zusammensetzung. Füllen Sie folgende Tabelle aus:

Stilistische Möglichkeiten der Zusammensetzungen

Expressive Steigerung	Metaphorischer Vergleich	Verdichtung des Inhalts	Präzisierung und Ausdruckskraft

St. Zweig. Schachnovelle (Auszug)

Ich beeilte mich, Dr. B. zu versichern, wie sehr wir alle uns freuten, diesem Zufall seine Bekanntschaft zu verdanken, und dass es für mich nach all dem, was er mir anvertraut, nun doppelt interessant sein werde, ihm morgen bei dem improvisierten Turnier zusehen zu dürfen. Dr. B. machte eine unruhige Bewegung.

«Nein, erwarten Sie wirklich nicht zu viel. Es soll nichts als eine Probe für mich sein ... eine Probe, ob ich ... ob ich überhaupt fähig bin, eine normale Schachpartie zu spielen, eine Partie auf einem wirklichen Schachbrett mit faktischen Figuren und einem lebendigen Partner ... denn ich zweifle jetzt immer mehr daran, ob jene Hunderte und vielleicht Tausende Partien, die ich gespielt habe, tatsächlich regelrechte Schachpartien waren und nicht bloß eine Art Traumschach, ein Fieberschach, ein Fieberspiel, in dem wie immer im Traum Zwischenstufen übersprungen wurden. Sie werden mir doch hoffentlich nicht im Ernst zumuten, dass ich mir anmaße, einem Schachmeister, und gar dem ersten der Welt, Paroli bieten zu können. Was mich interessiert und intrigiert, ist einzig die posthume Neugier, festzustellen, ob das in der Zelle damals noch Schachspiel oder schon Wahnsinn gewesen, ob ich damals noch knapp vor oder schon jenseits der gefährlichen Klippe mich befand — nur dies, nur dies allein.»

Лабораторная работа 7-8

Тема: Stilistische Charakteristik und Stilwerte fester Wortkomplexe

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая

когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Das Problem der stilistischen Klassifikation der FWK.
2. Stilistische Möglichkeiten der FWK mit rein nominativer Funktion.
3. Stilistische Möglichkeiten der FWK mit nominativ-expressiver Funktion.

Fragen zur Kontrolle

1. Auf welchen Grundlagen kann man feste Wortkomplexe klassifizieren?
2. Welche zwei Gruppen der FWK unterscheidet man vom Standpunkt der Stilistik aus?
3. Wodurch unterscheiden sich nominative FWK von den „richtigen“ Phraseologismen?
4. Worin bestehen stilistische Möglichkeiten der analytischen Verbalverbindungen?
5. Führen Sie Beispiele für völlig unmotivierte Idiome an.
6. Worauf gehen bildlich motivierte Idiome zurück? Führen Sie Beispiele an.
7. Charakterisieren Sie die Idiome vom Standpunkt der Sprachnorm aus. Führen Sie Beispiele an.
8. In welchen Funktionalstilen sind die Idiome üblich und wo sind sie fremd?
9. Charakterisieren Sie funktional-stilistische Sphären des Gebrauchs der Zwillingsformen.
10. Charakterisieren Sie den stilistischen Wert der stehenden Vergleiche. Führen Sie Beispiele an.
11. In welchen Gebrauchssphären sind stehende Vergleiche zu Hause?
12. Welche Gruppen der Phraseologismen mit der Satzstruktur sind ihnen bekannt?
13. Worin bestehen stilistische Funktionen der Sprichwörter und der sprichwörtlichen

Redensarten? Führen Sie Beispiele an.

14. Charakterisieren Sie geflügelte Worte vom Standpunkt der Stilistik aus. Führen Sie Beispiele an.

Практические задания

Aufgabe 1. Suchen Sie FWK heraus; bestimmen Sie ihre stilistische Leistung. Füllen Sie folgende Tabellen aus.

Tabelle 1

FWK mit rein nominativer Funktion

Substantivische oder verbale Wortverbindungen	Adverbiale Wortverbindungen	Usuell begrenzte Verbindungen einer semantisch transformierten Komponente	Streckformen des Verbs

Tabelle 2

FWK mit nominativ-expressiver Funktion

Völlig unmotivierte Idiome	Bildlich motivierte Idiome	Zwillingsformen	Stehende Vergleiche	Geflügelte Worte (Aphorismen und Zitate)

Tabelle 3

Klassifikation de Idiome Nach ihrer Stilfärbung

Idiome mit gehobener Stilfärbung	Idiome mit umgangssprachlicher Stilfärbung	Idiome mit salopper und vulgärer Stilfärbung

Text 1

B. Brecht. Der Mantel des Ketzers (Auszüge)

I. Aber am ersten Juni entdeckte sie beim Ausschreiben der Rechnungen, dass da ein Mantel nicht bezahlt war von einem Mann, dessen Namen auf allen Lippen war, denn der Nolaner war das Stadtgespräch. Die fürchterlichsten Gerüchte über seine Schlechtigkeit liefen um. Er hatte

nicht nur die Ehe in den Kot gezogen sowohl in Büchern als auch in Gesprächen, sondern auch Christus selber einen Scharlatan geheißen und die verrücktesten Sachen über die Sonne gesagt.

II. Eines Vormittags holte ein Beamter sie in das Gebäude des Heiligen Offiziums, und dort verwarnte man sie eindringlich, ihr böses Geschwätz aufzugeben. Man fragte sie, ob sie sich nicht schäme, wegen einiger Skudi ein sehr ernstes geistliches Verfahren im Mund herumzuziehen. Man gab ihr zu verstehen, dass man gegen Leute ihres Schlages allerlei Mittel besäße.

III. Die Alte war außer sich. Wollte man den Ketzer jetzt wirklich nach Rom gehen lassen, ohne dass er seine Schulden beglichen hatte? Das war der Gipfel. Sie hatte die unglaubliche Nachricht kaum gehört, als sie schon, ohne sich auch nur die Zeit zu nehmen, einen besseren Rock umzulegen, in das Gebäude des Heiligen Offiziums lief. „Wie geht es ihrem Mann?“ fragte der Gefangene, sich zu der Alten wendend, als sei damit die Angelegenheit in Fluss gebracht, so dass normale Beziehungen hergestellt und die Umstände eines gewöhnlichen Besuchs gegeben waren.

IV. Die Alte sah ihn mit ihren scharfen Augen durchdringend an, während er sprach. Sie kannte die Ausflüchte und Vertröstungen säumiger Schuldner. Sie kümmerten sich den Teufel um ihre Verpflichtungen, und wenn man ihnen auf den Leib rückte, taten sie, als setzten sie Himmel und Hölle in Bewegung.

Text 2

B. Brecht. Der verwundete Sokrates (Auszüge)

I. Der Ruf der Tapferkeit scheint uns ganz gerechtfertigt, wenn wir beim Platon lesen, wie frisch und unverdrossen er den Schierlingsbecher leerte, den ihm die Obrigkeit für die seinen Mitbürgern geleisteten Dienste am Ende reichen ließ.

II. Es war unmöglich für ihn, sich zu bewegen. Alles war besser, als diesen Schmerz im Fußballen noch ein einziges Mal zu spüren. Er wusste nicht, was machen, und plötzlich fing er an zu brüllen. (Genau beschrieben war es so: er hörte sich brüllen.

Er hörte sich aus seinem mächtigen Brustkasten brüllen wie eine Röhre: „Hierher, dritte Abteilung! (gebt ihnen Saures, Kinder!“

III. Jetzt, im ersten Siegesjubiläum, dachte man natürlich nicht an den, der das Verdienst hatte. Man war vollauf beschäftigt, seine eigenen Ruhmestaten herumzuposaunen. Aber morgen oder übermorgen würde jeder sehen, da sein Kollege allen Ruhm für sich in Anspruch nahm, und dann wurde man ihn hervorziehen wollen. Viele konnten zu vielen damit etwas am Zeug flicken, wenn sie den Schuster als den eigentlichen Haupthelden erklärten. Dem Alkibiades war man sowieso nicht grün. Mit Wonne würde man ihm zurufen: du hast die Schlacht gewonnen, aber ein Schuster hat sie ausgekämpft.

IV. Sie war so unsicher, da sie ihm die Ziegenmilch ans Lager brachte. Er traf keine Anstalten aufzustehen. „Willst du nicht 'raus?“ fragte sie. „Keine Lust“, brummte er. So antwortete man seiner Frau nicht auf eine höfliche Frage, aber sie dachte sich, dass er vielleicht nur vermeiden wollte, sich den Blicken der Leute auszusetzen, und ließ die Antwort passieren. Seine Frau beobachtete ihn von der Ecke des Zimmers aus. Sie flickte mechanisch an einem alten Rock herum.

Plötzlich sagte sie leise: „Also was steckt dahinter?“ Er fuhr zusammen. Unsicher schaute er sie an. Sie war ein abgearbeitetes Wesen, mit einer Brust wie ein Brett und traurigen Augen. Er wusste, dass er sich auf sie verlassen konnte. Sie würde ihm noch die Stange halten, wenn seine Schüler schon sagen würden: Sokrates? Ist das nicht dieser üble Schuster, der die Götter leugnet? Sie hatte es schlecht mit ihm getroffen, aber sie beklagte sich nicht, außer zu ihm hin. Und es hatte noch keinen Abend gegeben, wo nicht ein Brot und ein Stück Speck für ihn auf dem Sims gestanden hatte, wenn er hungrig heimgekommen war von seinen wohlhabenden Schülern.

V. Die Tür verdunkelte sich, und herein kamen vier Magistratspersonen. Sie blieben mitten in der Stube stehen, und einer sagte in geschäftsmäßigem, aber überaus höflichem Ton, er habe den Auftrag, Sokrates in den Areopag zu bringen. Der Feldherr Alkibiades selber habe den Antrag gestellt, es solle ihm für seine kriegerischen Leistungen eine Ehrung bereitet werden. Ein (Gemurmel von der Gasse her zeigte an, da sich die Nachbarn vor dem Haus versammelten.

Sokrates fühlte, wie ihm der Schweiß ausbrach. Er wusste, dass er jetzt aufstehen und, wenn er schon mitzugehen ablehnte, doch wenigstens stehend etwas Höfliches sagen und die Leute zur Tür geleiten musste. Und er wusste, dass er nicht weiter kommen würde als höchstens zwei Schritte weit. Dann würden sie nach seinem Fuß Schauen und Bescheid wissen. Und das große Gelächter würde seinen Anfang nehmen, hier und jetzt.

VI. Sokrates sah ihn unangenehm überrascht an. „Unsinn“, sagte er verärgert. Es war ihm plötzlich klar, was seine Gegner gegen ihn in der Hand hätten, wenn er Farbe bekannte.

VII. Sokrates seufzte. Er stand sich sehr gut mit dem jungen Alkibiades. Sie hatten oftmals miteinander getrunken. Es war freundlich von ihm, ihn aufzusuchen.

Es war sicher nicht nur der Wunsch, den Areopag vor den Kopf zu stoßen. Und auch dieser letztere Wunsch war ehrenvoll und müsste unterstützt werden.

Bedächtig sagte er endlich: „Eile heißt der Wind, der das Baugerüst umwirft. Setz dich“. Alkibiades lachte und zog einen Stuhl heran. Bevor er sich setzte, verbeugte er sich höflich vor Xantippe, die in der Küchentür stand, sich ihre nassen Hände am Rock abwischend.

Лабораторная работа9-10

Тема: Morphologie und Syntax aus stilistischer Sicht

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Das Problem der stilistischen Leistung verschiedener Wortarten. Der Verbal- und Nominalstil.
2. Stilistische Möglichkeiten der Modi (Indikativ, Imperativ, Konjunktiv).
3. Das Problem der stilistischen Leistung der Wortfolge. Anfangs- und Endstellung der Satzglieder. Ausklammerung und Absonderung, ihre Unterschiede.
4. Stilistisch kolorierte Wortfolge: Prolepse, Nachtrag, Parenthese, Aposiopese.
5. Stilistische Ausdruckswerte der Satztypen: Ausrufesatz, Aufforderungssatz, Fragesatz

Fragen zur Kontrolle

1. Definieren Sie die kategoriale Bedeutung der Wortarten “Substantiv”, “Verb”, “Adjektiv”.
2. Was versteht man unter dem Verbalstil und Nominalstil?
3. Führen Sie Beispiele für verbale Metaphern an.
4. In welchen Textsorten überwiegen die Substantive?

5. Führen Sie Beispiele für substantivische und adjektivische Metaphern an.
6. Welche Besonderheiten des Artikelgebrauchs hat der Stil der Alltagsrede?
7. Welche Besonderheiten des Artikelgebrauchs hat der Stil der öffentlichen Rede?
8. Durch welche Seme charakterisieren sich drei Modi?
9. Welche Gebrauchssphären sind für den Imperativ charakteristisch?
10. Welche Schattierungen der Willensäußerung können durch den Imperativ wiedergegeben werden?
11. Welche stilistischen Funktionen kann der Imperativ in der schönen Literatur erfüllen?
12. Was ist der Funktionsbereich des Konjunktivs?
13. Welche Ausdrucksmöglichkeiten hat der Konjunktiv?
14. In welchem Funktionalstil wird das Passiv oft gebraucht?
15. Welche Ausdrucksmöglichkeiten hat die Opposition von/durch?
16. Worin bestehen die stilistischen Funktionen der Wortfolge?
17. Wo steht gewöhnlich das Sinnwichtigste des Satzes?
18. Welche Satzglieder können am Ende stehen? Führen Sie Beispiele an.
19. Welche Satzglieder können ins Vorfeld treten? Führen Sie Beispiele an.
20. Welche Stelle im Satz ist die schwächste?
21. Welche Typen der Rahmenkonstruktion sind Ihnen bekannt? Führen Sie Beispiele an.
22. Was versteht man unter der Ausrahmung?
23. Worin besteht der stilistische Wert der Ausklammerung?
24. In welchen Beziehungen stehen zueinander die Begriffe „Ausklammerung“ und „Absonderung“?
25. Worin besteht der stilistische Wert der Absonderung?
26. Was ist Prolepse? Führen Sie Beispiele an
27. Was versteht man unter Nachtrag? Worin besteht der stilistische Wert des Nachtrags?
28. Welche stilistischen Funktionen kann die Parenthese erfüllen? Führen Sie Beispiele an
29. Worin besteht der Ausdruckswert des Aussagesatzes, des Ausrufesatzes, des Aufforderungssatzes, des eigentlichen Fragesatzes und der rhetorischen Frage?
30. In welchem Funktionalstil kommen rhetorische Fragen besonders oft vor?

Практические задания:

Aufgabe 1. Analysieren Sie die Besonderheiten des Nominal- und Verbalstils.

Text 1

St. Zweig. Schachnovelle (Auszug)

Auf dem großen Passagierdampfer, der um Mitternacht von New York nach Buenos Aires

abgehen sollte, herrschte die übliche Geschäftigkeit und Bewegung der letzten Stunde. Gäste vom Land drängten durcheinander, um ihren Freunden das Geleit zu geben, Telegraphenboys mit schiefen Mützen schossen Namen ausrufend durch die Gesellschaftsräume, Koffer und Blumen wurden geschleppt, Kinder liefen neugierig treppauf und treppab, während das Orchester unerschütterlich zur Deckshow spielte. Ich stand im Gespräch mit einem Bekannten etwas abseits von diesem Getümmel auf dem Promenadendeck, als neben uns zwei- oder dreimal Blitzlicht scharf aufsprühte — anscheinend war irgendein Prominenter knapp vor der Abfahrt noch rasch von Reportern interviewt und fotografiert worden. Mein Freund blickte hin und lächelte. «Sie haben da einen raren Vogel an Bord, den Czentovic.»

Text 2

Th. Mann. Buddenbrooks (Auszug)

Ein Jahr und zwei Monate später, an einem schneedunstigen Januarmorgen des Jahres 1850, saßen Herr und Madame Grünlich nebst ihrem kleinen dreijährigen Töchterchen in dem mit hellbraunfarbigem Holze getäfelten Speisezimmer auf Stühlen, von denen ein jeder fünfundzwanzig Kurant-mark gekostet hatte, beim ersten Frühstück.

Die Scheiben der beiden Fenster waren vor Nebel beinahe undurchsichtig; verschwommen gewahrte man nackte Bäume und Sträucher dahinter. In dem grünglasierten niedrigen Ofen, der in einem Winkel stand - neben der offenen Tür, die ins Penseezimmer führte, woselbst man Blattgewächse erblickte -, knisterte die rote Glut und erfüllte den Raum mit einer sanften, ein wenig riechenden Wärme. An der entgegengesetzten Seite gestatteten halb zurückgeschlagene grüne Tuch portieren den Durchblick in den braunseidenen Salon und auf eine hohe Glastür, deren Ritzen mit wattierten Rollen verstopft waren und hinter der eine kleine Terrasse sich in dem weißgrauen, undurchsichtigen Nebel verlor. Seitwärts führte ein dritter Ausgang auf den Korridor.

Der schneeweiße gewirkte Damast auf dem runden Tische war von einem grüngestickten Tischläufer durchzogen und bedeckt mit goldgerändertem und so durchsichtigem Porzellan, dass es hie und da wie Perlmutter schimmerte. Eine Teemaschine sumgte. In einem dünnsilbernen, flachen Brotkorb, der die Gestalt eines großen, gezackten, leicht gerollten Blattes hatte, lagen Rindstücke und Schnitten von Milchgebäck. Unter einer Kristallglocke türmten sich kleine, geriefelte Butterkugeln, unter einer anderen waren verschiedene Arten von Käse, gelber, grünmarmorierter und weißer sichtbar. Es fehlte nicht an einer Flasche Rotwein, welche vor dem Hausherrn stand, denn Herr Grünlich frühstückte warm.

Aufgabe 3. Analysieren Sie stilistische Möglichkeiten der Wortfolge. Füllen Sie folgende Tabellen aus.

Tabelle 1

Stilistische Möglichkeiten der Ausklammerung

Adverbialien	Prädikatsattribute	Appositionen	Präpositionalobjekte

Tabelle 2

Stilistische Möglichkeiten der Absonderung

Absonderung In der Vorderstellung	Absonderung in der Zwischenstellung (Parenthese)	Absonderung in der Nachstellung	Parzellierung

Tabelle 3

Stilistisch kolorierte Wortfolge

Prolepse	Nachtrag,	Parenthese	Aposiopese

Text 1

H. Hesse. Steppenwolf (Auszug)

Über das Äußere des Steppenwolfes habe ich einige Angaben schon gemacht. Er machte durchaus und gleich beim ersten Anblick den Eindruck eines bedeutenden, eines seltenen und ungewöhnlich begabten Menschen, sein Gesicht war voll Geist, und das außerordentlich zarte und bewegliche Spiel seiner Züge spiegelte ein interessantes, höchst bewegtes, ungemein zartes und sensibles Seelenleben. Wenn man mit ihm sprach und er, was nicht immer der Fall war, die Grenzen des Konventionellen überschritt und aus seiner Fremdheit heraus persönliche, eigene Worte sagte, dann musste unsereiner sich ihm ohne weiteres unterordnen, er hatte mehr gedacht als andre Menschen und hatte in geistigen Angelegenheiten jene beinahe kühle Sachlichkeit, jenes sichere Gedacht haben und Wissen, wie es nur wahrhaft geistige Menschen haben, welchen jeder Ehrgeiz fehlt, welche niemals zu glänzen oder den andern zu überreden oder recht zu behalten wünschen.

Eines solchen Ausspruches, welcher aber nicht einmal ein Ausspruch war, sondern

lediglich in einem Blick bestand, erinnere ich mich aus der letzten Zeit seines Hierseins. Da hatte ein berühmter Geschichtsphilosoph und Kulturkritiker, ein Mann von europäischem Namen, einen Vortrag in der Aula angekündigt, und es war mir gelungen, den Steppenwolf, der erst gar keine Lust dazu hatte, zum Besuch des Vortrags zu überreden. Wir gingen zusammen hin und saßen im Hörsaal nebeneinander. Als der Redner seine Kanzel bestieg und seine Ansprache begann, enttäuschte er manche Zuhörer, welche eine Art von Propheten in ihm vermutet hatten, durch die etwas geschniegelte und eitle Art seines Auftretens. Als er nun zu reden begann und zum Beginn den Zuhörern einige Schmeicheleien sagte und für ihr zahlreiches Erscheinen dankte, da warf mir der Steppenwolf einen ganz kurzen Blick zu, einen Blick der Kritik über diese Worte und über die ganze Person des Redners, oh, einen unverweslichen und furchtbaren Blick, über dessen Bedeutung man ein ganzes Buch schreiben könnte! Der Blick kritisierte nicht bloß jenen Redner und machte den berühmten Mann durch seine zwingende, obwohl sanfte Ironie zunichte, das war das wenigste daran. Der Blick war viel eher traurig als ironisch, er war sogar abgründig und hoffnungslos traurig; eine stille, gewissermaßen schon Gewohnheit und Form gewordene Verzweiflung war der Inhalt dieses Blickes. Er durchleuchtete mit seiner verzweifelten Helligkeit nicht bloß die Person des eitlen Redners, ironisierte und erledigte die Situation des Augenblicks, die Erwartung und Stimmung des Publikums, den etwas anmaßenden Titel der angekündigten Ansprache – nein, der Blick des Steppenwolfes durchdrang unsre ganze Zeit, das ganze betriebsame Getue, die ganze Streberei, die ganze Eitelkeit, das ganze oberflächliche Spiel einer eingebildeten, seichten Geistigkeit – ach, und leider ging der Blick noch tiefer, ging noch viel weiter, als bloß auf Mängel und Hoffnungslosigkeiten unserer Zeit, unsrer Geistigkeit, unsrer Kultur. Er ging bis ins Herz alles Menschentums, er sprach beredt in einer einzigen Sekunde den ganzen Zweifel eines Denkers, eines vielleicht Wissenden aus an der Würde, am Sinn des Menschenlebens überhaupt. Dieser Blick sagte: „Schau, solche Affen sind wir! Schau, so ist der Mensch!“, und alle Berühmtheit, alle Gescheitheit, alle Errungenschaften des Geistes, alle Anläufe zur Erhabenheit, Größe und Dauer im Menschlichen fielen zusammen und waren ein Affenspiel!

Text 2

Max Frisch. Schinz (Auszug)

Heinrich Gottlieb Schinz, Rechtsanwalt, Vater von vier gesunden Kindern, deren ältestes sich bald verheiratet, ist sechsundfünfzig Jahre alt, als ihm eines Tages, wie er es nennt, der Geist begegnet ... Schinz, wie der Name schon sagt, ist Sohn aus gutem Haus; das Verlangen, dem Geist zu begegnen, hat er schon als Jüngling; er spielt Klavier und macht mehrere Reisen als Student. Paris, Rom, Florenz, Sizilien. Später London, Berlin, München, wo er ein Jahr

verbringt. Er schwankt zwischen Kunstgeschichte und Naturwissenschaft; sein Beruf als Rechtsanwalt, teilweise eine Entscheidung seines Vaters, der ebenfalls ein namhafter Rechtsanwalt gewesen ist, bringt ihm bald die üblichen Erfolge, Ehe und Ehrenämter, darunter auch solche von wirklicher, von mehr als gesellschaftlicher Bedeutung: Winterhilfe, Denkmalpflege, Umschulung für Flüchtlinge, Kunstverein und so weiter ... Seine Begegnung mit dem Geist ist keineswegs unbemerkt geblieben, einige Wochen gehört sie sogar zum Gespräch in den Straßenbahnen; die Außenwelt, sofern man eine mittelgroße Stadt so bezeichnen will, sieht es allerdings als klinischen Fall, rätselhaft auch so, aufsehenerregend auch so, erschütternd auch so, aber für die Außenwelt ohne jede Folge.

Eines Sonntagmorgens, es schneit, ist Schinz, wie er das seit Jahren zu tun pflegt, in den Wald gegangen, begleitet von seinem Hund, gesundheitshalber. Aufgewachsen in dieser Gegend, wo schon das großväterliche Haus gestanden hat, kennt er den Wald wie sein Leben. Auch der Hund kennt ihn; eine Dogge. Sein Erstaunen, als die vertraute Lichtung sich nicht einstellt, ist nicht gering, aber durchaus gelassen. Eine Weile bleibt er einfach stehen, ebenso der Hund mit schwitzender Zunge; es schneit, aber nicht so mächtig, dass Schinz deswegen den Weg verfehlt hat. Der Weg ist durchaus sichtbar, nur die Lichtung nicht. Die Dogge muss sich gedulden, bis Schinz sich ein Zigarillo angezündet hat; wie er das gerne macht in Augenblicken, wo er nicht weiter weiß, sei es als Rechtsanwalt oder früher als Major. Ein Zigarillo gibt Ruhe. Es ist jederzeit möglich, dass Bäume verschwinden, ganze Gruppen, ein halber Wald; aber dass eine Lichtung verschwindet, ist nicht anzunehmen. Das kommt, sagt sich Schinz, allenfalls in der Poesie vor; wenn ein Dichter dartun möchte, dass auf märchenhafte Weise viel Zeit vergangen ist oder etwas dieser Art. Schinz ist belesen. Weitergehend, um die Dogge nicht länger warten zu lassen, denkt er so das eine und andere, sein Zigarillo rauchend; irgendwann wird die verdammte Lichtung schon kommen. Auch er hat sich einmal in der Poesie versucht; kein Grund, deswegen zu lächeln. Wie gesagt: das Verlangen, dem Geist zu begegnen, hat er schon als Jüngling gekannt.

Лабораторная работа 11-12

Тема: Mittel der Bildkraft (I)

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая

когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Das Problem der Begriffsdifferenzierung: Bildkraft, Bildhaftigkeit und Bildlichkeit.
2. Klassifikationsmöglichkeiten der Vergleiche.
3. Klassifikationsprinzipien der Metaphern.
4. Grundlagen der metonymischen Übertragung.
5. Das Problem der stilistischen Periphrase, ihre Klassifikationsmöglichkeiten; pragmatische Abarten der Periphrase

Fragen zur Kontrolle

1. Worin besteht der Unterschied zwischen den Begriffen *Bildhaftigkeit* und *Bildlichkeit*?
2. Was ist „tertium comparationis“?
3. Wie klassifiziert man Vergleiche nach ihrer pragmatischen Wirkung?
4. Wie klassifiziert man Vergleiche nach ihrer Struktur?
5. Wie klassifiziert man Vergleiche nach der Häufigkeit und Verbreitung?
6. Was versteht man unter der Metapher?
7. Welche Arten der Metapher unterscheidet man nach ihrer Herkunft?
8. Welche Arten der Metapher unterscheidet man nach der Häufigkeit und Verbreitung?
9. Welche Arten der Metapher unterscheidet man nach ihrer Struktur?
10. Welche Arten der Metapher unterscheidet man nach dem Verhältnis des Übertragungsbegriffes zum Grundbegriff?
11. Was ist Personifizierung, Entpersonifizierung, Allegorie, Symbol, Synästhesie?

12. Was versteht man unter der Metonymie?
13. Worauf kann die metonymische Übertragung basieren?
14. Wie heißt die metonymische Übertragung auf Grund des Quantitativverhältnisses?
15. Was versteht man unter der stilistischen Periphrase?
16. Wie heißt die Periphrase auf Grund der übertragenen Wortbedeutung?
17. Wie klassifiziert man die Periphrasen nach ihrer Verbreitung?
18. Wie klassifiziert man die Periphrasen nach ihrer Struktur?
19. Was sind Euphemismen?
20. Worauf basiert die Litotes?
21. Was versteht man unter der Hyperbel?
22. Was ist die Ironie im engeren Sinne?

Практические задания:

Aufgabe 1. Suchen Sie Metaphern, Metonymien und Vergleiche heraus, bestimmen Sie ihre Art und ihre stilistische Leistung. Füllen Sie folgende Tabellen aus:

Tabelle 1

Stilistische Möglichkeiten der Metapher

Personifizierung	Entpersonalisierung	Allegorie	Symbol	Synästhesie

Tabelle 2

Stilistische Möglichkeiten der Metonymie

Synekdoche	Antonomasie

Tabelle 3

Stilistische Möglichkeiten der Periphrase

Euphemismus	Litotes	Hyperbel	Ironie

Tabelle 4

Stilistische Möglichkeiten der Vergleiche

Rational präzisierende Vergleiche	Metaphorisch-hyperbolische Vergleiche

Text 1

W. Borchert. Jesus macht nicht mehr mit

Er lag unbequem in dem flachen Grab. Es war wie immer reichlich kurz geworden. so dass er die Knie krumm machen musste. Er fühlte die eisige Kälte im Rücken. Er fühlte sie wie einen kleinen Tod. Er fand, dass der Himmel sehr weit weg war. So grauenhaft weit weg, dass man gar nicht mehr sagen mochte, er ist gut oder er ist schön. Sein Abstand von der Erde war grauenhaft. All das Blau, das er aufwandte, machte den Abstand nicht geringer. Und die Erde war so unirdisch kalt und störrisch in ihrer eisigen Erstarrung, dass man sehr unbequem in dem viel zu flachen Grab lag. Sollte man das ganze Leben so unbequem liegen? Ach nein, den ganzen Tod hindurch sogar! Das war ja noch viel länger.

Zwei Köpfe erschienen am Himmel über dem Grabrand. Na, passt es, Jesus? fragte der eine Kopf, wobei er einen weißen Nebelballen wie einen Wattebausch aus dem Mund fahren ließ. Jesus stieß aus seinen beiden Nasenlöchern zwei dünne ebenso weiße Nebelsäulen und antwortete: Jawohl. Passt. Die Köpfe am Himmel verschwanden. Wie Kleckse waren sie plötzlich weggewischt. Spurlos. Nur der Himmel war noch da mit seinem grauenhaften Abstand..

Jesus setzte sich auf und sein Oberkörper ragte etwas aus dem Grab heraus. Von weitem sah es aus, als sei er bis an den Bauch eingegraben. Dann stutzte er seinen linken Arm auf die Grabkante und stand auf Er stand in dem Grab und sah traurig auf seine linke Hand Beim Aufstehen war der frischgestopfte Handschuh am Mittelfinger wieder aufgerissen. Die rotgefrorene Fingerspitze kam daraus hervor.

Jesus sah auf seinen Handschuh und wurde sehr traurig. Er stand in dem viel zu flachen Grab, hauchte einen warmen Nebel gegen seinen entblößten frierenden Finger und sagte leise; Ich mach nicht mehr mit. Was ist los: glotzte der eine von den beiden, die in das Grab sahen, ihn an. Ich mach nicht mehr mit, sagte Jesus noch einmal ebenso leise und steckte den kalten nackten Mittelfinger in den Mund. Haben Sie gehört, Unteroffizier, Jesus macht nicht mehr mit. Der Unteroffizier, zählte die Sprengkörper in Munitionskiste und knurrte: Wieso? Er blies den nassen Nebel aus seinem Mund auf Jesus zu: Ha, wieso? Nein, sagte Jesus noch immer ebenso leise, ich kann das nicht mehr. Er stand in dem Grab und hatte die Augen zu. Die Sonne machte den Schnee so unerträglich weiß. Er hatte die Augen zu und sagte: Jeden Tag die Gräber aussprengen, Jeden Tag sieben oder acht Gräber. Gestern sogar elf. Und jeden Tag die Leute da rein geklemmt in die Gräber, die ihnen immer nicht passen. Weil die Gräber zu klein sind. Und die Leute sind manchmal so steif und krumm gefroren. Das knirscht dann so, wenn sie

in die engen Gräber geklemmt werden. Und die Erde ist so hart und eisig und unbequem. Das sollen sie den ganzen Tod lang aushalten. Und ich, ich kann das Knirschen nicht mehr hören. Das ist ja, als wenn Glas zermahlen wird. Wie Glas.

Halt das Maul, Jesus. Los, raus aus dem Loch. Wir müssen noch fünf Gräber machen. Wütend flatterte der Nebel vom Mund des Unteroffiziers weg auf Jesus zu. Nein, sagte der und stieß zwei feine Nebelstriche aus der Nase, nein. Er sprach sehr leise und hatte die Augen zu: Die Gräber sind doch auch viel zu flach, Im Frühling kommen nachher überall die Knochen aus der Erde. Wenn es taut. Überall die Knochen. Nein, ich will das nicht mehr. Nein, nein. Und immer ich. Immer soll ich mich in das Grab legen, ob es passt. Immer ich. Allmählich träume ich davon. Das ist mir grässlich, wisst ihr, dass ich das immer bin, der die Gräber ausprobieren soll. Immer ich. Immer ich. Immer ich. Nachher träumt man noch davon. Mir ist das grässlich, dass ich immer in die Gräber steigen soll. Immer ich.

Jesus sah noch einmal auf seinen zerrissenen Handschuh. Er kletterte aus dem flachen Grab heraus und ging vier Schritte auf einen dunklen Haufen los. Der Haufen bestand aus toten Menschen. Die waren so verrenkt, als waren sie in einem wüsten Tanz überrascht worden. Jesus legte seine Spitzhacke leise und vorsichtig neben den Haufen von toten Menschen. Er hatte die Spitzhacke auch hinwerfen können, der Spitzhacke hatte das nicht geschadet. Aber er legte sie leise und vorsichtig hin, als wollte er keinen stören oder aufwecken. Um Gottes Willen keinen wecken. Nicht nur aus Rücksicht, aus Angst auch. Aus Angst. Um Gottes willen keinen wecken. Dann ging er, ohne auf die beiden anderen zu achten, an ihnen vorbei durch den knirschenden Schnee auf das Dorf zu.

Wirklich, der Schnee knirscht genauso. ganz genauso Er hob die Füße und stelzte wie ein Vogel durch den Schnee, nur um das Knirschen zu vermeiden.

Hinter ihm schrie der Unteroffizier: Jesus! Sie kehren sofort um! Ich gebe Ihnen den Befehl! Sie haben sofort weiter zu arbeiten! Der Unteroffizier schrie, aber Jesus sah sich nicht um. Er stelzte wie ein Vogel durch den Schnee, wie ein Vogel, nur um das Knirschen zu vermeiden. Der Unteroffizier schrie — aber Jesus sah sich nicht um nur seine Hände machten eine Bewegung, als sagte er: Leise, leise! Um Gottes willen keinen wecken! Ich will das nicht mehr. Nein. Nein Immer ich. Immer ich. Er wurde immer kleiner, kleiner, bis er hinter einer Schneewehe verschwand.

Ich muss ihn melden. Der Unteroffizier machte einen feuchten wattigen Nebelballen in die eisige Luft. Melden muss ich ihn, das ist klar. Das ist Dienstverweigerung, Wir wissen ja, dass er einen weg hat, aber melden muss ich ihn.

Und was machen sie dann mit ihm? grinste das andere Nichts weiter. Gar nichts weiter. Der Unteroffizier schrieb sich Namen in sein Notizbuch. Nichts. Der Alte lässt ihn vorführen.

Der Alte hat immer seinen Spaß an Jesus. Dann brüllt er ihn zusammen, dass er zwei Tage nichts isst und redet und lässt ihn laufen. Dann ist er wieder ganz normal für eine Zeitlang. Aber melden muss ich ihn erst mal, Schon weil der Alte seinen Spaß dran hat. Und die Gräber müssen doch gemacht werden. Einer muss doch rein, ob es passt. Das hilft doch nichts

Warum heißt er eigentlich Jesus, grinste der andere. Oh, das hat weiter keinen Grund. Der Alte nennt ihn immer so, weil er so sanft aussieht. Der Alte findet, er sieht so sanft aus, Seitdem heißt er Jesus.

Ja, sagte der Unteroffizier und machte eine neue Sprengladung fertig für das nächste Grab, melden muss ich ihn, das muss ich, denn die Gräber müssen ja sein.

Text 2

H. Böll. Das Brot der frühen Jahre (Auszug)

Ich war zu müde, um eine von ihnen anzusprechen, steckte eine Zigarette an und ging auf die andere Seite des Aufgangs, und ich sah, dass hinter dem Geländer ein Mädchen auf einem Koffer hockte, ein Mädchen, das die ganze Zeit über hinter mir gesessen haben musste: sie hatte dunkles Haar, und ihr Mantel war so grün wie Gras, das in einer warmen Regennacht geschossen ist, er war so grün, dass mir schien, er müsse nach Gras riechen; ihr Haar war dunkel, wie Schieferdächer nach einem Regen sind, ihr Gesicht weiß, fast grellweiß wie frische Tünche, durch die es ockerfarben schimmerte. Ich dachte, sie sei geschminkt, aber sie war es nicht. — Ich sah nur diesen grellgrünen Mantel, sah dieses Gesicht, und ich hatte plötzlich Angst, jene Angst, die Entdecker empfinden, wenn sie das neue Land betreten haben, wissend, dass eine andere Expedition unterwegs ist, die vielleicht die Flagge schon gesteckt, schon Besitz ergriffen hat; Entdecker, die fürchten müssen, die Qual der langen Reise, alle Strapazen, das Spiel auf Leben und Tod könnte umsonst gewesen sein.

Dieses Gesicht ging tief in mich hinein, drang durch und hindurch wie ein Prägestock, der statt auf Silberbarren auf Wachs stößt, und es war, als würde ich durchbohrt ohne zu bluten, ich hatte für einen wahnsinnigen Augenblick lang den Wunsch, dieses Gesicht zu zerstören, wie der Maler den Stein, von dem er nur einen einzigen Abdruck genommen hat.

Text 3

F. Kafka. Der Nachbar

Mein Geschäft ruht ganz auf meinen Schultern. Zwei Fräulein mit Schreibmaschinen und Geschäftsbüchern im Vorzimmer, mein Zimmer mit Schreibtisch, Kasse, Beratungstisch, Klubsessel und Telefon, das ist mein ganzer Arbeitsapparat. So einfach zu überblicken, so leicht zu führen. Ich bin ganz jung und die Geschäfte rollen vor mir her. Ich klage nicht, ich klage

nicht.

Seit Neujahr hat ein junger Mann die kleine, leer stehende Nebenwohnung, die ich ungeschickterweise so lange zu mieten gezögert habe, frischweg gemietet. Auch ein Zimmer mit Vorzimmer, außerdem aber noch eine Küche. - Zimmer und Vorzimmer hätte ich wohl brauchen können - meine zwei Fräulein fühlten sich schon manchmal überlastet -, aber wozu hätte mir die Küche gedient? Dieses kleinliche Bedenken war daran schuld, dass ich mir die Wohnung habe nehmen lassen. Nun sitzt dort dieser junge Mann. Harras heißt er. Was er dort eigentlich macht, weiß ich nicht. Auf der Tür steht: Harras, Bureau. Ich habe Erkundigungen eingezogen, man hat mir mitgeteilt, es sei ein Geschäft ähnlich dem meinigen. Vor Kreditgewährung könne man nicht geradezu warnen, denn es handle sich doch um einen jungen, aufstrebenden Mann, dessen Sache vielleicht Zukunft habe, doch könne man zum Kredit nicht geradezu raten, denn gegenwärtig sei allem Anschein nach kein Vermögen vorhanden. Die übliche Auskunft, die man gibt, wenn man nichts weiß.

Manchmal treffe ich Harras auf der Treppe, er muss es immer außerordentlich eilig haben, er huscht förmlich an mir vorüber. Genau gesehen habe ich ihn noch gar nicht, den Büroschlüssel hat er schon vorbereitet in der Hand. Im Augenblick hat er die Tür geöffnet. Wie der Schwanz einer Ratte ist er hinein geglitten und ich stehe wieder vor der Tafel 'Harras, Bureau', die ich schon viel öfter gelesen habe, als sie es verdient.

Die elend dünnen Wände, die den ehrlich tätigen Mann verraten den Unehrliehen aber decken. Mein Telefon ist an der Zimmerwand angebracht, die mich von meinem Nachbar trennt. Doch hebe ich das bloß als besonders ironische Tatsache hervor.

Selbst wenn es an der entgegengesetzten Wand hänge, würde man in der Nebenwohnung alles hören. Ich habe mir abgewöhnt, den Namen der Kunden beim Telefon zu nennen. Aber es gehört natürlich nicht viel Schlaueit dazu, aus charakteristischen, aber unvermeidlichen Wendungen des Gesprächs die Namen zu erraten. - Manchmal umtanze ich, die Hörmuschel am Ohr, von Unruhe gestachelt, auf den Fußspitzen den Apparat und kann es doch nicht verhüten, dass Geheimnisse preisgegeben werden.

Natürlich werden dadurch meine geschäftlichen Entscheidungen unsicher, meine Stimme zitterig. Was macht Harras, während ich telefoniere? Wollte ich sehr übertreiben - aber das muss man oft, um sich Klarheit zu verschaffen -, so könnte ich sagen: Harras braucht kein Telefon, er benutzt meines, er hat sein Kanapee an die Wand gerückt und horcht, ich dagegen muss, wenn geläutet wird, zum Telefon laufen, die Wünsche des Kunden entgegennehmen, schwerwiegende Entschlüsse fassen, großangelegte Überredungen ausführen - vor allem aber während des Ganzen unwillkürlich durch die Zimmerwand Harras Bericht erstatten.

Vielleicht wartet er gar nicht das Ende des Gespräches ab, sondern erhebt sich nach der

Gesprächsstelle, die ihn über den Fall genügend aufgeklärt hat, huscht nach seiner Gewohnheit durch die Stadt und, ehe ich die Hörmuschel aufgehängt habe, ist er vielleicht schon daran, mir entgegenzuarbeiten.

Лабораторная работа 13-14.

Тема: Mittel der Bildkraft (II)

Цель: 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

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Формируемые компетенции:

УК-1 – способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 – способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 – способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Вопросы к семинару:

Probleme zur Diskussion

1. Klassifikationsmöglichkeiten der Epitheta.
2. Abarten der Wiederholung: lexikalische Wiederholung, kkompositorische Wiederholung, grammatische Wiederholung (Parallelismus).
3. Gegensatzfiguren: Antithese, Chiasmus, Oxymoron, Zeugma

Fragen zur Kontrolle

1. Worin besteht die stilistische Leistung der Epitheta?
2. Wie werden Epitheta grammatisch ausgedrückt?

3. Worin besteht der Unterschied zwischen konkretisierenden und bewertenden Epitheta?
4. Führen Sie Beispiele für stehende Epitheta an.
5. Was sind Lieblingsepitheta?
6. Führen Sie Beispiele für tautologische Epitheta an.
7. Wie klassifiziert man die wortwörtliche Wiederholung?
8. Welche Arten der variierten Wiederholung sind Ihnen bekannt?
9. Was sind Pleonasmus und Tautologie?
10. Führen Sie Beispiele für hypero-hyponymische Wiederholung an.
11. Welche Arten der Aufzählung sind Ihnen bekannt?
12. Definieren Sie die Begriffe „Akkumulation“ und „Amplifikation“.
13. Wodurch unterscheiden sich Klimax und Antiklimax?
14. Definieren Sie die Begriffe „Anapher“, „Epipher“, „Rahmenwiederholung“, „Anadiplose“.
15. Was ist Parallelismus?
16. Wie entsteht eine Antithese?
17. Was hat der Chiasmus mit der Antithese gemeinsam?
18. Wodurch wird das Oxymoron ausgedrückt?
19. Wodurch entsteht die semantische Unverträglichkeit, die dem Zeugma zu Grunde liegt?

Практические задания:

Aufgabe 1. Analysieren Sie Epitheta. Füllen Sie folgende Tabelle aus.

Konkretisierende Epitheta	Positiv bewertende Epitheta	Negativ bewertende Epitheta

Text 1

Th. Mann. Buddenbrooks (Auszug)

Ihr starkes aschblondes Haar, mit einer dunkelroten Sammetschleife geschmückt, war über der Stirn gelockt. Obgleich, wie sie selbst wohl wusste, ihr Äußeres seinen Höhepunkt bereits erreicht hatte, war der kindliche, naive und kecke Ausdruck ihrer etwas hervorstehenden Oberlippe derselbe geblieben wie ehemals. Die Lider ihrer graublauen Augen waren vom kalten Wasser gerötet. Ihre Hände, die weißen, ein wenig kurzen, aber feingegliederten Hände der Buddenbrooks, deren zarte Gelenke von den Sammetrevers der Ärmel weich umschlossen wurden, handhabten Messer, Löffel und Tasse mit Bewegungen, die heute aus irgendeinem Grunde ein wenig abrupt und hastig waren.

Neben ihr, in einem turmartigen Kinderstuhl und bekleidet mit einem aus dicker hellblauer Wolle gestrickten, formlosen und drolligen Röckchen, saß die kleine Erika, ein wohlgenährtes Kind mit kurzen hellblonden Locken. Sie hielt mit beiden Händchen eine große

Tasse umklammert, in der ihr Gesichtchen völlig verschwand, und schluckte ihre Milch, indem sie hie und da kleine, hingebende Seufzer vernehmen ließ.

Text 2

H. Böll. Das Brot der frühen Jahre (Auszug)

Schon das Wort „preiswert“ genügte, um mich ihn, den ich keineswegs als hassenswert in Erinnerung hatte, hassen zu machen, denn ich hasse das Wort „preiswert“. Auch mein Vater weiß von Zeiten zu erzählen, in denen ein Pfund Butter eine Mark, ein möbliertes Zimmer mit Frühstück zehn Mark kostete, Zeiten, in denen man mit dreißig Pfennigen in der Tasche mit einem Mädchen tanzen gehen konnte, und im Zusammenhang mit Erzählungen aus diesen Zeiten wird das Wort „preiswert“ immer mit einem anklagenden Unterton ausgesprochen, als sei der, dem es erzählt wird, schuld daran, dass die Butter jetzt das Vierfache kostet. Ich habe den Preis für alle Dinge erfahren müssen — weil ich ihn nie zahlen konnte —, als ich als sechzehnjähriger Lehrling allein in die Stadt kam: der Hunger lehrte mich die Preise; der Gedanke an frischgebackenes Brot machte mich ganz dumm im Kopf, und ich streifte oft abends stundenlang durch die Stadt und dachte nichts anderes als: Brot. Meine Augen brannten, meine Knie waren schwach, und ich spürte, dass etwas Wölfisches in mir war: Brot. Ich war brotsüchtig, wie man morphiumsüchtig ist. Ich hatte Angst vor mir selbst, und immer dachte ich an den Mann, der einmal im Lehrlingsheim einen Lichtbildervortrag über eine Nordpolexpedition gehalten und uns erzählt hatte, dass sie frischgefangene Fische lebend zerrissen und roh verschlungen hätten. Noch jetzt oft, wenn ich mein Geld abgeholt habe und dann mit den Scheinen und Münzen in der Tasche durch die Stadt gehe, überkommt mich die Erinnerung an die wölfische Angst jener Tage, und ich kaufe Brot, wie es frisch in den Fenstern der Backereien liegt: Zwei kaufe ich, die mir besonders schön erscheinen, dann im nächsten Laden wieder eins, und kleine braune knusprige Brötchen, viel zu viele, die ich dann später meiner Wirtin in die Küche lege, weil ich nicht den vierten Teil des gekauften Brotes essen kann und mich der Gedanke, das Brot könne verderben, mit Angst erfüllt.

Aufgabe 2. Analysieren Sie stilistische Leistung der Wiederholung. Füllen Sie folgende Tabellen aus.

Tabelle 1

Stilistische Möglichkeiten der lexikalischen Wiederholung

Wortwörtliche Wiederholung	Variierte Wiederholung	Synonymische Wiederholung	Hypero- hyponymische Wiederholung

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Tabelle 2

Stilistische Möglichkeiten der kompositorischen Wiederholung

Aufzählung	Akkumulation	Amplifikation	Klimax

Tabelle 3

Stilistische Möglichkeiten der kompositorischen Wiederholung

Anapher	Epiphora	Rahmenwiederholung	Anadiplose	Leitmotiv

Text 1

St. Zweig. Schachnovelle (Auszug)

Man wartete auf etwas, von morgens bis abends, und es geschah nichts. Man wartete wieder und wieder. Es geschah nichts. Man wartete, wartete, wartete, man dachte, dachte, man dachte, bis einem die Schläfen schmerzten. Nichts geschah. Man blieb allein. Allein. Allein.

Das dauerte vierzehn Tage, die ich außerhalb der Zeit, außerhalb der Welt lebte. Wäre damals ein Krieg ausgebrochen, ich hätte es nicht erfahren; meine Welt bestand doch nur aus Tisch, Tür, Bett, Waschschüssel, Sessel, Fenster und Wand, und immer starrte ich auf dieselbe Tapete an derselben Wand; jede Linie ihres gezackten Musters hat sich wie mit ehernem Stichel eingegraben bis in die innerste Falte meines Gehirns, so oft habe ich sie angestarrt. Dann endlich begannen die Verhöre.

Text 2

E.M. Remarque. Drei Kameraden (Auszug)

Ich ließ die Hupen ertönen und ging zur Beschreibung des inneren Komforts über – der Koffer, der Sitze, der Taschen, des Schaltbretts –, ich ging bis in jede Kleinigkeit, ich reichte Blumenthal sogar den Zigarettenanzünder hin und benutzte die Gelegenheit, ihm eine Zigarette anzubieten, um ihn vielleicht damit etwas umzustimmen – aber er lehnte ab.

»Ich rauche nicht, danke«, sagte er und sah mich so gelangweilt an, dass mir plötzlich ein fürchterlicher Verdacht kam: vielleicht wollte er gar nicht zu uns, vielleicht hatte er sich nur geirrt und wollte etwas ganz anderes kaufen, eine Maschine, um Knopflöcher zu nähen, oder einen Radioapparat, und er stand hier nur ein bisschen unschlüssig herum, ehe er weiterging.

»Machen wir eine Probefahrt, Herr Blumenthal«, schlug ich schließlich, schon stark abgekämpft, vor.

»Probefahrt?« erwiderte er, als hätte ich Bahnhof gesagt.

»Ja, Probefahrt. Sie müssen doch sehen, was der Wagen leistet. Er liegt wie ein Brett auf der Straße. Wie auf Schienen. Und die Maschine zieht an, als wäre das schwere Kabriolett eine Flaumfeder – «

»Ach, Probefahrten – «, er machte eine wegwerfende Handbewegung, »Probefahrten zeigen nichts. Was am Wagen fehlt, merkt man immer erst hinterher.«

Лабораторная работа1-2.

Тема: Estilística como la ciencia. El texto como objeto del comentario estilístico

Цель: 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

Формируемые компетенции:

УК-1 Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач

ОПК-1 Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Problemas para discutir

1. Objetivo de la estilística. Noción y variedades del estilo.
2. Historia de la estilística. Retórica griega como la base de la estilística. División tripartita del estilo. Desarrollo de la estilística desde el Renacimiento hasta el siglo XIX.
- 2.1. Papel de F. Saussure y Ch. Bally en la formación de la estilística moderna.
3. Subapartados de la estilística: la estilística lingüística y la literaria.
4. Objetos de estudio de la estilística.
- 4.1. Norma estilística. Distinción entre la norma idiomática y la literaria.
- 4.2. Función estilística.
- 4.3. Noción de la denotación y la connotación. Variedades del significado connotativo.
5. ¿Qué es el texto? Propiedades textuales.

Preguntas

1. ¿Cuáles son los objetivos de la estilística?
2. Hable sobre la historia de la estilística.
3. Hable sobre el papel de F. Saussure y Ch. Bally en la formación de la estilística moderna.
4. ¿Cuáles son subapartados de la estilística? Caracterice cada uno de ellos.
5. ¿Cuáles son los objetos de estudio de la estilística?
6. ¿Qué es la norma estilística? ¿Qué es la norma idiomática? ¿Qué es la norma literaria?
7. ¿Qué es la función estilística?
8. ¿Qué es la denotación? ¿Qué es la connotación? ¿Cuáles son las variedades del significado connotativo?
9. ¿Qué es el texto? ¿Cuáles son las propiedades textuales?

Tarea práctica:

1. Comente el texto dado:

El vocablo transmite dos tipos de información: la información denotativa y la información connotativa.

Para entender bien qué es el significado denotativo de una palabra, conviene partir de que nuestro pensamiento establece a través de ella la relación con la realidad. Veámoslo más detenidamente. Si tomamos una palabra, por ejemplo, *libro*, podemos distinguir: 1) una serie concreta de cinco sonidos que forman una imagen acústica (significante); 2) una asociación mental: idea, pensamiento (significado); 3) una realidad que reúne los requisitos como representante físico de esa palabra (referente).

Sobre el referente debe indicarse que las palabras establecen una relación de referencias con la realidad de varios tipos: 1) referencia singular: el referente es único o individual: *Ángela*, *España*; 2) referencia general: el referente pertenece a una clase o género que reúne a individuos, objetos, etc. semejantes o del mismo tipo: *perro*, *mesa*; 3) referencia relativa: el referente varía según a quién represente: *aquel* (su significado depende de a quién o qué señale), *ella* (puede corresponder a cualquier persona singular y mujer); 4) sin referencia: no hay ninguna noción a la que represente, sino que son instrumentos de relación gramatical: *sino*, *para*.

De lo anterior deducimos que no todas las palabras denotan significados de igual "peso informativo" o valor semántico. Así, según el significado, las palabras serán:

(1) Léxicas: su significado es un concepto o noción, desde lo más concreto (un objeto real) hasta lo más abstracto (por ejemplo, la cualidad de la bondad). Las palabras con significado léxico son las que permiten la descripción y clasificación de la realidad, expresar los juicios del pensamiento, etc., porque transmiten una gran carga informativa. Entran en esta categoría de palabras léxicas los sustantivos, los adjetivos, los verbos y los adverbios.

(2) Gramaticales: su significado es indicar qué tipo de relaciones sintácticas (dentro de la oración) o sintagmáticas (dentro del sintagma) establecen las restantes palabras entre sí. Podríamos pensar en ellas como palabras "instrumentales", que se definen por sus usos. Serán, entonces, palabras gramaticales, el artículo, los pronombres, los adjetivos determinativos, las preposiciones y las conjunciones.

Entonces, el **significado denotativo** de la palabra es un significado semántico común a todos los hablantes, estable ya que no puede ser alterado injustificadamente, y con información objetiva. Este es el significado que se recoge en los diccionarios. Así, pues, la información denotativa no depende de las condiciones del acto de comunicación y nombra directa e indirectamente la noción correlativa con la realidad extralingüística. Una parte de las palabras de la lengua española contiene solo la información denotativa y por eso son las palabras estilísticamente neutras: *mesa*, *árbol*, *cielo*, *claro*, *correr*, *diez*, etc.

Junto al significado denotativo, algunas palabras adquieren valores especiales o **significado connotativo**. Este significado se refiere a contenidos semánticos que acumula la palabra ya sea desde el punto de vista cultural o social – connotación para grandes o pequeños grupos sociales. Así la información connotativa depende del carácter del acto de comunicación y expresa la actitud del comunicante hacia el objeto y el destinatario, la filiación social del comunicante o su papel social, su condición emocional. Debido al carácter de la comunicación literaria, el concepto de connotación tiene una relevancia especial para bellas letras. Es una información expresiva adicional que forma parte de la semántica de las unidades idiomáticas y expresa una actitud emocional, apreciativa y estilísticamente marcada del hablante respecto a la realidad.

La información extra, connotada, puede ser de varios tipos:

(1) Relativa a la procedencia geográfica del hablante, es decir, a su extracción o nivel sociocultural. Es evidente que si un hablante tiene que utilizar una palabra para denotar una 'sensación desagradable de enojo' y puede seleccionar entre *contrariado*, *molesto*, *enfadado*, *cabreado* y *jodido*, sobre todo en una situación comunicativa de poca confianza, su nivel de educación y su procedencia social pueden determinar la palabra seleccionada.

(2) Relativa a la edad del hablante. Cada generación suele tener un léxico adaptado a las condiciones propias de su época de juventud y madurez. Son términos compartidos por sus coetáneos, que generaciones anteriores suelen no usar o generaciones posteriores sienten como

desusadas o arcaicas. Piénsese, por ejemplo, en las palabras *botica* y *farmacia*, identificadas por su uso con personas de grupos de edades diferentes.

(3) Relativa a la profesión del hablante. Muchas palabras comunes tienen sus correlatos en campos específicos profesionales y quienes usan esos términos más especializados, en vez de los comunes, están indicando una clara procedencia profesional. Parece lógico que quien se refiera al 'dolor de cabeza' como *cefalea*, está en el ámbito de la Medicina, muy posiblemente de la Neurología.

(4) Relativa al uso estilístico. La búsqueda de la originalidad, de un estilo literario, es la connotación que expresa quien usa *mar* con género femenino (*la mar*) sin ser necesariamente "gente de mar". Así alterna Rafael Alberti ambos géneros: *El mar. La mar. / El mar. ¡Sólo la mar!*

(5) Relativa al tabú. Palabras que no es que sean malsonantes sino que en uno de sus significados están asociadas a áreas tabú de la lengua; entonces, el hablante las evita intentando no levantar suspicacias. En este sentido, el tabú más extendido y desigual en el mundo hispánico es el del verbo *coger*, tan rentable en nuestra lengua, pero que en extendidas zonas de América Central y del Sur significa 'mantener relaciones sexuales'.

(6) Relativa a la colocación de las palabras. Pongamos de ejemplo la conocida colocación del adjetivo delante del sustantivo con valor enfático. Observemos el énfasis de significado de los adjetivos subrayados en este poema de Zorrilla:

Ese vago clamor que rasga el viento.
es la voz funeral de una campana.
Vano remedo del postrer lamento.
de un cadáver sombrío y macilento.
que en suciopolvo dormirá mañana.

(7) Relativa a las formas de tratamiento. El grado de formalidad del intercambio comunicativo está connotado en el uso de unas u otras palabras de igual denotación. Quizás un caso muy evidente sea el pronombre de segunda persona del singular en español, que tiene dos formas – que también determinan la morfología verbal,– influenciadas por factores como la situación en la que se encuentran los hablantes, las relaciones de jerarquía, la diferencia de edad, el desconocimiento o falta de confianza, etc. Todas ellas pueden condicionar que se selecciona *usted*, *tú* o *vos* para algunas zonas hispanoamericanas. Entre el uso de *tú* o *usted*, el hablante puede connotar un abanico de significados adicionales que puede ir desde la intención de acercarse al destinatario hasta la distancia despreciativa, pasando por el respeto.

Hay que aclarar que las connotaciones varían con el tiempo y gozan de actualidad.

Además, el significado connotativo comprende cuatro variedades:

(1) El significado valorativo (apreciativo) expresa la actitud fijada de los miembros de la comunidad idiomática hacia un denotado, una apreciación positiva o negativa de algún fenómeno: *explorador* (aprobación) – *espía* (reprobación), *perseverante* (aprobación) – *testarudo* (reprobación), etc.

(2) El significado emocional expresa cierta emoción del hablante: alegría, ira, desprecio, etc. y la actitud fijada de los miembros de la comunidad idiomática hacia el denotado de la palabra, por ejemplo: *canalla*, *jamar*, etc. A veces, las connotaciones son generadas intencionadamente por el hablante, pero en otras son absolutamente involuntarias. Es inevitable asociar la palabra “niño” a inocencia, aunque el hablante no pretenda sugerir tal referencia.

(3) El significado expresivo-figurado nombra la actitud del hablante hacia el denotado por medio de indicar otro objeto o indicio. Por ejemplo, pertenecen aquí las metáforas animales: *asno*, *león*, *serpiente*, *cameleón* (dicho de una persona).

(4) El significado funcional-estilístico aparece en la palabra como resultado de unas asociaciones permanentes ligadas con su uso en ciertas situaciones de comunicación: en la lengua de ciencia, en los documentos oficiales, en la poesía, en la comunicación cotidiana, etc. El componente estilístico del significado connotativo implica el uso de palabras que nos indican características del emisor o de las circunstancias en las que se produce la comunicación. Así hay

diferencia entre usar *bus* (estilo vulgar) y *autobús* (coloquial); *caballo* (lengua estándar) y *corcel* (lengua literaria).

Además de las palabras que implican cierto significado connotativo, los modismos también toman parte en la creación de la connotación del texto. Algunas locuciones tienen solo el significado denotativo y forman el grupo de locuciones del estilo neutro: *punto de vista*, *como resultado*, *dar salida* (a), etc. Pero la mayor parte de las locuciones indican nociones y fenómenos de manera expresiva.

2. Lea el texto dado, comente su contenido

Desde el punto de vista etimológico, la palabra *texto* proviene de *texere* ("tejer"); el texto es algo parecido a un tejido, a una tela en donde se traman y conectan ideas. Un texto es un vehículo de comunicación. A diario nos encontramos con textos escritos que se producen con diversos propósitos y se diferencian entre sí por varios aspectos: a quién va dirigido, qué intención tiene, qué propone, etc. Se define comúnmente que un texto es cualquier manifestación verbal completa que se produzca en un acto de comunicación. Son textos todo enunciado, los escritos de literatura, las redacciones de los alumnos, la explicación del profesor, pero también los diálogos y las conversaciones, las noticias, la publicidad, etc. Así, los textos pueden ser tanto orales como escritos; literarios o no; emitidos para decir o escribir, o bien para leer o escuchar; extensos o breves, etc. Para reconocer una manifestación verbal como texto, deberá presentar textualidad, es decir, deberá cumplir unas propiedades textuales. Una simple lista de oraciones sobre un mismo tema no es un texto si carece de la estructuración de las ideas y de las conexiones gramaticales imprescindibles para poder formar una unidad comunicativa y expresar un significado completo.

Las propiedades textuales, conocidas también como condiciones de textualidad, son el requisito imprescindible para que un texto se configure como tal, frente a un no-texto. Son tres: (1) adecuación; (2) cohesión; (3) coherencia.

Лабораторная работа 3-4.

Тема: Conceptos generales de la estilística funcional. Estilos funcionales

Цель: 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

Формируемые компетенции:

УК-1 Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач

ОПК-1 Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Problemas para discutir

1. Noción del acto comunicativo: sus elementos, fases y condiciones.
2. Registros lingüísticos: formal/informal, oral/escrito, común/especializado.
3. Intenciones de la comunicación y funciones de los actos lingüísticos.

4. Objeto de la estilística funcional.
5. Evolución del concepto del estilo. Noción del estilo funcional.
6. Clasificación de los estilos funcionales y su característica generalizada.
7. Concepto del rasgo distintivo del estilo funcional.

Preguntas

1. Hable sobre la noción del acto comunicativo, sus elementos, fases y condiciones.
2. Caracterice los registros lingüísticos.
3. Caracterice las intenciones de la comunicación y funciones de los actos lingüísticos.
4. Hable objeto de la estilística funcional.
5. Hable sobre la evolución del concepto del estilo y noción del estilo funcional.
6. Hable sobre la clasificación de los estilos funcionales y sus características. Caracterice el estilo literario.
7. Caracterice el estilo oficial.
8. Caracterice el estilo científico.
9. Caracterice el estilo publicista.
10. Caracterice el estilo coloquial.
11. Hable sobre el concepto del rasgo distintivo del estilo funcional.

Tarea práctica:

1. Lea y comente el texto dado.

Los seres humanos nos comunicamos continuamente e intercambiamos información, aunque la comunicación no sea un fenómeno exclusivamente humano. **Comunicaciones** el proceso que tiene por finalidad la transmisión de un mensaje de un ser a otro, lo que es la base de las relaciones humanas. Los **elementos de la comunicación** son:

- a. el **emisor** es el ser que construye y transmite el mensaje;
- b. el **receptor** es el ser que recibe e interpreta el mensaje;
- c. el **mensaje** es la información que el emisor transmite al receptor;
- d. el **canal** es el medio por el que circula el mensaje;
- e. el **código** es el sistema de signos con el que se constituye el mensaje;
- f. el **referente** es la realidad externa a la que se refiere el mensaje;
- g. la **situación** es el conjunto de circunstancias que rodean el acto de comunicación;
- i. el **contexto** es lo que se expresa antes y después del mensaje.

En cuanto al **emisor**, es el sujeto de la enunciación, es decir, el responsable de las opiniones o ideas de un texto. En general, puede ser el **autor**, que se expresa:

- en la persona del singular, para dar opiniones, datos biográficos, etc.;
- en la persona del plural, para identificarse con el colectivo;
- en forma de diálogo, identificándose más con uno de los personajes o con el resultado de las distintas opiniones;
- en una 3-a persona objetiva, como si la realidad hablara por sí misma.

También el sujeto de la enunciación puede ser **diferente al autor** y puede expresarse:

– mediante nombres concretos que opinan con citas textuales o recogiendo supuestos de modo libre;

- citando a un colectivo: *los médicos dicen, los turistas creen*;
- de forma impersonal: *se dice que*.

Al hablar del emisor se podría matizar más:

- si habla en nombre propio o se le ve influenciado por grupos sociales, económicos o políticos a los que debe más o menos obediencia;
- si se implica mucho o "ve los toros desde la barrera";
- si es el que piensa, elabora y dice, o solo es el "locutor";
- si intenta ser objetivo, o muestra fuertes dosis de subjetividad.

El **receptor** es quien recibe realmente el mensaje. Puede ser distinto del **destinatario**: la persona o grupo al que se dirige el mensaje, y condiciona su contenido y forma. Al destinatario se le llama también **lector intratextual**, o **lector pretendido**: es el lector en el que piensa el escritor cuando escribe. Relacionado con el destinatario, Umberto Eco introdujo el concepto de **lector modelo**, pensando en el conjunto de condiciones ideales, previstas en el texto, para que el mensaje sea plenamente entendido. El lector pretendido no es igual al lector modelo o ideal. Puede que el autor dirija su texto a un público, y resulte que sus lectores ideales son otro tipo de público. Eso ocurre al cambiar las condiciones de lugar y de tiempo con el paso de los años y siglos.

Todo acto de comunicación supone una relación social entre el emisor y el receptor que influye en la forma del propio mensaje. Antes de construir un mensaje, el emisor decide que el receptor debe saber para hacer algo; ese es el **motivo de la comunicación**. Por ejemplo, antes de hacer un anuncio de publicidad, una empresa decide dar a conocer mejor su producto. En este caso, la empresa es el emisor, el anuncio es el mensaje y el público es el receptor. Para conseguir sus objetivos, el emisor elabora un mensaje adecuado al medio que va a utilizar (televisión, radio, prensa) y al tipo de público al que se dirige (gente joven, público masculino, personas con mucho poder adquisitivo, etc.). El mensaje que se transmite no solamente contiene información, sino que también puede expresar una orden, una sugerencia, una crítica, etc. En este caso, además de informar al receptor, el anuncio puede sugerirle o aconsejarle que compre el producto. El receptor puede modificar su conocimiento o su conducta como consecuencia del mensaje; así, por influencia del anuncio, puede decidir comprar el producto anunciado y no otro. Por lo tanto, un mensaje no consiste tan solo en un conjunto de signos mediante los cuales se hace referencia a la realidad. Es también un reflejo de las intenciones del emisor y de la relación social que en todo acto de comunicación se establece entre emisor y receptor.

2. Lea y aprenda sobre las funciones de actos lingüísticos.

En las variables situacionales que influyen en un texto es fundamental la **intención u objetivo** que se pretende. Las intenciones más habituales serán: informar, formar, instruir, ordenar, convencer, hacer pensar, animar, consolar, reñir, contar historias, divertir, etc. Así, los actos lingüísticos sirven para las siguientes funciones:

Función representativa (o referencial): representar objetivamente el hecho que deseamos comunicar, es decir, sin que intervengan nuestros sentimientos o deseos particulares: *El autobús pasa a las cuatro y veinte*. Es la función predominante.

Función expresiva: expresar la actitud subjetiva del hablante: *¡Qué rabia me da esperar tanto!*

Función conativa: influir sobre el oyente, reclamando su atención o moviéndole a actuar mediante órdenes, consejos, etc.: *Ponte el chubasquero, porque llueve; Yo en tu lugar no hablaría así; ¡Camarero!*

Estas funciones pueden darse juntas en un solo mensaje; así *¡Cuidado!*, dicho a alguien con riesgo de que lo atropelle un coche, representa algo (el peligro), expresa (el susto del hablante), y quiere influir sobre el oyente para que se desempeñe una función conativa.

Función fática o de contacto: mantener la atención del oyente: *¿Me escuchas?, Presta atención, ¿Comprendes?*

Función metalingüística: hablar del lenguaje mismo: *Esa locutora no usa bien las palabras, y dice "escuchar" en vez de "oir"*. Los diccionarios y las gramáticas hacen gran uso del metalenguaje.

Función estética o poética: actúa cuando se usa el lenguaje de modo que llame la atención sobre sí mismo, y se da en bellas letras de modo especial. Así al autor le interesa que nos choquen los sonidos de la oración: *Tocó con el codo la campana gorda, que se quedó exhalando un vaho de resonido* (G. Miró). También actúa esa función en los eslóganes políticos, en la publicidad, etc.

Тема: Noción de tropos y figuras y sus clasificaciones

Цель: 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

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Problemas para discutir

1. Noción de tropos y figuras y sus clasificaciones.
2. Tropos basados en el criterio de cantidad: hipérbole y litotes.
3. Uso estilístico de la metáfora, procedimientos de su formación, sus tipos y funciones.
4. Uso estilístico de la metonimia, su base y variedades.
5. Personificación.
6. Alegoría.
7. Funciones de la perífrasis y el eufemismo.
8. Antonomasia.
9. Epíteto.
10. Ironía.
11. Medios tropológicos tradicionales y originales.

Preguntas

1. Hable sobre tropos y figuras, caracterice sus clasificaciones.
2. ¿Cuáles son los tropos basados en el criterio de cantidad? Caracterícelos.
3. ¿Qué es metáfora? ¿Cuáles son los procedimientos de su formación, sus tipos y funciones?
4. Hable sobre el uso estilístico de la metonimia, su base y variedades.
5. ¿Qué es personificación?
6. ¿Qué es alegoría?
7. ¿Qué es perífrasis? ¿Qué es eufemismo? ¿Cuáles son las funciones de la perífrasis y el eufemismo?
8. ¿Qué es antonomasia?
9. ¿Qué es epíteto?
10. ¿Qué es ironía?
11. Hable sobre los medios tropológicos tradicionales y originales.

Tarea práctica:

1. Comente el texto dado

En el lenguaje poético propio al estilo artístico literario las palabras suelen emplearse en significados que no están reflejados en los diccionarios. Estas nuevas acepciones se basan en la traslación del significado, que consiste en que cierto vocablo que denomina algún objeto o fenómeno se emplea para designar otro objeto o fenómeno. Esta traslación influye en la expresividad de las palabras.

El empleo de la palabra en sentido traslaticio con el fin de caracterizar cierto objeto o fenómeno o crear una imagen poética se llama tropo. Es un término propio de la retórica que proviene del griego y significa “dirección”. En este sentido, el tropo es el cambio de dirección de una expresión que se desvía de su contenido original para adoptar otro contenido.

El tropo se basa en la coincidencia de dos significados: el significado directo o nominativo de la palabra registrada en los diccionarios y el situacional o contextual que lo relaciona con cierto caso de empleo. Gracias a la coincidencia o combinación de ambos significados, se crea una imagen nueva, se revelan otros rasgos y características en el objeto o fenómeno denominado.

Los tropos ocupan un lugar importante en el lenguaje literario, especialmente en la poesía lírica, aunque no exclusivamente: pueden encontrarse también en el lenguaje coloquial.

El número y la identidad de los tropos ha variado a lo largo de la historia de la retórica; entre los contemplados más habitualmente están la metáfora, la alegoría, la hipérbole, la metonimia, la sinécdoque, la antonomasia, la ironía, etc.

A diferencia de los tropos, que son usos traslaticios de la palabra, las figuras se basan en combinaciones de palabras. Son recursos de la organización sintáctica (sintagmática) del discurso que, sin introducir ninguna información adicional, contribuyen a su expresividad.

A diferencia de los tropos, las **figuras estilísticas** son formas no convencionales de utilizar las palabras, de manera que, aunque se emplean con sus acepciones habituales, se acompañan de algunas particularidades fónicas, gramaticales o semánticas, que las alejan de ese uso habitual, por lo que terminan por resultar especialmente expresivas. Debido a esto, su uso es característico de las obras literarias. Reciben también el nombre de recursos literarios, recursos estilísticos, recursos retóricos, figuras retóricas, figuras del discurso, etc. Las figuras estilísticas **se forman sobre la base de la unión de palabras**: combinaciones de palabras, oraciones o cláusulas más grandes. En el sentido ancho, tropos y figuras estilísticas son figuras literarias.

Existen distintas clasificaciones de las figuras literarias. En unas clasificaciones se dividen en dos grandes grupos: las figuras de dicción (afectan primordialmente a la forma de las palabras) y las figuras de pensamiento (afectan principalmente al significado de las palabras). Entre **las figuras de dicción** se distinguen: figuras de transformación (aféresis, síncope, apócope, etc.), figuras de repetición (aliteración, onomatopeya, anáfora, epífora, etc.), figuras de omisión (asíndeton, elipsis, etc.) y figuras de posición (hipérbaton, anástrofe, etc.).

Entre **las figuras de pensamiento** se distinguen: figuras de ampliación (paráfrasis, digresión), figuras de acumulación (enumeración, epíteto), figuras lógicas (paradoja, oxímoron), figuras de definición (retrato), figuras oblicuas (perífrasis, litotes), figuras de diálogo (apóstrofe, invocación, exclamación, interrogación retórica), figuras dialécticas (concessio, correctio, dubitatio) y figuras de ficción (personificación).

En otras clasificaciones además de figuras de significación o tropos se distinguen las **figuras de dicción**, que afectan a la composición de la palabra (calambur, metátesis, paragoge, paronomasia); las **figuras de repetición** (anáfora, apóstrofe, clímax y anticlímax, exclamación, interrogación, onomatopeya); las **figuras de construcción**, que afectan a la estructura sintáctica (asíndeton y polisíndeton, hipérbaton, pleonismo, quiasmo).

2. Lea y comente la información.

Las **figuras de cualidad** son mucho más numerosas y comprenden la metáfora, la metonimia, la perífrasis, el eufemismo, el epíteto, la antonomasia, la personificación, la alegoría y la ironía.

A la metáfora y la metonimia pueden ser reducidos los restantes medios tropológicos. La **metáfora** es una nominación secundaria que se basa en la comunidad (real o aparente) entre el objeto de la nominación y el objeto cuyo nombre se traslada al objeto de la nominación: *brazo*

(de una butaca), *globo* (del ojo), *caracol* (de la oreja), *maullar* (del viento), *pie* (de la montaña, del monumento), (oído) *agudo*, (palabra) *graciosa*, (interés) *vivo*.

El término “metáfora” es importante tanto en teoría literaria (donde se usa como recurso literario) como en lingüística (donde se trata como una de las principales causas de cambio semántico). Se distingue de la comparación en que no usa el nexo “como”. Es una de las figuras retóricas más recurridas. La metáfora es una figura retórica que **consiste en emplear una palabra o frase con un significado distinto al habitual entre los cuales existe una relación de semejanza o analogía**. Es decir, se identifica algo real (R) con algo imaginario (I).

La metáfora puede ser explícita e implícita según su estructura. Tipos de metáforas explícitas son:

Metáfora simple o imagen: R es I: “Tus dientes (R) son perlas (I)”.

Metáfora aposicional: R, I: “Tus dientes (R), perlas (I) de tu boca”; “Murallas azules, olas, del África van y vienen”.

Metáfora de complemento preposicional del nombre: 1) R de I: “Dientes de perla”, “Cabello rubio de oro”; “ “...la barca rosa de su vivir” (G. Mistral), “barca de mi vida” (R. Darío). (En los últimos dos casos, se indica la semejanza de la barca (metáfora) y la vida). 2) I de R: “Perlas de dientes”.

Metáfora negativa: 1) No I, R: “No es el infierno, es la calle” (Lorca). 2) No R, I: “No es la calle, es el infierno”. Es una de las aportaciones técnicas del surrealismo.

Metáfora impresionista o descriptiva: R, I, I, I, I...: “Tus dientes (R), marfil (I), blancura (I), destellos de sol (I)...”

Metáfora continuada o superpuesta: R es [I1; I1 es I2; I2 es I3; I3 es] I4: “Las mariposas pueblan tu boca. Los dientes son perlas; las perlas son pétalos de margarita; los pétalos de margarita son alas de mariposa”.

Imagen visionaria: consiste en la identificación de R con I a través no de una base común objetiva, sino subjetiva y emotiva: “El niño que enterramos esta mañana lloraba tanto que hubo necesidad de llamar a los perros para que callase” (F. García Lorca).

La metáfora también puede ser **implícita** (pura o unimembre) cuando no hay término de comparación. En estas metáforas existe la imagen pero se debe adivinar la palabra a la que se refiere esta imagen: I [R]: “Las perlas (I) de tu boca”. (El término real “dientes” se omite). En muchos estudios estilísticos esta variedad de la metáfora obtuvo el nombre de **metáfora-enigma**. Como ejemplo de ella, se cita en diversos tratados la imagen de la espada en la poesía lorquiana *La guitarra: ¡Oh, guitarral/ corazón malherido/por cinco espadas* (Las cinco espadas se descifran como los dedos de la mano).

La formación de la metáfora pura podemos observarla analizando el fragmento de la poesía de Rubén Darío:

En tu boca de rubíes,
Purpúrea granada abierta...

Cuando el poeta dice *tu boca de rubíes* ha comparado la boca con el rojo del rubí, mediante el proceso siguiente:

1. Tu boca es roja como rubíes (se establece mentalmente una comparación).
2. Tu boca es un rubí (se identifican los dos términos mediante el verbo *ser*).
3. Tu boca de rubíes (se funden los términos en uno solo)

Hablando de la metáfora se debe mencionar la llamada generación del 27 (J. Guillén, F. García Lorca, J. R. Jiménez y otros). Esta generación tiene una poética en que vemos un culto especial a la metáfora. Así, Lorca se ha distinguido por su novedad en el manejo de la metáfora, gracias a que existe la noción “metáfora lorquiana” que se refiere a tales creaciones poéticas como *araña del olvido*, *araña del silencio*, *migajas de besos* y muchísimas más.

Лабораторная работа 7-8.

Тема: Figuras estilísticas semánticas

Цель: 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

Формируемые компетенции:

УК-1 Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач

ОПК-1 Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Problemas para discutir

1. Noción de figuras estilísticas semánticas. Figuras de identidad: *simil* y *sinónimos* de sustitución.
2. Figuras de desigualdad: *clímax* y *anticlímax*.
3. Figuras de desigualdad: *retruécano* y *zeugma*.
4. Figuras de oposición: *antítesis*, *oxímoron* y *paradoja*.

Preguntas

1. Hable sobre la noción de figuras estilísticas semánticas.
2. ¿Qué es *simil*?
3. Hable sobre *clímax* y *anticlímax*.
4. Hable sobre *retruécano* y *zeugma*.
5. ¿Qué es *antítesis*?
6. ¿Qué es *oxímoron*?
7. ¿Qué es *paradoja*?

Tarea práctica:

1. Lea y comente el texto dado.

A diferencia de los tropos, las figuras estilísticas son formas no convencionales de utilizar las palabras, de manera que, aunque se emplean con sus acepciones habituales, se acompañan de algunas particularidades fónicas, gramaticales o semánticas, que las alejan de ese uso habitual, por lo que terminan por resultar especialmente expresivas. Debido a esto, su uso es característico de las obras literarias. Reciben también el nombre de recursos literarios, recursos estilísticos, recursos retóricos, figuras retóricas, figuras del discurso, etc. Las figuras estilísticas se forman sobre la base de la unión de palabras: combinaciones de palabras, oraciones o cláusulas más grandes.

Las figuras estilísticas se dividen en dos grandes grupos: las figuras estilísticas semánticas y las figuras estilísticas sintácticas.

Las **figuras estilísticas semánticas** se basan en relaciones entre unidades léxicas en la oración que, a su vez, pueden ser divididas en: (1) relaciones de unidades sinónimas que forman las figuras de identidad; (2) relaciones de semánticamente diferentes unidades léxicas que

forman las figuras de desigualdad; (3) relaciones de unidades antónimas que forman las figuras de oposición.

Las **figuras de identidad** incluyen el símil y los sinónimos de sustitución o especificación. El **símil** o comparación es una figura retórica que **consiste en establecer una semejanza entre dos objetos** (o sus indicios) **que pertenecen a diferentes clases mediante vínculos gramáticamente expresos**: “Tus manos son como dos palomas”. Es una relación explícita entre un término real y uno alegórico o imaginario de cualidades análogas. Su raíz es la misma que la de la metáfora. El símil se diferencia de la metáfora en que no omite los nexos comparativos, sino que los expresa. La estructura del símil se compone de dos elementos: el sujeto y el objeto de la comparación unidos por las conjunciones. El símil está marcado típicamente por medio de *como, tan... como, tal ... como, cual, semejante a, parece*, etc., por ejemplo: *como el perro del hortelano, vivir como perros y gatos*.

La sinonimia es un recurso para evitar tediosas reiteraciones y repeticiones. Los **sinónimos de sustitución** o especificación son las palabras que se usan para nombrar los objetos, fenómenos y acciones ya mencionadas que complementan la característica del objeto en un aspecto nuevo. Estos sinónimos se usan para evitar la monotonía de la repetición y hacer el texto más expresivo. Son sinónimos solo en cierto contexto, como son *policiano, hombre, oficial y guardia del orden social* en el siguiente fragmento:

“Luego con su reloj en la mano se acercó al policiano y le preguntó si sabía qué hora era:

“¿Qué hora es?” dijo el hombre, mirándole con sospecho. “Si escucha usted, va a oír cuántas horas dan”.

Jorge escuchó.

“¡Pero han dado las tres!” dijo Jorge, ofendido.

“¿Y cuántas horas quiere que den?” contestó el oficial.

“Las nueve”, dijo Jorge mostrando su reloj.

“¿Dónde vive usted?” dijo el guardia del orden social”. (JeromeK. Jerome)

Лабораторная работа 9-10.

Тема: Figuras estilísticas sintácticas según el criterio cuantitativo

Цель: 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

Формируемые компетенции:

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ОПК-1 Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Problemas para discutir

1. Noción de figuras sintácticas y su clasificación.
2. Elipsis, sus funciones y tipos.

3. Reticencia.
4. Asíndeton.
5. Polisíndeton.
6. Repetición y sus tipos.

Preguntas

1. Hable sobre la noción de figuras sintácticas y su clasificación.
2. ¿Qué es elipsis?
3. ¿Qué es reticencia?
4. ¿Qué es asíndeton?
5. ¿Qué es polisíndeton?

Tarea práctica:

1. Lea y hable sobre las funciones de parcelación.

La parcelación consiste en la segmentación intencional de la estructura sintáctica en dos o más partes separadas por una pausa (o un punto en la lengua escrita). La construcción parcelada consta de dos (o más) partes formalmente independientes, pero ligadas semántica y gramaticalmente. El segmento principal (oración independiente en el plano semántico y sintáctico) se llama la **base**, el otro, la **parcela**. La base representa la situación entera, la parcela sirve para concretizar la parte básica, señalar los detalles: “Fui a su casa. Más tarde.” De este modo, los elementos segmentados desempeñan una **función explicativa**: la enumeración ya está formulada, pero el hablante añade a lo expresado una información nueva, que precisa y concreta lo enunciado de la estructura básica.

El efecto estilístico de la parcelación consiste en la aparición de la parcela cuando uno cree que la idea ya está acabada, lo que sorprende al oyente o lector y atrae su atención a cierta parte de la enumeración. Las construcciones con parcelación pueden realizar también una **función emocional**; ocurre esto en las estructuras con reiteración donde uno de los elementos de la base se repite en la parcela que va acompañada de explicaciones adicionales: “Es arquitecto. Pero no un arquitecto cualquiera. Especializado en interiores” (*Cuentos fantásticos cubanos*).

La parcelación apareció bajo la influencia de la lengua hablada que se caracteriza por divergencia de la norma gramatical, omisiones, repeticiones, adiciones asociativas. En la lengua literaria la parcelación refleja el carácter espontáneo de la lengua hablada, se usa para caracterizar la condición emocional y psíquica del sujeto.

En las bellas letras las estructuras parceladas pueden contribuir a la creación de un ritmo original. A la parcela, que suele ser más breve en comparación con la base, le precede una pausa larga que alterna el ritmo del habla.

Лабораторная работа 11-12.

Тема: Figuras estilísticas sintácticas según el criterio de la disposición de elementos y las figuras patéticas

Цель: 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

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Problemas para discutir

1. Noción de figuras sintácticas y su clasificación.
2. Repetición y sus tipos.
3. Funciones de la enumeración, las oraciones incidentales, el pleonismo, la tautología sintáctica.
4. Paralelismo.
5. Quiasmo.
6. Anáfora y epífora.
7. Parcelación.
8. Hipérbaton.
9. Interrogación retórica. Figuras patéticas: apóstrofe, exclamación, optación y deprecación.

Preguntas

6. Hable sobre la noción de figuras sintácticas y su clasificación.
7. ¿Qué es repetición?
8. ¿Cuáles son las funciones de la enumeración?
9. ¿Qué son las oraciones incidentales?
10. ¿Qué es pleonismo?
11. ¿Qué es la tautología sintáctica?
12. ¿Qué es paralelismo?
13. ¿Qué es quiasmo?
14. ¿Qué es anáfora? ¿Qué es epífora?
15. ¿Qué es parcelación?
16. ¿Qué es hipérbaton?
17. ¿Qué es interrogación retórica?
18. Hable sobre las figuras patéticas.

Tarea práctica:

1. Lea y comente el texto dado

La **repetición** como medio expresivo se emplea en todos los estilos funcionales: el publicista, científico, coloquial, el de bellas letras, etc. La repetición de partes de la oración puede ser de diferentes tipos: repetición ordinaria, repetición ampliada, epanalepsis, anadiplosis, concatenación, complexión, políptoton.

La repetición ordinaria es la repetición de las unidades lingüísticas situadas en contacto: “¿Qué es esto? ¡Prodigio! Mis manos florecen, – rosas, rosas, rosas, a mis dedos crecen...” (Juana de Ibarbourou)

La repetición ampliada es la repetición de la unidad idiomática con componentes complementarios que especifican su sentido: “Dolor, aún dolor ligero tiende aislar a la persona.”

La epanalepsis (también epanadiplosis, ciclo o redición consiste en repetir, al principio y final de una cláusula (una o varias oraciones) las mismas palabras, ya sea una o varias:

Vete, soldadito, vete

al lado de esa morena. (“El Quintado”, romance tradicional)

Esta reiteración donde coinciden completa o parcialmente el inicio y el final nos hace recordar un circuito. La epanalepsis es muy expresiva, con matices emocionales y se caracteriza principalmente por un lenguaje elevado, en sumo grado emocional:

Zarza es tu mano si la tiento, zarza,
ola tu cuerpo si lo alcanzo, ola. (Miguel Hernández, *El rayo que no cesa*)

La epanalepsis ayuda a percibir lo que no ha sido expresado directamente por el autor. A medida que se repite la palabra o combinación de palabras, ésta va adquiriendo un significado adicional.

En el cuento de C.J. Cela *La naranja es una fruta de invierno*, el encabezamiento se halla en el inicio del cuento, y en el final otra vez se observa esa misma oración: “Sí, sin duda alguna, la naranja es una fruta de invierno.”

La anadiplosis (repetición de enlace) es la repetición de la misma palabra o grupo de palabras al final de una oración (o un verso) y al comienzo de la siguiente:

Caminante, son tus huellas
el camino y nada más;
Caminante, no hay camino,
se hace camino al andar.
Al andar se hace camino. (A. Machado)

La función estilística de la anadiplosis consiste en reforzar las palabras en las que recae la principal carga temática:

Mal te perdonarán a ti las horas;
las horas que limando están los días,
los días que royendo están los años. (Luis de Góngora)
Mi sien, florido balcón
de mis edades tempranas, negra está, y mi corazón,
y mi corazón con canas.
Nadie ama solamente un corazón:
un corazón no sirve sin un cuerpo. (José María Fonollosa)

Precisamente por esa función, la anadiplosis ocupa un lugar especial en la literatura publicista, siendo un potente instrumento de influencia.

El uso continuado de anadiplosis se denomina concatenación. **La concatenación** (repetición de cadena) consiste en que una oración o su miembro comienza con la misma palabra con que termina la anterior, y esto se repite varias veces formando un verdadero eslabonamiento. A diferencia de la anadiplosis, en la concatenación se repite cada vez una nueva pareja de palabras (...a/a...b/b...c/c...).

La concatenación como figura literaria desempeña principalmente la función de eslabonamiento y la de continuidad en la realización de acciones. Las palabras y combinaciones de palabras que se repiten ayudan a representar las acciones en su unión y sucesión, hacen que este enlace resulte dinámico y palpable:

A veces pienso en ti incluso vestida,
vestida de mujer para la noche,
la noche que cambió tanto en mi vida;
mi vida, deja que te desabroche... (Miguel Hernández)

La concatenación es el recurso habitual de los cuentos populares. Se usa también en los versos que por su tonalidad y forma se asemejan al folklore:

Que mi dedito lo cogió una almeja,
y que la almeja se cayó en la arena,
y que la arena se la tragó el mar,
y que del mar la pescó un ballenero,
y el ballenero llegó a Gibraltar,
y en Gibraltar cantan pescadores. (Gabriela Mistral)

La complexión consiste en repetir una palabra al principio de cada oración y en repetir otra al final de cada oración o verso. Es el uso combinado de dos figuras de repetición, la anáfora y la epífora, por ejemplo:

“¿Quién ha roto los tratados? Cartago ¿Quién ha assolado a Italia? Cartago. ¿Quién nos ha expuesto al mayor riesgo? Cartago”. (Cicerón)

La políptoton (o semicadencia) es la repetición de una palabra en distintas variantes morfológicas y con distintas funciones sintácticas. Se repite la parte invariable de una palabra (raíz), cambia lo variable (sufijos, prefijos, terminaciones):

Sé que me acabo, y mas yo he sentido

Ver acabar conmigo mi cuidado

Yo acabaré, que me entregué sin arte

A quien sabrá perderme y acabarme. (Garcilaso de la Vega)

Pues mientras vive el vencido, venciendo está el vencedor. (Juan Ruiz de Alarcón).

Лабораторная работа13.

Тема: Recursos fónicos y gráficos de la estilística

Цель: 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

Формируемые компетенции:

УК-1 Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач

ОПК-1 Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Problemas para discutir

1. Organización fónica del discurso. Recursos de eufonía, cacofonía, onomatopeya y fonografía.
2. Efectos de acumulación de fonemas: la aliteración, la asonancia y la paronomasia.
3. Medios estilísticos gráficos. Desviación de las normas ortográficas.
4. Recursos estilísticos de los signos estrictamente tipográficos.
5. Funciones estilísticas de los signos de puntuación. Técnica del *fluir* de la conciencia.

Preguntas

1. Hable sobre la organización fónica del discurso.
2. ¿Cuáles son los recursos de eufonía, cacofonía, onomatopeya y fonografía?
3. ¿Cuáles son los efectos de acumulación de fonemas?
4. ¿Qué es aliteración?
5. ¿Qué es asonancia?
6. ¿Qué es paronomasia?

7. ¿Cuáles son los medios estilísticos gráficos?
8. Hable sobre la desviación de las normas ortográficas.
9. ¿Cuáles son los recursos estilísticos de los signos estrictamente tipográficos?
10. ¿Cuáles son las funciones estilísticas de los signos de puntuación?

Tarea práctica:

1. Comente el texto dado.

La organización fónica del texto y su representación gráfica pueden influir considerablemente en la percepción del texto. La estructura fónica del discurso depende tanto del autor mismo (poeta o escritor) como de la manera de interpretar el texto. Los recursos fónicos que están relacionados con la interpretación pueden manifestarse sólo en el proceso de la lectura en voz alta y dependen, en mayor grado, de aquél que interpreta el texto, su tono, ritmo, pausas, de cómo están distribuidos los acentos enfáticos y lógicos, cuál es la entonación.

En cuanto a los recursos estilísticos cuya existencia se debe al talento del autor, siempre ha sido preocupación de poetas, escritores, traductores el evitar el mal sonido. Los problemas de la elección y disposición fónica de las palabras se refieren a la **eufonía**, parte de la estilística que estudia la estructura acústica del lenguaje literario en general y del poético en particular. Eufonía puede considerarse también como armonía, o sea, calidad del lenguaje consistente en la combinación de las palabras, los acentos y las pausas, por la que resulta grato al oído. Es lógico que se diferencien las exigencias de la organización acústica de un texto prosaico y poético: lo que suena bien en un poema puede considerarse como vicio del estilo en la prosa.

Percibimos el lenguaje como flujo de sonidos combinados en palabras. Estos sonidos pueden acumularse en un fragmento pequeño del texto resultando difíciles para la pronunciación o provocando asociaciones indeseables. Este fenómeno es denominado **cacofonía**: un defecto del lenguaje que consiste en un encuentro o repetición de sonidos de resultado desagradable. Por otra parte, esa misma repetición de sonidos o sus combinaciones puede corresponder a determinados propósitos del autor, ser consciente y dirigida a producir un efecto expresivo.

La imitación del sonido es otro recurso fónico de la lengua. La imitación del sonido de una cosa o fenómeno puede ser directa o indirecta. La **imitación directa** u **onomatopéyica** **consiste en emplear la palabra cuya forma fónica imita en cierto grado el objeto o fenómeno designado y tiene con éste una estrecha relación semántica**. Tiene un efecto sensorial y contribuye a la vivacidad del texto.

Los casos más conocidos de la onomatopeya se reflejan en los verbos que imitan cierto sonido de la naturaleza: *mugir, rugir, chapotear, zumbido*, etc. y también algunos sustantivos: *frufri, tictác, tintineo*. Un ejemplo literario: “Un no se qué que queda balbuciendo”. (San Juan de la Cruz)

Otro ejemplo famoso es el poema de Rafael Alberti *Buster Keaton busca por el bosque a su novia, que es una verdadera vaca*:

(Cri, cri, cri, cri)

Hasta los grillos se apiadan de mí
y me acompaña en mi dolor la garrapata.

La **imitación indirecta** o **armonía evocativa** consiste en que la forma fónica de uno o más vocablos, las combinaciones de sonidos son empleadas para caracterizar el objeto independientemente del sentido que poseen las mismas palabras. La imitación indirecta es un procedimiento no muy frecuente en la literatura pero constituye un valioso elemento. Este fenómeno se llama **fonografía**, es decir **la correspondencia de la composición fonética del comunicado a la imagen que se representa**.

Según D. Alonso, los dos versos siguientes representan uno de los más grandes aciertos de la literatura española:

En el silencio sólo se escuchaba
un susurro de abejas que sonaba. (Garcilaso de la Vega, *Égloga III*)

Garcilaso de la Vega refleja dos temas: el silencio y el zumbido de las abejas. Según D. Alonso, "El elemento de silencio está expresado por medio de fricativas, ante todo de las eses (*silencio, solo, se escuchaba, susurro, abejas, sonaba*), y el punto de vahariento zumbido dentro del paisaje silencioso, por la única erre, cuyo efecto ya se propaga a toda la voz *susurro*".

La imitación indirecta es una figura próxima a la onomatopeya y a la aliteración y permite reproducir ciertos efectos auditivos y hasta emotivos mediante la repetición de determinados fonemas. Un buen ejemplo de armonía imitativa y onomatopeya es el poema representable de Rafael Alberti *Buster Keaton busca por el bosque a sunovia, que es una verdadera vaca*.

En la literatura se manifiesta un proceso de especialización de un número limitado de consonantes en la creación de una imagen concreta. Por ejemplo, acumulando el sonido [l], suave y delicado, Rubén Darío transmite con gran maestría el efecto del abanico: "Bajo el ala aleve del leve abanico". Debido al sonido [l] C. José Celacrea la imagen de la luna que ilumina la faz de la tierra: "La luz de la pálida luna resbalándole sobre el gentilísimo alabastro del tabalarío."

Muchas más discusiones que las consonantes, provoca el problema del valor expresivo de los sonidos vocales: tanto poetas como lingüistas no poseen un criterio único al respecto. Más difundida es la opinión de que, según su valor expresivo, las vocales se dividen en anteriores (o agudas) [i, e, a] y posteriores (o graves) [o, u]. Se ha notado que acumulándose las vocales posteriores dan la impresión de algo oscuro, triste, mientras que los sonidos vocálicos anteriores crean una imagen alegre, brillante, clara, luminosa, etc.

2. Comente la configuración del poema de P. Neruda:

tan
si
ce
ne
se
cielo
al
subir
Para
dos alas,
un violín,
y cuantas cosas
sin numerar, sin que se hayan nombrado

Лабораторная работа 14.

Тема: El texto: coherencia y cohesión. Los conectores discursivos. Comentario de texto.

Цель: 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

Формируемые компетенции:

УК-1 Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач

ОПК-1 Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: имея прочные базовые знания фонетических, лексико-грамматических явлений и закономерностей изучаемого языка как системы, включая

когнитивную организацию и способы хранения знаний о языковых явлениях в сознании индивида (например, ассоциативные, парадигматические и другие виды связей языковых явлений), студенты также должны уметь выбирать необходимые языковые средства для реализации структурно-содержательного аспекта своих высказываний, иметь прочные знания в области фонетического и грамматического строя изучаемого языка.

Problemas para discutir

1. El texto: coherencia y cohesión.
2. Los conectores discursivos.
3. Adecuación.
4. Cohesión. Principales mecanismos de cohesión.
5. Coherencia.
6. Clasificación de los textos según el área de uso.
7. Esquema general del comentario del texto. Ejemplos de los comentarios
11. Esquema general del comentario del texto
12. Ejemplos de los comentarios

Preguntas

1. ¿Qué es el texto? Propiedades textuales.
2. Adecuación.
3. Coherencia.
4. Cohesión.
5. Hable sobre el esquema general del comentario del texto.
6. ¿Cuáles son los objetivos del comentario del texto?
7. Hable sobre los ejemplos dados de los comentarios.

Tarea práctica:

1. Comente el texto dado

Antigüedades

De súbito, todo se ha quedado antiguo: el periódico; el café con leche; el libroabierto sobre la mesilla de noche; el beso con el que has despedido a tu mujer; elconsejo que le has dado a tu hijo al irse al instituto. Todo se ha vuelto viejo cuandohas encendido la radio: la agenda del día; los proyectos para el fin de semana; el dolorde muelas; las lecciones de inglés; la declaración de la renta; la cesta de la compra.Se ha suspendido el destino. En los diccionarios de antónimos no viene ningunapalabra de significado opuesto a destino, pero su contrario es una masacre, siaún se dice así, como la que ayer despertó a Madrid, a España, suponemos que a Europa, y regó la vía del tren de manos sueltas. Cada una de las personas que iba o veníade trabajar sobre esos trenes era propietaria de un destino pequeño o grande queel terrorismo ha interrumpido.

Todo se queda antiguo de repente: la contabilidad; los adverbios; la boda de Ricardo;elnacimiento de Luis o de Cristina; el inventario, el deber y el haber; losexámenes, las oraciones simples; las compuestas; las subordinadas; el análisis morfológico;elsintáctico; la previsión del tiempo; la humedad relativa del aire. Se quedaantiguo el artículo que escribiste ayer, la discusión de la cena, el mensaje que tedejaron en el contestador. Ni siquiera hace falta que suspendas esta cita o aquella otrauna vez que se ha suspendido la existencia. El problema es que no se trata de unasuspensión impuesta por el destino. El destino, incluso cuando se trata de un destinofatal, une a los pueblos; las bombas los separan.

Todos somos huérfanos de los muertos de ayer. Sus destinos rotos estaban trezadosa los nuestros. Hoy somos un tejido desgarrado, lleno de hebras sueltas, cuyosmuñones quiebran las proporciones de la trama. Si este desastre hubiera sido productode un terremoto, nos habría unido, aunque no hemos firmado ningún pactoantiterremoto. De súbito, unos salvajes han dejado antigua la entrada para el cine,la reserva para la cena, los billetes de avión para Semana Santa.

Pero lo que pretendían que se quedara antiguo es el sufragio universal. Si lo logran, estamos perdidos como comunidad. Ojalá que a estas horas no se haya quedado viejo el sentido común.

2. Comente el texto dado.

El proceso de fosilización

En la mayoría de los casos, los fósiles son pequeños fragmentos, como conchas vacías, hojas o semillas aisladas, trozos de huesos, etc. Es raro que las plantas o animales hayan permanecido completos en forma de fósiles (así sucede, por ejemplo, con los insectos fosilizados en ámbar).

Las partes blandas de animales y plantas sufren una rápida descomposición, provocada por la acción de las bacterias, tras la muerte del organismo. Las partes duras, sometidas a la acción erosiva, desaparecen también con rapidez, a menos que se encuentren protegidas por algún accidente del terreno. Si un organismo es enterrado inmediatamente después y protegido por una capa de sedimentos, queda preservado. Cuando, después de haber permanecido enterrado un tiempo, únicamente queda la estructura ósea del organismo, el fósil comienza a formarse a partir de la mineralización, proceso a través del cual determinadas sustancias existentes en los sedimentos – presentes en los líquidos que circulan por ellos – actúan rellenando las cavidades del esqueleto, que, como resultado, se endurece notablemente. Así, junto a los componentes constitutivos del organismo, aparecen otros, generalmente carbonato de calcio o sílice. Incorporados a una amalgama de rocas sedimentarias, y en circunstancias favorables, estos organismos pueden permanecer como fósiles hasta que una nueva fase erosiva o la acción del hombre los pongan al descubierto.

Los tejidos blandos de un organismo que ha quedado enterrado al morir pueden dejar una huella sobre los sedimentos que lo rodean; éstos, al lapidificarse – al convertirse en piedra –, se endurecen, formándose entonces una impresión que perdura. En cuanto a las estructuras de soporte o protección de los organismos, pueden estar formadas por compuestos orgánicos, como la quitina —es el caso de las conchas del exoesqueleto de los insectos—, o inorgánicos —por ejemplo, los caparazones de los equinodermos están constituidos, en gran parte, por carbonato cálcico en forma de aragonito o calcita.

Una vez que los fósiles han resultado enterrados se encuentran sometidos a nuevos procesos de cambio. Así, el peso de sedimentos provoca su aplanamiento, de la misma manera que posteriores movimientos del terreno pueden favorecer su distorsión. En otras ocasiones, la acción de las aguas subterráneas causa la disolución de la sustancia que los compone y, como resultado, queda únicamente un molde hueco. Es posible, incluso, que se produzca la sustitución de la sustancia originaria por nueva materia mineral que es arrastrada en solución.

De todo lo anterior se deduce que los organismos provistos de esqueleto duro son más favorables a la fosilización que los de cuerpo blando. Asimismo, aquellos que, tras su muerte, quedan enterrados en áreas donde el proceso geológico fundamental de la deposición tienen mayores posibilidades de quedar preservados que los que viven en regiones donde lo que prevalece es la erosión. Prueba de ello es la abundancia de fósiles representativos de la fauna marina, frente a los fósiles de organismos terrestres, dado que el mar es, normalmente, una zona de deposición, mientras la tierra firme es un área de erosión.

Gran Enciclopedia Universal Espasa, *El Mundo*

Французский язык

Лабораторная работа 1.

Тема: Общие вопросы стилистики

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Предмет изучения стилистики.
2. Основные понятия стилистики

Практическая часть:

- 1) Дать определение стилистики, назвать ее основные понятия.
- 2) Выполнить практические упражнения с использованием указанной литературы:

Лабораторная работа2.

Тема: Текст как объект стилистического анализа

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Понятие о филологическом анализе текста
2. Текст как объект лингвистического анализа

Виды лингвистического анализа текста

3. Текст как объект стилистического анализа

Практическая часть:

- 1) Формирование стилистики текста

Лабораторная работа3

Тема: Классификация функциональных стилей

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Дифференциация стилей по функциям речи (общение, сообщение, воздействие)
2. Функциональные стили. Экспрессивные стили. Индивидуальный стиль (слог писателя)
3. Стили художественной литературы. Торжественно-возвышенная лексика и поэтический стиль

Практическая часть:

- 1) Дать определение стилю. Функциональные стили
- 2) Выполнить практические упражнения с использованием указанной литературы: Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа4.

Тема: Выразительные средства языка и стилистические приемы

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую

компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Трактовка стилистических средств как маркеров экспрессивности речи
2. Экспрессивные и изобразительно-выразительные средства языка в художественной литературе
3. Тропы и фигуры, их роль в тексте
4. Система средств художественного выражения

Практическая часть:

- 1) Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа5.

Тема: Лексические стилистические приемы: метафора, виды метафор; метонимия, синекдоха

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Понятие образности речи
2. Определение тропа. Виды тропов
3. Роль лексических средств образности в различных видах текста

Практическая часть:

- 1) Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа6.

Тема: Функционально-стилевое расслоение лексики: диалектизмы, термины, жаргонизмы

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Функционально-стилевые особенности диалектизмов
2. Термины, жаргонизмы

Практическая часть:

- 1) Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа7.

Тема: Функционально-стилевое расслоение лексики: профессионализмы, просторечные слова, архаизмы, неологизмы.

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Функционально-стилевые особенности диалектизмов
2. Профессионализмы, просторечные слова.
3. Архаизмы, неологизмы.

Практическая часть:

1) Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа8

Тема: Синтаксические фигуры: инверсия, повторение, обособление предложений

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Стилистическая характеристика определенно-личных, неопределенно-личных предложений.
2. Обобщенно-личные, безличные предложения.
3. Инфинитивные и номинативные предложения.

Практическая часть:

1) Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа9.

Тема: Синтаксические фигуры: параллельные синтаксические конструкции, вставные конструкции, прямая речь

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Стилистические функции порядка слов в предложении
2. Стилистика сложного предложения

Практическая часть:

Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа 10.

Тема: Синтаксические фигуры: анафора, эпифора, антитеза, градация, эллипсис

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Синтаксические фигуры, их назначение в языке: анафора, эпифора, антитеза, градация, эллипсис

Практическая часть:

Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа 11.

Тема: Стилистический аспект грамматических явлений

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Стилистический аспект существительных
2. Стилистический аспект прилагательных

Практическая часть:

Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа12.

Тема: Фонетические выразительные средства

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Фонетические средства языка, имеющие стилистическое значение
2. Стилистические приемы усиления звуковой выразительности речи
3. Стилистические недочеты в звуковой организации речи

Практическая часть:

Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа13.

Тема: Выразительные ресурсы графики

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть:

1. Выразительные ресурсы графики : каллиграммы, пиктограммы, симметрия.

Практическая часть:

Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Лабораторная работа14.

Тема: Методики комплексного стилистического анализа. Семантическое пространство текста и его анализ

Цель: развитие умения аналитически осмысливать и обобщать теоретические знания в области иностранного языкознания и применять их на практике, дать критический анализ лингвистических теорий.

Формируемые компетенции:

УК-1- Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.

ОПК-1 - Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.

ОПК-5 Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач

Актуальность: необходимость формирования комплекса знаний, умений и навыков в области современного иностранного языка, позволяющих сформировать языковую компетенцию в объеме, необходимом для профессиональной деятельности лингвиста и специалиста по межкультурной коммуникации.

Теоретическая часть.

1. Семантическое пространство текста и его анализ

Практическая часть:

Выполнить практические упражнения с использованием указанной литературы:
Лингвистика, поэтика, текстология: избранные статьи

Перечень основной литературы:

1. Гуревич, В.В. English Stylistics: Стилистика английского языка: учебное пособие / В.В. Гуревич. - 8-е изд., стер. - Москва : Флинта, 2017. - 69 с. - ISBN 978-5-89349-814-1 ; То же <http://biblioclub.ru/>
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МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное автономное образовательное учреждение высшего
образования
«СЕВЕРО-КАВКАЗСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ»

**Методические указания для обучающихся по организации и
проведению самостоятельной работы
по дисциплине
Стилистика первого иностранного языка**

Направление подготовки	<u>45.03.02 Лингвистика</u>
Направленность (профиль)	<u>Теория и методика преподавания иностранных языков и культур</u>
Год начала обучения	<u>2026</u>
Форма обучения	<u>очная</u>
Реализуется в семестре	<u>7</u>

Ставрополь 2026 г.

СОДЕРЖАНИЕ

1. Введение.....	3
2. Общая характеристика самостоятельной работы студента при изучении дисциплины.....	3
3. План–график выполнения самостоятельной работы	4
4. Методические рекомендации по изучению теоретического материала.....	5
5. Методические рекомендации (по видам работ, предусмотренных рабочей программой дисциплины).....	6
6. Методические рекомендации по подготовке к экзамену.....	8
7. Список литературы, использованной при составлении методических рекомендаций.....	9

1. Введение

Методические рекомендации к самостоятельной работе по дисциплине «Стилистика первого иностранного языка» разработаны в соответствии с рабочей программой дисциплины по направлению подготовки 45.03.02 – Лингвистика.

Основной формой работы студента является не только работа на лекции, изучение конспекта лекций, их дополнение рекомендованной литературой, но и внеаудиторная деятельность, которая позволит хорошо усвоить изучаемый материал, заложить основы лингвистических знаний.

Цель самостоятельной работы студентов в процессе изучения дисциплины «Стилистика первого иностранного языка» (английский язык) – научить студента работать: 1) с учебным материалом по дисциплине, 2) с научной информацией, актуальными исследованиями в области стилистики английского языка.

2. Общая характеристика самостоятельной работы студента при изучении дисциплины

Самостоятельная работа студента в рамках дисциплины «Стилистика первого иностранного языка» понимается как планируемая учебная работа, выполняемая во внеаудиторное (аудиторное) время по заданию и при методическом руководстве преподавателя, но без его непосредственного участия.

Организация самостоятельной работы студентов заключается в создании психолого-дидактических условий развития интеллектуальной инициативы и теоретического мышления студента.

Самостоятельная работа направлена на формирование следующих компетенций:

УК-1	Способен осуществлять поиск, критический анализ информации, применять системный подход для решения поставленных задач.
ОПК-1	Способен применять систему лингвистических знаний об основных фонетических, лексических, грамматических, словообразовательных явлениях, орфографии и пунктуации, о закономерностях функционирования изучаемого иностранного языка, его функциональных разновидностях.
ОПК-5	Способен работать с компьютером как средством получения, обработки и управления информацией для решения профессиональных задач.

Задачи самостоятельной работы:

- формировать навыки самостоятельной работы с учебной и научной литературой;
- расширить лингвистический кругозор студентов;
- повысить уровень подготовленности к лабораторным работам за счет овладения дополнительным материалом из источников, как рекомендованных преподавателем, так и найденных самостоятельно.

Таким образом, самостоятельная работа развивает навыки научно-исследовательской деятельности в избранной профессиональной области.

3. План–график выполнения самостоятельной работы

Коды реализуемых компетенций,	Вид деятельности студентов	Средства и технологии оценки	Объем часов, в том числе		
			СРС	Контактная работа с преподавателем	Всего

индикатор а(ов)				телем	
7 семестр					
УК-1 ОПК-1 ОПК-5	Подготовка к лабораторным работам	Собеседование	14,4	1,6	16
УК-1 ОПК-1 ОПК-5	Подготовка сообщений по темам 1-14	Собеседование	14,4	1,6	16
УК-1 ОПК-1 ОПК-5	Самостоятельное изучение литературы	Собеседование, представление результатов самостоятельной работы	14,4	1,6	16
Итого за 7 семестр			43,2	4,8	48
Итого			43,2	4,8	48

Для выполнения самостоятельной работы необходимо пользоваться литературой, которая предложена в списке рекомендуемой литературы, Интернет-ресурсами или другими источниками по усмотрению студента.

Выполнение самостоятельной работы позволит приобрести не только знания, умения и навыки, но и выработать свою методику подготовки, что очень важно в организации всей научно–учебной деятельности.

При изучении дисциплины предусматриваются следующие формы самостоятельной работы студента:

- работа с конспектом лекций;
- самостоятельное изучение основной и дополнительной литературы по дисциплине с конспектированием по разделам;
- работа с электронными ресурсами в сети Интернет;
- конспектирование и реферирование первоисточника и научно-исследовательской литературы;
- подготовка доклада и мультимедийной презентации.

4. Методические рекомендации по изучению теоретического материала

Работа с конспектом лекций

Работа с конспектом лекций по дисциплине «Стилистика первого иностранного языка» заключается в том, что студент в период между лекционными занятиями изучает материал конспекта формулирует вопросы по неясным положениям изученного материала и задает их во время, отведенное учебным планом на контроль самостоятельной работы студента или во время лабораторных работ.

Чтение основной и дополнительной литературы по курсу с конспектированием по разделам

Самостоятельная работа при чтении учебной литературы начинается с изучения источников по соответствующей теме учебной программы. При изучении нового материала составляется конспект, которым студент пользуется затем во время лабораторных работ.

Работа с электронными ресурсами в сети Интернет

Для повышения эффективности самостоятельной работы студент должен уметь работать в поисковой системе сети Интернет и использовать найденную информацию при подготовке к занятиям. Поиск информации можно вести по автору, заглавию, виду издания, году издания или издательству. Также в сети Интернет доступна услуга по скачиванию методических указаний и учебных пособий, подбору необходимой научной литературы.

Конспектирование и реферирование первоисточника и научно-исследовательской литературы

Конспект представляет собой дословные выписки из текста источника. При этом следует помнить, что конспект – это не полное переписывание чужого текста. При написании конспекта текст источник следует прочитать, выделить в нем основные положения, подобрать примеры, перекомпоновать материал (при необходимости), а уже затем оформлять текст конспекта. Конспект может быть полным, когда работа идёт со всем текстом источника, или неполным, когда интерес представляет какой-либо один или несколько вопросов, затронутых в источнике.

Реферирование — сложный творческий процесс, в основе которого лежит умение выделить главную информацию из текста первоисточника. Реферирование заключается в анализе первичного документа, нахождении значимых в смысловом отношении данных (основных положений, фактов, доведите день, результатов, выводов) и имеет целью сократить физический объем первичного документа при сохранении его основного смыслового содержания. Оно используется в научной, издательской, информационной и библиографической деятельности.

5. Методические указания (по видам работ, предусмотренных рабочей программой дисциплины)

Выполнение разноуровневых заданий

Процедура выполнения разноуровневых заданий предполагает осуществление начальных элементов процедуры лингвистического анализа.

Для подготовки к данному оценочному мероприятию необходимо внимательно ознакомиться с материалами учебника в соответствующих разделах, повторить основные понятия каждой темы, рассмотреть алгоритмы осуществления анализа лингвистических единиц и явлений, предложенные на лекциях и во время лабораторных работ.

При подготовке к ответу студенту предоставляется право пользования словарями, справочниками, самостоятельно подготовленными конспектами.

При проверке задания оцениваются:

- правильность и полнота полученных результатов;
- самостоятельность и обоснованность выводов;
- аккуратное оформление работы.

Подготовка мультимедийной презентации

Презентация, согласно толковому словарю русского языка Д.Н. Ушакова: «... способ подачи информации, в котором присутствуют рисунки, фотографии, анимация и звук». Для подготовки презентации рекомендуется использовать: PowerPoint, MS Word, AcrobatReader. Самая простая программа для создания презентаций – Microsoft PowerPoint. Для подготовки презентации необходимо собрать и обработать начальную информацию.

Последовательность подготовки презентации:

1. Четко сформулировать цель презентации: вы хотите свою аудиторию мотивировать, убедить, заразить какой-то идеей или просто формально отчитаться.

2. Определить, каков будет формат презентации: живое выступление (тогда, сколько будет его продолжительность) или электронная рассылка (каков будет контекст презентации).

3. Отобрать всю содержательную часть для презентации и выстроить логическую цепочку представления.

4. Определить ключевые моменты в содержании текста и выделить их.

5. Определить виды визуализации (картинки) для отображения их на слайдах в соответствии с логикой, целью и спецификой материала.

6. Подобрать дизайн и форматировать слайды (количество картинок и текста, их расположение, цвет и размер).

7. Проверить визуальное восприятие презентации.

К видам визуализации относятся иллюстрации, образы, диаграммы, таблицы.

Иллюстрация – представление реально существующего зрительного ряда.

Образы – в отличие от иллюстраций – метафора. Их назначение – вызвать эмоцию и создать отношение к ней, воздействовать на аудиторию. С помощью хорошо продуманных и представляемых образов, информация может надолго остаться в памяти человека.

Диаграмма – визуализация количественных и качественных связей. Их используют для убедительной демонстрации данных, для пространственного мышления в дополнение к логическому.

Таблица – конкретный, наглядный и точный показ данных. Ее основное назначение – структурировать информацию, что порой облегчает восприятие данных аудиторией.

Практические советы по подготовке презентации

- готовьте отдельно: печатный текст + слайды + раздаточный материал;
- слайды – визуальная подача информации, которая должна содержать
- минимум текста, максимум изображений, несущих смысловую нагрузку, выглядеть наглядно и просто;
- текстовое содержание презентации – устная речь или чтение, которая
- должна включать аргументы, факты, доказательства и эмоции;
- рекомендуемое число слайдов 10-12;
- обязательная информация для презентации: тема, фамилия и инициалы
- выступающего; план сообщения; краткие выводы из всего сказанного; список использованных источников;
- раздаточный материал – должен обеспечивать ту же глубину и охват, что и живое выступление: люди больше доверяют тому, что они могут унести с собой, чем исчезающим изображениям, слова и слайды забываются, а раздаточный материал остается постоянным осязаемым напоминанием; раздаточный материал важно раздавать в конце презентации; раздаточный материалы должны отличаться от слайдов, должны быть более информативными.

Доклад, согласно толковому словарю русского языка Д.Н. Ушакова, представляет собой «... сообщение по заданной теме, с целью внести знания из дополнительной литературы, систематизировать материал, проиллюстрировать примерами, развивать навыки самостоятельной работы с научной литературой, познавательный интерес к научному познанию».

Тема доклада должна быть согласована с преподавателем и соответствовать теме учебного занятия. Материалы при его подготовке, должны соответствовать научно-методическим требованиям вуза и быть указаны в докладе. Необходимо соблюдать регламент, оговоренный при получении задания. Иллюстрации должны быть достаточными, но не чрезмерными.

Работа студента над докладом-презентацией включает отработку умения самостоятельно обобщать материал и делать выводы в заключении, умения ориентироваться в материале и отвечать на дополнительные вопросы слушателей, отработку навыков ораторства, умения проводить диспут.

Докладчики должны знать и уметь: сообщать новую информацию; использовать технические средства; хорошо ориентироваться в теме всего семинарского занятия; дискутировать и быстро отвечать на заданные вопросы; четко выполнять установленный регламент (не более 10 минут); иметь представление о композиционной структуре доклада и др.

Структура выступления

Вступление помогает обеспечить успех выступления по любой тематике. Вступление должно содержать: название, сообщение основной идеи, современную оценку предмета изложения, краткое перечисление рассматриваемых вопросов, живую интересную форму изложения, акцентирование внимания на важных моментах, оригинальность подхода.

Основная часть, в которой выступающий должен глубоко раскрыть суть затронутой темы, обычно строится по принципу отчета. Задача основной части – представить достаточно данных для того, чтобы слушатели заинтересовались темой и захотели ознакомиться с материалами. При этом логическая структура теоретического блока не должны даваться без наглядных пособий, аудиовизуальных и визуальных материалов.

Заключение – ясное, четкое обобщение и краткие выводы, которых всегда ждут слушатели

6. Методические рекомендации по подготовке к экзамену

Процедура проведения экзамена осуществляется в соответствии с Положением о проведении текущего контроля успеваемости и промежуточной аттестации обучающихся по образовательным программам высшего образования в СКФУ.

В экзаменационный билет включаются два теоретических вопроса, каждый из которых предусматривает проверку знаний как на базовом, так и на повышенном уровнях. Вопросы базового уровня опираются на знания, полученные в процессе освоения основного содержания дисциплины во время лекций и лабораторных работ, вопросы повышенного уровня связаны с изложением материала, изучавшегося студентами самостоятельно и предполагают расширение базовых знаний в рамках осваиваемой компетенции.

Для подготовки по билету отводится 30-40 минут.

При подготовке к ответу студенту предоставляется право пользования рабочей программой дисциплины.

7. Список литературы, использованной при составлении методических рекомендаций

Перечень основной литературы:

1. Гуревич, В.В. English Stylistics: Стилистика английского языка: учебное пособие / В.В. Гуревич. - 8-е изд., стер. - Москва : Флинта, 2017. - 69 с. - ISBN 978-5-89349-814-1 ; То же <http://biblioclub.ru/>
2. Журавоева, Е. В. Стилистика испанского языка: учебное пособие. – М.: МГПУ, 2019. – 148 с. ISBN 978-5-4263-0822-0
3. Корман, Е. А. Стилистика испанского языка. Курс лекций и задания для лабораторных работ : учебное пособие / Е. А. Корман ; Южный федеральный университет. – Ростов-на-Дону; Таганрог: Издательство Южного федерального университета, 2020. – 147 с. ISBN 978-5-9275-3548-4

4. Наер Н.М. *Stilistik der deutschen Sprache* [Электронный ресурс]: учебное пособие / Наер Н.М.— Электрон. текстовые данные.— Москва: Московский педагогический государственный университет, 2015.— 256 с.— Режим доступа: <http://www.iprbookshop.ru/70107.html>

Перечень дополнительной литературы:

1. Богатырева, Н.А. *Стилистика современного немецкого языка = Stilistik der deutschen Gegenwartssprache: Учеб. пособие для студ. линг. вузов и фак.* / Н.А. Богатырева, Л.А. Ноздрина. – М.: Издательский центр «Академия», 2014. – 336 с.
2. Брандес, М.П. *Стилистика текста. Немецкий язык. Теоретический курс: учебник* / М. П. Брандес. – 4-е изд., испр. и перераб. – М. : Книжный дом Университет, 2011. – 428 с. – Гриф.: Рек. УМО. – Библиогр.: с. 411-422. – ISBN 978-5-98227-774-9
3. Глазкова Т.В. *Стили речи* [Электронный ресурс]: учебное пособие для бакалавров / Т.В. Глазкова. — Электрон. текстовые данные. — М.: Согласие, 2015. — 64 с. — 978-5-906709-27-1. — Режим доступа: <http://www.iprbookshop.ru/43931.html>
4. Дускаева, Л. Р. *Стилистика официально-деловой речи : учеб. Пособие : для студентов учреждений высшего проф. образования* / Л. Р. Дускаева, О. В. Протопопова. – 2-е изд., испр. – М. : Академия, 2012. – 263, [1] с. – (Высшее профессиональное образование. Бакалавриат. Филология). – На обл.: 2-е изд. – Библиогр.: с. 261-262 и в подстроч. Примеч. – ISBN 978-5-7695-8747-4
5. Котюрова М. П. *Стилистика научной речи: учеб. пособие для студ. учреждений высш. проф. образования* / Котюрова Мария Павловна. - М.: Академия, 2010. - 238 с. - (Высшее проф. образование). - Библиогр.: с. 223-235. - На обл.: Филология. - ISBN 978-5-7695-6035-4: 339-46.(2010)
6. *Лингвистика, поэтика, текстология: избранные статьи* / Н.В. Перцов ; Ин-т рус. яз. им. В.В. Виноградова РАН. – Москва: Языки славянской культуры, 2015. – 695 с.
7. Махова, Э. Ф. *Практическая стилистика немецкого языка : учебное пособие для студентов 4-5 курсов по специальности «Иностранный язык»* / Э. Ф. Махова, Т. В. Неустроева; ГОУ ВПО «Урал. гос. пед. ун-т»; Ин-т иностранных языков. – Екатеринбург, 2010. – 266 с.
9. *Стилистика: испанский язык: учебное пособие* / Министерство образования и науки Российской Федерации, Федеральное государственное автономное образовательное учреждение высшего профессионального образования «Северо-Кавказский федеральный университет» ; авт.-сост. А.С. Калашова, Е.Н. Красикова. - Ставрополь : СКФУ, 2016. - 130 с. - Библиогр. в кн. ; То же [Электронный ресурс]. - URL: <http://biblioclub.ru/index.php?page=book&id=459273>
10. Arnold, I.V.. *Stylistics. Modern English.* – Moscow., 2014.
11. Galperin, I.R.. *Stylistics.* – Moscow, 2013.
12. Skrebnev, Yu. M. *Fundamentals of stylistics.* – Moscow., 2012.

Перечень учебно-методического обеспечения самостоятельной работы обучающихся по дисциплине

1. Методические указания для обучающихся по организации и проведению самостоятельной работы студентов по дисциплине «Стилистика первого иностранного языка». Ставрополь, 2026. (электронная версия).
2. Методические указания по выполнению лабораторных работ по дисциплине «Стилистика первого иностранного языка». Ставрополь, 2026. (электронная версия).

Перечень ресурсов информационно-телекоммуникационной сети «Интернет», необходимых для освоения дисциплины

1. <http://www.philology.ru/linguistics1.htm> - сайт, содержащий электронные версии учебных пособий и статей по различным проблемам лингвистики.

2. http://uisrussia.msu.ru/linguist/A1_1_obsh_istor.jsp – научно-образовательный портал «Лингвистика в России: ресурсы для исследователей».
3. <http://www.ruthenia.ru/web/index.html> - ссылки на гуманитарные ресурсы сети: периодические издания, издательства, библиотеки.
4. http://www.gumer.info/bibliotek_Buks/Linguist/zveg/intro.php - электронная библиотека филологической литературы
5. http://english4free.ru/index.php?option=com_xdir&task=list_links&cat_id=48&Itemid=27 – каталог ссылок для изучающих иностранный язык.
6. <http://netenglish.ru/ychebnitem77.html> - электронная версия учебника: I.R.Galperin English Stylistics.
7. <http://www.durov.com/estyle.htm> - сайт содержит учебные материалы по лингвистике английского языка.
8. <http://www.native-english.ru/manuals2> - сайт содержит учебные материалы по лингвистике английского языка.
9. http://www.classes.ru/grammar/30.Ocherki_po_stilistike_angliyskogo_yazyka/ - учебная литература по лингвистике.
10. <http://orlapubs.org/ORLAPTJBS-L/L81>
11. <http://wordnet.princeton.edu/perl/webwn>
12. <http://www.uned.es/453016/>
13. <http://semanticsarchive.net/>
14. www.rae.es
15. www.heraldaria.com
16. http://español.geocities.com/preciado_mexico/
17. www.educar.org/lengua/ortografia.asp
18. http://faroescolegio.iespana.es/temas/lengua_tema02.htm
19. www.dicesp.com/ejercicios/list/128
20. www.usual.es