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УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС ПО ДИСЦИПЛИНЕ

для специальности 031202 – «Перевод и переводоведение»
031001 – «Филология»

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Учебно-методический комплекс по дисциплине «Стилистика» для студентов очной формы обучения специальности 031202 – «Перевод и переводоведение» и 031001 – «Филология». - Благовещенск: Амурский гос. ун-т, 2007. – 60 с.

Учебно-методический комплекс по дисциплине «Стилистика» включает рабочую программу дисциплины и требования к формированию знаний и умений по завершении курса, методические указания по организации самостоятельной работы студентов, развернутый план лекций и семинарских занятий с вопросами и проверочными заданиями, требования к зачету и образец зачетного текста; учебно-методическую карту дисциплины.

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I. ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

1. Цели и задачи дисциплины

Настоящая программа разработана в соответствии с требованиями государственного образовательного стандарта специальности 031202 – «Перевод и переводоведение» и 031001 – «Филология».

Курс стилистики английского языка имеет целью познакомить студентов с основными понятиями стиля, функциональности лексических, стилистических и экспрессивных фонетических средств, что необходимо для более глубокого проникновения в тексты изучаемых произведений. В курсе дается представление об основных типах выдвижения на уровне стилистики декодирования. Поскольку стилистика считается одной из отраслей прикладной лингвистики, ее практическая ценность проявляется в развитии и повышении языковой компетенции и общей культуры студентов, она помогает развить навыки вдумчивого чтения и дает основу для развития художественного вкуса. Изучение стилистики способствует нормализации языка и помогает его носителям хорошо и правильно говорить и писать.

Стилистическое толкование текстов – давно известный и оправдавший себя прием, а современный уровень развития лингвистики, и стилистики в частности, помогает поставить его на новый лингвистический уровень и сделать его более эффективным. Стилистика помогает рассматривать каждый элемент текста в системе, в контексте, с учетом грамматического и синтаксического построения, уделяя особое внимание оценочным, эмоциональным экспрессивным коннотациям. Курс стилистики предполагает общее знакомство с функциональными стилями, основными лексическими, грамматическими и стилистическими особенностями стиля художественной прозы, научного, газетного.

Данный курс имеет *целью* формирование следующих умений и навыков:

- 1) способность проникнуть в глубинную сущность произведения, умение установить средства идейно-эстетического, воспитательного и эмоционального воздействия;
- 2) формирование навыка культуры художественного чтения как основу для эстетического восприятия и развития художественного вкуса;
- 3) умение произвести лексико-стилистический анализ текста с точки зрения функциональности вокабуляра, денотации и коннотации, реализуемой в стилистическом контексте;
- 4) умение идентифицировать стилистические приемы на уровне лексики, синтаксиса, фонетики, графики.

Изучение курса стилистики английского языка связано с такими дисциплинами как лексикология, литература Великобритании и США, теоретическая грамматика, практика устной и письменной речи. Данная учебная программа разработана на основе учебного плана специальности.

В результате изучения курса студент должен овладеть основными понятиями и методами, овладеть терминологическим аппаратом, уметь применять полученные знания функционирования стилистических приемов при интерпретации текстов различных функциональных стилей. Овладение такими навыками полезно в дальнейшей самостоятельной работе над языком и в развитии самостоятельной критической мысли. Такая подготовка дает в руки будущему учителю метод, позволяющий научить сознательному чтению, предупредить поверхностный подход, уметь показать многоплановые аспекты мысли автора, глубоко проникнуть в общую идею, избежать штампа при толковании текстов.

Программой предусмотрено чтение лекций, проведение семинарских занятий, выполнение курсовых работ.

Курс стилистики английского языка общим объемом 214 часов для специальности 031202 – «Перевод и переводоведение» (72 часа для

специальности 031001 – «Филология»), изучается в 7 – 8 семестрах (7 семестре для специальности 031001 – «Филология»): 34 часа лекций, 34 часа семинарских занятий и 146 часов самостоятельной работы предусмотрено учебным планом для специальности 031202 – «Перевод и переводоведение» (18 лекционных, 18 семинарских занятий и 36 часов самостоятельной работы для специальности 031001 – «Филология»).

Требования к экзамену: студенты должны продемонстрировать знания основных теоретических положений стилистики на уровне лексической стилистики, теории образов и образности, стилистического функционирования фразеологических единиц, синтаксического уровня в стилистике, фонетической стилистики, стилистического анализа на уровне графики и морфологии; также студенту предлагаются практические задания с целью идентифицировать стилистические приемы и определить их функциональность.

2. Рекомендации для студентов

Студент должен овладеть необходимым объемом теоретических знаний и практических навыков для адекватного толкования и идентифицирования стилистически маркированных элементов текста. Каждый элемент текста рассматривается в рамках контекста, структуры художественного текста, в его связях и отношениях с другими элементами текста. Установление и учет синтагматических и парадитматических связей обязательно.

Студент обязан посещать все лекционные и семинарские занятия, выполнять определяемые преподавателем задания, подготовить 2 доклада по предложенной тематике. Допуск к экзамену производится на основе анализа посещенных лекций, подготовленности к семинарским занятиям, оценке представленного доклада и заключительного текста.

Положительная оценка «отлично» ставится при глубоком освещении вопросов по теории, владения умением излагать мысли лингвистически

корректно, знанием точек зрения зарубежных и отечественных лингвистов по проблеме, умением определить стилистические приемы на лексическом, синтаксическом, фонетическом и графическом уровнях.

«Хорошо» ставится с выполнением вышеперечисленных условий, но допустимы незначительные ошибки или неточности.

«Удовлетворительно» характеризует недостаточно глубокий, поверхностный уровень знаний, есть неточности, умение определить стилистические приемы недостаточно.

«Неудовлетворительно» характеризует отсутствие знаний или уровень изложения, культура изложения низкая.

II. УЧЕБНАЯ ПРОГРАММА

Курс стилистики читается на английском языке. В лекционной части курса освещаются такие вопросы, как предмет и задачи стилистики, способы анализа художественной речи, изобразительные и выразительные средства языка, функциональная стилистика, лексикологическая стилистика, теория образов, стилистическое функционирование фразеологических единиц, стилистический анализ на разных уровнях (фонетическом, морфологическом, синтаксическом, графическом). Эти темы являются ключевыми и наиболее трудными в курсе. Контроль усвоения осуществляется при помощи вопросов к прослушанному материалу.

Тематика семинарских занятий соответствует лекционному курсу. Студенты должны понимать особенности определения стилистики как науки о подсистемах литературного языка (стилях языка) и о средствах языкового выражения, применением которых обусловлен требуемый эффект (цель) высказывания. Для этого студенты должны ориентироваться в разнообразии функциональных стилей, так как каждый стиль языка точнее всего определяется по характеру использования в нем средств языкового выражения. Именно своеобразие взаимодействия этих средств и дает возможность ограничить один стиль от другого, что способствует более

полному и всестороннему анализу лингвистической природы применяемых языковых средств, показывая их полифункциональность, т.е. употребление в различных целях и сферах общения. Скрупулезное изучение природы стилистических приемов дает студентам возможность разобраться в их классификации, понять разницу между нейтральными, выразительными и собственно стилистическими средствами языка. Все выразительные средства и стилистические приемы разбиты на 3 большие группы: фонетические, лексико-фразеологические и синтаксические. Важная роль отводится знанию стилистической классификации словарного состава английского языка. Необходимо уметь проводить стилистический анализ, который в свою очередь неотделим от синтеза, восстанавливающего художественную целостность произведения, показывающего место каждого элемента в структуре целого и одновременно учитывающего место элементов в системе языка. Иначе говоря, каждый отдельный элемент должен рассматриваться не изолированно, а в его связях и отношениях с другими элементами, со всей структурой художественного текста и со всей системой языка.

Большое внимание уделяется выполнению практических занятий, которые нацелены на формирование практических умений и навыков стилистического анализа текстов разных функциональных стилей.

Курс рассчитан на 2 семестра (7,8). В конце 7-го семестра студенты сдают зачет. По окончании курса стилистики студенты сдают экзамен (8 семестр).

Структура экзаменационного билета:

1. Теоретический вопрос.
2. Теоретический вопрос.
3. Практическое задание по идентификации стилистических средств.

Объем дисциплины и виды учебной работы

по специальности 031202 – «Перевод и переводоведение»

Виды учебной работы	Всего часов	7семестр	8семестр
Общая трудоемкость	214	144	70
Аудиторные занятия	68	72	32
Лекции	34	18	16
Семинары (С)	34	18	16
Самостоятельная работа	146	76	70
Вид итогового контроля		зачет	экзамен

по специальности 031001 – «Филология»

Виды учебной работы	Всего часов	7семестр
Общая трудоемкость	72	72
Аудиторные занятия	36	36
Лекции	18	18
Семинары (С)	18	18
Самостоятельная работа	36	36
Вид итогового контроля		экзамен

1. Предмет и задачи стилистики. Понятие стиля.

Развитие и становление стилистики как науки, связь стилистики с другими лингвистическими дисциплинами (литературоведение, эстетика, этика, социолингвистика, лексикология, теоретическая фонетика, теоретическая грамматика). Лингвостилистика и литературоведческая стилистика. Понятие нормы и нарушение нормы как стилистически маркированной единицы. Специфика функционирования языковых средств на лексическом, синтаксическом, морфологическом и графическом уровнях. Понятие стилистической оппозиции.

Тематический план

№	Наименование разделов и тем	Лекции	Семинары	Аудит. работа	Самост. работа	Виды текущего контроля
1	Предмет и задачи стилистики. Понятие стиля	2	2	4	8	Собесед.
2	Стилистика декодирования. Теория информации. Типы выдвижения	2	2	4	8	Доклады Собесед.
3	Стилеобразующие факторы	2	2	4	8	Собесед.
4	Значение слова. Узуальное и контекстуальное	2	2	4	8	Контроль на семинарах
5	Стилистическая дифференциация лексики. 1)нейтральная лексика; 2)стилистически маркированная лексика.	2	2	4	8	Доклады Собесед.
6	Стилистическая семасиология	2	2	4	8	Доклады собесед.
7	Стилистические аспекты фразеологии. Узуальные и окказиональные	2	2	4	8	Доклады Собесед.

	фразеологизмы					
8	Теория образов	2	2	4	8	доклады
9	Фигуры тождества. Фигуры противоположности. Фигуры качества	2	2	4	8	Доклады собесед
10	Синтаксические выразительные средства и приемы	2	2	4	8	Доклады собесед.
11	Фонетические стилистические средства	2	2	4	8	Собесед.
12	Графические стилистические средства	2	2	4	8	Собесед.
13	Морфологические стилистические средства	2	2	4	8	Собесед.
14	Функциональная стилистика. Проблема классификации функциональных стилей	2	2	4	16	Доклады
15	Стиль языка художественной литературы	1	1	2	4	Собеседов.
16	Публицистический стиль	1	1	2	4	Доклады
17	Газетный стиль	1	1	2	4	Доклады
18	Стиль научной прозы	1	1	2	4	Доклады
19	Стиль официальных документов	1	1	2	4	Доклады
20	Текст. Основные категории текста.	1	1	2	6	Собесед.

Для специальности 031001 – «Перевод и переводоведение» объем аудиторной работы по темам №№ 1 – 18 сокращается в два раза. Самостоятельная работа уменьшается согласно предусмотренным учебным планом на этот вид работы часам.

III. РАБОЧАЯ ПРОГРАММА

1. Предмет и задачи стилистики. Понятие стиля.

Стилистика как наука синтезирует знания риторики, литературоведения, социолингвистики, лексикологии, интерпретации текста, теории фонетики, грамматики. Понятие языкового стиля. Понятие стилистической оппозиции. Лингвостилистика и литературоведческая стилистика. Понятие стилистической характеристики. Нейтральный стиль.

2. Стилистика декодирования. Теория информации. Типы выдвижения.

Стилистика восприятия как стилистика декодирования. Теория информации применительно к проблемам стилистики. Теория контекста. Функциональность теории выдвижения. Типы выдвижения. Конвергенция. Обманутое ожидание. Полуотмеченные структуры. Тематическая сетка.

3. Стилеобразующие факторы.

Вид речи: монолог, диалог, полилог, языковые и стилистические черты. Обязательные и факультативные языковые черты.

4. Значение слова. Узуальное и контекстуальное.

Лексико-семантический вариант. Лексическое значение. Грамматическое значение. Лексическая, грамматическая, морфологическая валентность. Влияние контекста на актуализацию значения.

5. Стилистическая дифференциация лексики.

Стилистические ресурсы лексики. Основные характеристики нейтральной лексики и стилистически маркированной. Факторы, детерминирующие характеристику лексики: национальные, территориальные социальные. Стилистическая функция заимствований.

6. Стилистическая семасиология.

Понятие денотации и коннотации. Понятие ингерентной и адгерентной коннотации. Три разновидности ингерентной коннотации:

а) стилистическая коннотация присуща словам в зависимости от той или иной сферы употребления (книжная, разговорная, архаическая);

б) стилистическая коннотация, экспрессивно-эмоционально-оценочная, основанная на отношении к предмету высказывания и являющаяся

в) стилистическая коннотация, связанная с необычностью объекта или явления, обозначаемого данным словом.

Адгерентная коннотация как явление речи, ингерентная коннотация как явление языка.

7. Стилистические аспекты фразеологии. Узуальные и окказиональные фразеологизмы.

Стилистическая классификация фразеологизмов (ФЕ). Специфика употребления фразеологизмов в функциональных стилях. Экспрессивный потенциал ФЕ. Авторские преобразования ФЕ и их стилистическое использование.

8. Теория образов.

Образ как эстетическая категория. Структура образа. Основные функции образов. Тропы как средство реализации образности.

9. Фигуры тождества. Фигуры противоположности. Фигуры качества.

Фигуры тождества: сравнения, синонимы. Фигуры противоположности: антитеза, оксюморон. Фигуры качества: метонимия, синекдоха, перифраз, эвфемизм. Метафора, эпитет, антономазия, персонификация, аллегория, ирония.

10. Синтаксические выразительные средства и синтаксические приемы.

Синтаксическая стилистика. Стилистическая функция порядка слов. Необычное размещение элементов предложения. Инверсия. Обособление. Виды синтаксических повторов. Параллельные конструкции. Хиазм. Транспозиции синтаксических структур. Синтаксическая конвергенция. Архитектоническая функция синтаксиса. Градация. Ретардация. Целостность и упорядоченность текста.

11. Фонетические стилистические средства.

Фоностилистика. Стилистические возможности просодии. Авторские и исполнительские фонетические стилистические средства, функциональность ударения, интонации, паузы. Аллитерация. Ассонанс. Ритм. Рифма.

12. Графические стилистические средства.

Графостилистика. Пунктуация. Графотехнические средства: шрифт, цвет, необычное расположение текстовых элементов, членение на абзацы. Роль заглавных букв. Графическая образность.

13. Морфологические стилистические средства.

Стилистический потенциал частей речи: артикль, существительное, глагол, наречие. Стилистические функции местоимения.

14. Функциональная стилистика. Проблема классификации функциональных стилей.

Основные положения функциональной стилистики. Понятие «функциональный стиль».

15. Стиль языка художественной литературы.

Формирование стиля художественной литературы. Влияние литературных направлений.

16. Публицистический стиль.

Устная и письменная форма. Функция информации и эмоционального воздействия. Средства оценочности. Стилистическая экспрессия.

17. Газетный стиль.

Основные функции и характеристики газетного стиля. Функциональность заголовочного комплекса. Лексические и синтаксические характеристики газетного стиля.

18. Стиль научной прозы.

Функции и основные характеристики научной прозы. Стилеобразующие характеристики.

19. Стиль официальных документов.

Стилеобразующие факторы стиля официальных документов. Стандартизация структуры.

20. Текст. Основные категории текста.

Определения понятия «текст». Единицы текста. Членение текста: предложения, сверхфразовое единство, абзац. Структурно-семантическая организация текстового целого.

IV. ПЛАНЫ СЕМИНАРСКИХ ЗАНЯТИЙ

Seminar 1-2:

The Metalanguage of Linguostylistics. Style Forming Factors Questions for discussion:

1. The subject of Linguostylistics.
2. Tropes and figures of speech: the binary principle of classification of stylistic devices.
3. General notes of functional styles of language.
4. Varieties of language.
5. The development of the English literary language.
6. Meaning from a stylistic point of view.
7. The author's Stylistics and Stylistics of perception.
8. Stylistics of decoding.
9. Ways of Stylistic analysis.
10. Stylistic function. The notion of convergence.
11. Types of speech. Intention.
12. Linguistic and stylistic norms.

Literature:

1. Galperin, I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977.
2. Kukharenko, V.A. A Book of Practice in Stylistics/ V.A. Kukharenko/ - М., 1986.
3. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования/ И.В.Арнольд. – М.: Просвещение, 1990.

Seminar 3-4:

Stylistic Classification and Differentiation of the English Vocabulary

Questions for discussion:

1. Stylistic coloring and its types.
2. Stylistics and lexicography.
3. Contextual stylistic meaning.
4. Stylistically neutral and stylistically colored words.
5. The three main stylistic layers of the English vocabulary: neutral, literary (bookish), colloquial (literary colloquial, familiar colloquial, low colloquial).
6. Terms and professional words.
7. Poetic words. Slang. Vulgarisms. Jargonisms.
8. Neologisms and nonce-words. Archaic words, historicisms, obsolete words.
9. Dialectical words. Barbarisms.
10. Regional varieties of the English vocabulary.

Literature:

1. Galperin, I.R. Stylistics/ I.R.Galperin. – М.: Высшая школа, 1977.
2. Kukharenko, V.A. A Book of Practice in Stylistics/ V.A. Kukharenko. – V., 1986.
3. Арбекова, Т.И. Лексикология английского языка / Т.И.Арбекова. – М.: Практический курс. – И.: Высшая Школа. 1977. – 240 стр.
4. Arnold I. V. The English Word. – М.: Высшая школа, 1986, 3-d ed. pp. 240-251.
5. Antrushina G.B. et. Al. English Lexicology. – М.: Высшая школа, 1985, с. 9-34.

6. Арнольд. И.В. Стилистика современного английского языка/
И.В.Арнольд. – М.: Высшая Школа, 1981, стр. 246-251.

Seminar 5:

Stylistic Aspect of Lexicology

Questions for discussion:

1. The word: signification, denotation, connotation.
2. Types of connotation.
3. Stylistic stratification of the English vocabulary.
4. Stylistics synonyms. Synonymic condensation.
5. Polyphony of a word.
6. Deformation of an idiom.

Literature:

1. Galperin, I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977.
2. Арнольд, И.В. Стилистика современного английского языка.
Стилистика декодирования/ И.В.Арнольд. – М.: Просвещение, 1990.

Seminar 6:

Stylistic aspect of word-formation

Questions for discussion:

1. Stylistic resources of word-formation.
2. Stylistic potential of word-formation models.
3. Stylistic potential of conversion.

Literature:

1. Galperin, I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977.
2. Арнольд, И.В. Стилистика современного английского языка.
Стилистика декодирования/ И.В.Арнольд. – М.: Просвещение, 1990.

Seminar 7-8

Stylistic Aspect of Phraseology

Questions for discussion:

1. Stylistic classification of phraseology (neutral, expressive).
2. Peculiar use of phraseology.
3. Decomposition of phraseology.
4. Stylistic functioning of phraseology.
5. Expressiveness of phraseology.

Literature:

1. Galperin I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977.
2. Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования / И.В.Арнольд. – М.: Просвещение, 1990.
3. Ginzburg R.S. ed. A Course in Modern English Lexicology. – М.: Высшая школа, 1979, 2-ed ed., pp. 64-88.
4. Raimer F.V.Semantics. – М., 1982, pp. 61-66.
5. Кунин А.В. Англо-русский фразеологический словарь/ А.В.Кунин. – М., 1967.
6. Кунин А.В. Фразеология современного английского языка/ А.В.Кунин. – М., 1972, стр. 6-21.

Seminar 9

Theory of Imagery

Questions for discussion:

1. Theory of imagery.
2. Expressiveness of imagery.
3. The structure of imagery.

Literature:

1. Galperin, I.R. Stylistics/ I.R.Galperin. – М.: Высшая школа, 1977.
2. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования/ И.В. Арнольд. – М.: Просвещение, 1990.

Seminar 10

Stylistic Aspect of Morphology. Stylistics of Syntax. Phonostylistics/

Questions for discussion:

1. Stylistic use of articles.
2. The verb: stylistic value of tense, aspect and taxis.
3. Stylistic use of pronouns.
4. The sentence: the plain style and the eloquent style.
5. Punctuation: overstepping and understopping.
6. The paragraph: what is a paragraph?
7. Rhythm, rhyme, meter.
8. Sound imitation. Sound symbolism.
9. Stylistic aspect of prosody.

Literature:

1. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования / И.В. Арнольд. – М.: Просвещение, 1990.
2. Galperin, I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977.

Seminar 11-12-13

Lexical Expressive Means and Stylistic Devices

Questions for discussion:

1. Simile. Epithet. Metaphor. Personification. Antonomasia.
2. Metonymy. Synecdoche.

3. Hyperbole. Understatement. Euphemist.
4. Litotes. Periphrasis. Onomatopoeia.

Literature:

1. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования/ И.В.Арнольд. – М.: Просвещение, 1990.
2. Galperin, I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977, p. 136-142; 161-162; 142-144; 173-174; 170-173; 164-166; 152-158; 145-148; 250-252; 166-170; 158-160.
3. Kukharenko, V.A. A Book of Practice in Stylistics/ V.A. Kukharenko. – М., 1986, p. 37-38; 46; 50; 40-41; 47-58.

Seminar 14 – 15.

Figures of Speech

Questions for discussion:

1. Alliteration. Assonance.
2. Anaphora. Epiphora. Anadiplosis. Polysyndeton.
3. Syntactic parallelism. Antithesis. Chiasmus.
4. Ellipsis. Inversion. Periodic sentence (suspence). Aposiopesis (break-in-the-narrative). Climax.

Literature:

1. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования/ И.В.Арнольд. – М.: Просвещение, 1990.
2. Galperin, I.R. Stylistics / I/R/ Galperin. – М.: Высшая школа, 1977, p. 123-123; 212; 230; 207; 222; 209; 234; 203; 217; 236№ 219.
3. Kukharenko, V.A. A Book of Practice in Stylistics / V.A.Kukharenko. – М., 1986, p. 11; 72-73.

Seminar 16-17

The Means of Satire and Humor. Units and categories of the text.

Questions for discussions:

1. Double sense. Play of words. Pun.
2. Oxymoron. Zeugma.
3. Mixture of styles.
4. Irony.
5. Text as a complex unity.
6. Units of the text.
7. Types of supraphrasal units (SPU).
8. Stylistic analysis on the level of SPU.
9. Text categories.

Literature:

1. Galperin, I.R. Stylistics / I.R. Galperin. – М.: Высшая школа, 1977.
2. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования/ И.В.Арнольд. – М.: Просвещение, 1990.
3. Kukhareenko, V.A. A Book of Practice in Stylistics / V.A. Kukhareenko. – М., 1986.

Seminar 18 -19

Functional Styles

Questions for discussion:

1. The functions of language and functional styles.
2. The problem of classification of functional styles.
3. Styles and discourse.

Literature:

1. Galperin, I.R. Stylistics/ I.R. Galperin. – М.: Высшая школа, 1977.
2. Арнольд, И.В. Стилистика современного английского языка. Стилистика декодирования , И.В.Арнольд. – М.: Просвещение, 1990.

3. Kukharenko, V.A. A Book of Practice in Stylistics / V.A. Kukharenko. – M.: 1986.

Seminar 20-21

The Belle-Lettres Style. The Publicistic Style. The Newspaper Style. The Style of Scientific Discourse. The Style of Official Documents/

Questions for discussion:

1. Language of poetry.
2. Compositional patterns of rhythmical arrangements.
3. Lexical and syntactical features of verse.
4. Emotive prose.
5. Language of drama.
6. Oratory and speeches.
7. The essay.
8. Journalistic articles.
9. Brief news items.
10. Advertisements and announcements.
11. The headline.
12. The Editorial.
13. The style of scientific discourse.
14. The style of official documents.

V. ТЕМЫ КУРСОВЫХ РАБОТ

1. Образность как средство художественной информации.
2. Стилистические средства оценочности в политическом дискурсе.
3. Национально-культурная специфика ФЕ с компонентом цвета.
4. Синтаксические функции параллелизма.
5. Лингвокультурный аспект прозвищных номинаций.

6. Способы выражения эквивалентности артикля в современном английском языке.
7. Формирование и развитие фразеологического фонда в современной американской прессе.
8. Пунктуация как средство выражения смысла.
9. Стилистическая природа иронии (на материале одного автора).
10. Метафора в стиле научной прозы.
11. Стилистическая функция метонимии.
12. Стилистическая функция эвфемизмов.
13. Синтаксические модели повтора в рекламном дискурсе.
14. Стилистическая функция отрицательных конструкций.
15. Способы снижения категоричности оценки.
16. Роль графики при восприятии текста.
17. Фонетическая организация поэтического текста.
18. Средства актуализации скрытых смыслов (на материале одного автора).
19. Стилистическая инверсия.
20. Стилистическая функция аллюзии.

VI. ПРИМЕРНЫЕ ТЕМЫ ДОКЛАДОВ В РАМКАХ СЕМИНАРСКИХ ЗАНЯТИЙ

1. Stylistic Stratification of the English vocabulary.
2. Connotative Power of Words.
3. Poetic Vocabulary.
4. What is slang.
5. Stylistic Potential of Metaphor.
6. Metonymy.
7. Antonomasia.
8. Citation Allegory.
9. Cliché.

10. Stylistic Functions of Phraseology. Decomposition of Set Phrases.
11. Parallel Constructions. Chiasmus. Repetitions.
12. Alliteration. Assonance. Onomatopoeia.

VII. ВОПРОСЫ К ЭКЗАМЕНУ

1. Stylistics as a Science.
2. Word and Its Meaning. Logical, Emotive, Nominal Meaning. Denotative and Connotative Meaning.
3. Stylistic Classification of the English Language. Superneutral Words.
4. Subneutral Words.
5. Decoding Stylistics. Foregrounding: Convergence.
6. Decoding Stylistics. Foregrounding: Defeated Expectancy. Semantic Field. Coupling.
7. Image and Imagery. Trope.
8. Metaphor.
9. Antropomorphic metaphor. Pathetic Fallacy. Collocations. Dead Metaphor.
10. Metonymy. Antonomasia. Synecdoche.
11. Epithet. Its Classifications.
12. Simile versus Metaphor.
13. Irony.
14. Hyperbole. Litotes.
15. Oxymoron. Pun. Zeugma.
16. Quotations. Allusions.
17. Stylistic Syntax. Patterns of Sentences: Loose, Periodic, Balanced.
18. Inversion and Its Types. Detachment.
19. Parallel Constructions. Chiasmus.
20. Rhetorical Questions. Break in the Narration.
21. Phonetic Expressive Means: Alliteration, Onomatopoeia. Rhythm.

22. Periphrases. Euphemism.

23. Cliches.

24. Antithesis.

VIII. ГЛОССАРИЙ СТИЛИСТИЧЕСКИХ ТЕРМИНОВ

1. *allegory* (L.Gr. *allegoria* “speaking otherwise”) – аллегория. Description of a subject under the guise of some other subject of aptly suggestive resemblance. E.g.: The fable “The Ant and the Grasshopper”.

2. *alliteration* (L.*ad* “to” + *li(t)era* “letter”) – аллитерация.

The repetition of two or more words in close connection with the letter or sound. E.g. “And the Raven never flitting, still is sitting, still is sitting”.

3. *allusion* (L. *alludere* “to allude”) – поэтический намек

A reference to specific places, persons, literary characters, sayings, mythology or historical events known to the reader that by some association have come to represent a certain thing or idea.

e.g.: “At present, however, the perfume of *forbidden* fruit seemed occasionally to float past him, to remind him that the finest pleasures of life are to be found in the world of action”.

4. *anadiplosis* (Gr. *Anadiplosis* “doubling”) – подхват

The last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.

e.g.: “...gaunt spectral creatures with tragical eyes – eyes which had witnessed scenes of cataclysmal horror...”

5. *anaphora* (Gr. *Anaphora* “repetition”) - анафора

The repetition of words or phrases at the beginning of several successive clauses, sentences or lines. Its main function is emphasis. E.g.: “Ackley, it was different. Ackley was a very nosy bastard”.

6. *anti-climax* (Gr. and “against” + klimax “ladder”) – see **bathos**.

7. *antithesis* (L. – Gr. *antithesio* “contrasting”) – антитеза, противопоставление.

An opposition or contrast of ideas, expressed by using in contiguous sentences or clauses, words which are strongly contrasted with each other. E.g.: “It was the best of time, it was the worst of times”/

8. *antonomasia* (Gr. *antonomasia* “naming instead”) – антономасия

The interplay between the logical and nominal meanings of a word. E.g.: “Society is now one polished horde,
Formed of two mighty tribes, the *Bores* and *Bored*”.

9. *aposiopesis* (L. - Gr. *aposiopan* “to be quite silent”) – умолчание, недосказ.

A figure in which the speaker suddenly halts, as if unable or unwilling to proceed.

e.g.: “If only know some of the newspaper editors I’d”.

10. *apostrophe* (Gr. *apostrophe* “turning away”) – апострофа, обращение.

A digressive address, a turning away from the main thread of a discourse of writing, in order to address specially some person or thing, present or absent, e.g.: “Byron/How sweetly sad thy melody!”

11. *assonance* (L. *assonare* “answer to”) – ассонанс

A phonetic SD; agreement of vowel sounds (sometimes combined with likeness in consonants).

e.g.: “So all day long the noise of battle rolled among the mountains by the winter sea”.

12. *asyndeton* (Gr. a “not” – *syndetos* “bound together”) – асиндетон, бессоюзие.

e.g.: “Students would have no need to “walk the hospitals” if they had me. I was a hospital in myself.” (absence of the conjunction *for* or *because*).

13. *bathos* (Gr. *bathos* “depth”) – разрядка, переход от высокого к обыденному, комическому.

Ludicrous descend from the elevated to the commonplace; anti-climax. E.g.: “...and meanwhile the inspired prophet who had discharged it ... stood there glowing...”

14. *caricature, cartoon* – карикатура

A description or picture showing overemphasized & distorted peculiarities of a person, thing or event. Caricature is used to produce a grotesque or ridiculous effect.

15. *chiasmus* (Gr. *chiasmus* “diagonal arrangement”) – хиазм, обратный параллелизм.

A figure by which the order of words in one clause is inverted in a second clause.

e.g.: “I know the world and the world knows me”.

16. *cliché* – клише

An expression that has become hackneyed and trite. A cliché has lost originality ingenuity, and impact by long over-use.

e.g.: “O’Donnell did not relish the thought of close to board politics”.

17. *climax* (Gr. *klimax* “ladder”) – кульминация, нарастание.

A figure of speech in which a series of phrases or sentences is arranged in ascending order of rhetorical forcefulness; the highest point, culmination; the point of highest dramatic tension or a major turning point in the action. Climax in a sentence is achieved when ideas are presented in the order of rising importance.

e.g.: “Already in this first half-hour of bombardment hundreds upon hundreds of men would have been violently slain, smashed, torn, gouged, crushed, mutilated”.

18. *connotation* – коннотация

The suggesting of a meaning by a word apart from the it explicitly means or describes; something suggested by a word or thing.

19. *consonance* – консонантизм

The repetition of the final consonant sounds of accented syllables or important words in the text at close intervals.

e.g.: *book-plaque* – thicker

20. *denotation* – денотация

The basic definition or dictionary meaning of a word.

21. *detachment* (Fr. *Detacher* “to separate”) – обособление

e.g.: “I – killed him!” she answered...

22. *ellipsis* – эллипс

The omission of a word or words necessary for the complete syntactical construction of a sentence but not necessary for understanding it. E.g.: “Let me out”, she said...

23. *enumeration* (L. *enumerare* “to count”) – перечисление

The action of ascertaining a number of something.

e.g.: “It is possible he may have infected others around him – his family, people he worked with, even come in his hospital”.

24. *epigram* – эпиграмма

A SD akin to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are coinage of the people.

e.g.: “Mighty is he who conquers himself”.

25. *epithet* – эпитет

Usually it consists of one word, adjective or adverb, modifying respectively nouns or verbs. Sometimes epithets may be expressed by nouns, mainly in <2/-phrase structures. It is necessary to distinguish between a poetic epithet and a simple adjective. An epithet creates an image an adjective only indicates a certain property of the thing spoken about. Epithets on the whole reveal the emotionally coloured individual attitude of the author towards the object spoken of. There are also the so-called conventional epithets, a kind of literary cliché.

e.g.: “You, re only a jumped up, jerked off, spitted -turned-out incurable of an old workin man...” Вы просто загнанный, издерганный старый рабочий, которого выбросили из госпиталя, не вылечив...

26. *euphemism* (Gr. *euphemeo* “I speak politely”) – эвфемизм

A figure, by which a less distasteful word or expression is substituted for one more exactly descriptive of what is intended.

e.g.: “She were at rest, poor wench, and so were Frank”.

27. *exclamation* (L. *exclamatio* from *exclamare* “to cry out”) – восклицание.

The action of exclaiming; emphatic or vehement outcry.

e.g.: “Always! Always!” cried the priest...

28. *grotesque* – гротеск

It's an artistic device characterized by fantastic exaggeration, something quite unusual, which may not take place in a normal life. It is aimed at representing human beings or their life as comically distorted, awkward. Grotesque often implies interweaving the fantastic with the real. Satirists often resort to grotesque.

29. *graphon* – графон

Intentional change of the spelling of a word to reflect its authentic pronunciation.

e.g.: “You might ha' knocked me down wi' a straw...”

30. *half-reported speech* – несобственно прямая речь

The name given to the style of narration whereby a speech or conversation is related not in absolute reproduction of the words used by the speaker, but by means of joining together the author's speech and that of the character. Thus it is a description of the events from the point of view of this character. Thus it is a description of the events from the point of view of this character. The characteristics of this style are: the use of the 3-st; observance of the rule of Sequence of Tenses; absence of quotation marks; frequent usage of colloquialisms alongside of words and phrases characteristic of the hero.

e.g.: “They went side by side in the direction indicated, chatting quietly and pleasantly. The Inspector felt his admiration mounting. What a woman. What self-command. What wonderful poise! A remarkable woman – and a very dangerous one. He felt sure – a very dangerous one”.

IX. КОНТРОЛИРУЮЩИЕ МАТЕРИАЛЫ

Тест № 1

Инструкция для студента

Тест содержит 25 заданий, из них 15 заданий - часть А, 5 заданий - часть В, 5 заданий - часть С. На его выполнение отводится 90 минут. Если задание не удастся выполнить сразу, перейдите к следующему. Если останется время, вернитесь к пропущенным заданиям. Верно выполненные задания части А оцениваются в 1 балл, части В - в 2 балла, части С - в 5 баллов.

ЧАСТЬ А

К каждому заданию части А даны несколько ответов, из которых только один верный. Выполнив задание, выберите верный ответ и укажите в бланке ответов.

A 1. Choose the most traditional definition of individual style.

- A. a unique combination of language units, expressive means and stylistic devices peculiar to a given writer;
- B. style is depth;
- C style is deviations.

A2. Choose the definition of the norm.

- A. the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in languages - action at a given period of time;
- B. it is the written variety of the language;
- C. no existence of an abstract.

A3. Choose the correct definition of the logical meaning.

- A. the precise naming of a feature of the idea, phenomenon or object;
- B. it is adherent to words denoting emotions and feelings.

A4. Connotations suggest:

- A. beyond what they express;
- B. they are aimed to convey information precisely.

A5. The literary layer of the vocabulary is characterized by

- A. its markedly bookish character;
- B. emotionally colored words;
- C. conversational patterns.

A6. Alliteration is:

- A. the repetition of similar consonant sounds;
- B. the repetition of similar terminal sound combinations of words;
- C. similar repetitions of consonants and vowels.

A7. Give the correct definition of a SD defined as transference of some quality¹ from one object to another.

- A. metaphor;
- B. metonymy;
- C. epithet.

A8. What stylistic device is meant by the definition of simultaneous realization of two logical meanings - dictionary and contextual?

- A. metonymy;
- B. antonomasia;
- C. irony.

A9. What stylistic device is based on polysemantic effect?

- A. irony;
- B. oxymoron;
- C. zeugma.

A10. Periphrasis may be called as:

- A. circumlocution;
- B. hackneyed phrase.

A11. What stylistic device is meant in the definition: an indirect reference by word or phrase to a historical, literary, mythological fact'?

- A. quotation;
- B. periphrasis;

C. allusion.

A12. Stylistic inversion is:

- A. violation of the norms of standard English;
- B. it is an emphatic construction;
- C. non-typical structure of the sentence.

A13. Reversed parallel construction is:

- A. repetition;
- B. detachment;
- C. chiasmus.

A14. Identify the stylistic device: Money burns a hole in my pocket (T.C.)

- A. metonymy;
- B. personification;
- C. metaphor.

A15. Identify the stylistic device: He made this way through the perfume and conversation (I. Sh.)

- A. metonymy;
- B. metaphor;
- C. antonomasia.

ЧАСТЬ В

Будьте внимательны! Задания части «В» могут быть 3-х типов:

- 1) задания, содержащие несколько верных ответов;
- 2) задания на установление соответствия;
- 3) задания, в которых ответ должен быть дан в виде числа, слова, символа.

В1. Underline the correct patterns of the vocabulary of the colloquial stock of words:

- A. jargon;
- B. slang;
- C. nonce-words;

D. terms.

B2. Unassociated epithets characterize the object by adding a feature:

- A. inherent in it;
- B. not inherent;
- C. subjectively additional.

B3. What are the main features of scientific prose style?

- A. logical sequence;
- B. the use of terms;
- C impersonality;
- D. an abundant use of emotive words.

B4. The poem is based on:

- A. similes;
- B. epithets;
- C metaphors.

What happens to a dream deferred?
Does it dry up like raisin in the sun?
Or fester like a sore - and then run?
Does it slink like rotten meat?
Or crust and sugar over - like a syrupy sweet?
Maybe it just sags like a heavy load?
Or does it explode?

L. Hughes

B5. What musical devices are used in the poem?

- A. end rhyme;
- B. alliteration;
- C. onomatopoeia.

We real cool.
We left school.
We lurk late.
We strike straight.
We sing sin.
We thin gin.
We jazz June.
We die soon. (W.C.)

ЧАСТЬ С

Ответы к заданиям части «С» формулируете в свободной краткой форме и записываете в бланк ответов.

C1. What is climax?

C2. What models of repetition do you know?

C3. Why is negation functional in stylistics?

C4. What is pun?

C5. What are the features of belle-lettres style?

Тест № 2

ЧАСТЬ А

К каждому заданию части «А» даны несколько ответов, из которых только один верный. Выполнив задание, выберите верный ответ и укажите в бланке ответов.

A1. Connotations are supposed to:

A. suggest beyond what they express;

B. convey the information precisely.

A2. What stylistic device is based on transference of some quality from one object to another?

A. metaphor;

B. simile;

C. epithet.

A3. What stylistic device is based on some association connecting the two concepts together?

A. oxymoron;

B. metonymy;

C. zeugma.

A4. An associated epithet is based upon a feature

A. inherent in the object;

B. adherent.

A5. What is the function of a topic sentence in a paragraph?

- A. the main idea;
- B. additional information;
- C. linking ideas.

A6. Pleonasm and tautology are

- A. additional information;
- B. redundancy;
- C. deficiency.

A7. Identify the stylistic device in the following example.

... She was handsome in a rather leonine way where this girl was a lioness; the other was a panther – lithe and quick (Ch.).

- A. simile;
- B. personification;
- C. metaphor.

A8. What is the stylistic effect of antithesis in the following example: *Mrs. Nork had a large home and a small husband.* (S.L.).

- A. opposition;
- B. similarity;
- C. Contiguity.

A9. Identify the stylistic device in: *Then came running down-strains a gentleman with whiskers, out of breath* (D.).

- A. chiasmus;
- B. Pun;
- C. zeugma;

A10. Identify the stylistic device used in *Money burns a hole in my pocket.* (T.C.).

- A. simile;
- B. metaphor;
- C. metonymy.

A11. Define the compositional structure of the epithet:

He acknowledged an early-afternoon customer with a be-with-you-in -a-minute nod. (D.U.).

- A. phrase;
- B. Sentence;
- C. compound.

A12. What stylistic device is based on polysemantic effect?

- A. irony;
- B. alliteration;
- C. zeugma.

A13. The logical meaning is ...

- A. precise naming of a feature;
- B. denoting emotion and feelings.

A14. What patterns of the vocabulary are colloquial?

- A. jargon;
- B. terms;
- C. archaisms.

A15. What patterns of the vocabulary are superneutral?

- A. nonce-words;
- B. terms;
- C. slang.

ЧАСТЬ В

Будьте внимательны! Задания части «В» могут быть 3-х типов:

- 1) задания, содержащие несколько верных ответов;
- 2) задания на установление соответствия;
- 3) задания, в которых ответ должен быть дан в виде числа, слова,

СИМВОЛА.

B1. What are the main spheres of application of euphemisms?

- A. religious;
- B. criminal;
- C. political.

B2. What stylistic device is based on a peculiar use of negative constructions?

- A. litotes;
- B. meiosis;
- C. inversion.

B3. Identify the epithets in the example, outline the type:

He is a proud haughty, consequential, turned-nosed peacock (D).

- A. simple;
- B. compound;
- C transferred;
- D. chain of epithets.

B4. What is the stylistic function of the parallelism?

I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot -I drew a deep breath. (J.Br.)

- A. climax;
- B. anticlimax;
- C ellipsis.

B5. What musical devices are used in the poem?

- A. rhythm;
- B. assonance;
- C. alliteration.

We real cool. We
Left school. We
Lurk late. We
Strike straight. We
Sing sin. We

Thin gin. We
Jazz June. We
Die soon.

G. Brooks

ЧАСТЬ С

Ответы к заданиям части С формулируете в свободной краткой форме и записываете в бланк ответов.

C1. Give an outline of the stylistic differentiation of the national English vocabulary.

C2. What are the main features of common literary words?

C3. What is the branch of the language where terms are mainly used?

C4. What groups of words are constituents of special colloquial vocabulary?

C5. What are the main types of foregrounding?

Практические задания. Идентифицируйте стилистические средства в следующих цитатах:

1. True love is night jasmine, a diamond in darkness, the heartbeat no cardiologist has ever heard. It is the most common of miracles, fashioned of fleecy clouds—a handful of stars tossed into the night sky.

(JIM BISHOP)

2. True-love always brings joy to ourself and to the one we love.
If our love does not bring joy to both of us, it is not true love.

(TH

ICH NHAT HANH)

3. Someday, after we have mastered the winds, the waves, the tide gravity, we shall harness for God the energies of love. Then, for the second time in the history of the world, man will have discovered fire.

(TEILHARD

DE CHARDIN)

4. Love is a force that connects us to every strand of the universe, an unconditional state that characterizes human nature, a form of knowledge that is always there for us if only we can open ourselves to it.

(EMILY HILBURN SELL)

5. It is only through love that we can attain to communion with God. All living knowledge of God rest upon this foundation: that we experience Him in our lives as Will-to-love.

(ALBERT
SCHWEITZER)

6. One word frees us of all the weight and pain, of life: That word is love.

(Sophocles)

7. It makes no difference how deeply seated may be the trouble; how hopeless the outlook; how muddled the tangle; how great the mistake. A sufficient realization of love will dissolve it all. If only you could love enough you would be the happiest and most powerful being in the world.

(EMMET FOX)

8. Love is the master key which opens the gates of happiness.

(OLIVER WENDELL
HOLMES, SR.)

9. To love and be loved is to feel the sun from both sides.

(
DAVID VISCOTT)

10. It is this intangible thing, love in many forms, which enters into every therapeutic relationship. And it is an element which binds and heals, which comforts and restores, which works what we have to call—for now—miracles.

(KA
RL MENMINGER)

11. This is the miracle that happens every time to those who really love; the more they give, the more they possess.

(RAINER
MARIA RILKE)

12. The one thing we can never get enough of is love. And the one thing we never give enough of is love.

(HENRY MILLER)

13. Don't shut love out of your life by saying it's impossible **to find time**. The quickest way to receive love is to give; the fastest way to lose love is to hold it too tightly; and the best way to keep love is to give it wings.

(BRIAN DYSON)

14. Everybody forgets the basic thing: people are not going to 'love you unless you love them.

(PAT CARROLL)

15. A loving person lives in a loving world, A hostile person lives in a hostile world: everyone you meet is your mirror.

(KEN KEYES, JR.)

16. Today a new sun rises for me; everything lives, everything is animated, everything seems to speak to me of my passion, everything invites me to cherish it.

(Anne de Lenclos)

17. Today is a new day. You will get out of it just what you put into it ... If you have made mistakes, even serious mistakes, there is always another chance for you ... for this thing that we call "failure" is not the falling down, but the staying down.

(Mary Pickford)

18. Finish each day and be done with it. You have done what you could; some blunders and absurdities have crept in; forget them as soon as you can. Tomorrow is a new day; you shall begin it serenely and with too high a spirit to be encumbered with your old nonsense.

Ralph Waldo Emerson

Упражнения

1. THE EAGLE

He clasps the crag with crooked hands;

Close to the sun in lonely lands,

Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls; He watches from his mountain walls,

And like a thunderbolt he falls.

Alfred, Lord Tennyson (1809-1892)

QUESTIONS

1. What is peculiarly effective about the expressions "crooked hands," "close to the sun," "ringed with the azure world," "wrinkled," "crawls," and "like a thunderbolt"?

2. Notice the formal pattern of the poem, particularly the contrast of "he stands" in the first stanza and "he falls" in the second. Is there any other contrast between the two stanzas?

2. WINTER

When icicles hang by the wall,

And Dick the shepherd blows his nail,

And Tom bears logs into the hall,

And milk comes frozen home in pail,

When blood is nipped and ways be foul,

Then nightly sings the staring owl,

"Tu-whit, tu-who!"

A merry note,

While greasy Joan doth keel the pot skim

When all aloud the

wind doth blow,

And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs⁰ hiss in the bowl, crab apples
Then nightly sings the staring owl,
"Tu-whit, tu-who!"
A merry note, While greasy Joan doth keel the pot.

William Shakespeare (1564-1616)

QUESTIONS

1. What are the meanings of "nail" (2) and "saw" (11)?
2. Is the owl's cry really a "merry" note? How are this adjective and the verb "sings" employed?
3. In what way does the owl's cry contrast with the other details of the poem?

In the poem "Winter" Shakespeare is attempting to communicate the quality of winter life around a sixteenth-century English country house. = ' But instead of telling us flatly that winter in such surroundings is cold and < in many respects unpleasant, though with some pleasant features too (the adjectives *cold*, *unpleasant*, and *pleasant* are not even used in the poem), he gives us a series of concrete homely details that suggest these qualities and enable us, imaginatively, to experience this winter life ourselves. The . shepherd lad blows on his fingernails to warm his hands; the milk freezes in the pail between the cowshed and the kitchen; the roads are muddy; the ' folk listening to the parson have colds; the birds "sit brooding in the snow"; and the servant girl's nose is raw from cold. But pleasant things are in prospect. Logs are being brought in for a fire, hot cider or ale is being prepared, and the kitchen maid is making a hot soup or stew. In contrast to all these homely, familiar details of country life comes in the mournful, haunting, and eerie note of the owl.

Obviously the poem contains no moral. Readers who always look in poetry for some lesson, message, or noble truth about life are bound to be disappointed. Moral-hunters see poetry as a kind of sugar-coated pill - a wholesome truth or lesson made palatable by being put into pretty words. What they are really after is a sermon-not a poem, but something inspirational. Yet "Winter," which has appealed to readers now for nearly four centuries, is not inspirational and contains no moral preachment.

Neither is the poem "Winter" beautiful. Though it is appealing in its way and contains elements of beauty, there is little that is really beautiful in red raw noses,

coughing in chapel, nipped blood, foul roads, and greasy kitchen maids. Yet some

readers think that poetry deals exclusively with beauty-with sunsets, flowers, butterflies, love, God-and that the one appropriate response to any poem is, after a

moment of awed silence, "Isn't that beautiful!" For such readers poetry is a precious affair, the enjoyment only of delicate souls, removed from the heat and

sweat of ordinary life. But theirs is too narrow an approach to poetry.

3. THERE IS NO FRIGATE LIKE A BOOK

There is no frigate like a book

To take us lands away,

Nor any coursers like a page

Of prancing poetry

This traverse may the poorest take

Without oppress of toll; How frugal is the chariot

That bears the human soul!

Emily Dickinson (1830-1886)

In this poem Emily Dickinson is considering the power of a book or of poetry to carry us away, to let us escape from our immediate surroundings into a world of the imagination. To do this she has compared literature to various means of transportation: a boat, a team of horses, a wheeled land vehicle. But she has been careful to choose kinds of transportation and names for them that have romantic connotations. "Frigate" suggests exploration and adventure; "coursers," beauty, spirit, and speed; "chariot," speed and the ability to go through the air as well as on land. (Compare "Swing Low, Sweet Chariot" and the myth of Phaethon, who tried to drive the chariot of Apollo, and the famous painting- of Aurora with her horses, once hung in almost every school.) How much of the meaning of the poem comes from this selection of vehicles and words is apparent if we try to substitute for them, say, *steamship*, *horses*, and *streetcar*.

QUESTIONS

1. What is lost *if miles* is substituted for "lands" (2) or *cheap* for "frugal" (7)?
2. How is "prancing" (4) peculiarly appropriate to poetry as well as to coursers? Could the poet have without loss compared a book to coursers and poetry to a frigate?
3. Is this account appropriate to all kinds of poetry or just to certain kinds? That is, was the poet thinking of poems like Wilfred Owen's "Duke et Decorum Est" or of poems like Coleridge's "Kubla Khan" and Walter de la Mare's "The Listeners" ?

Just as a word has a variety of connotations, so also it may have more than one denotation. If we look up the word *spring* in the dictionary, for instance, we will find that it has between twenty-five and thirty distinguishable meanings: It may mean (1) a pounce or leap, (2) a season of the year, (3) a natural source of water, (4) a coiled elastic wire, *etc.* This variety of denotation, complicated by additional tones of connotation, makes language confusing and difficult to use. Any person using words must be careful to define by context precisely the

meanings that he wishes. But the difference between the writer using language to communicate information and the poet is this: the practical writer will always attempt to confine his words to one meaning at a time; the poet will often take advantage of the fact that the word has more than one meaning by using it to mean more than one thing at the same time. Thus when Edith Sitwell in one of her poems writes, "This is the time of the wild spring and the mating of tigers," she uses the word *spring* to denote both a season of the year and a sudden leap and she uses *tigers* rather than *lambs* or *birds* because it has a connotation of fierceness and wildness that the other two lack.

4. WHEN MY LOVE SWEARS THAT SHE IS MADE OF TROTH

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutored youth,
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young
Although she knows my days are past the best.
Simply I credit her false-speaking tongue;
On both sides thus is simple truth supprest.
But wherefore says she not she is unjust? unfaithful
And wherefore say not I that I am old?
Oh, love's best habit is in seeming trust,
And age in love loves not to have years told:
Therefore I lie with her and she with me,
And in our faults by lies we flattered be.

William Shakespeare (1564-1616)

QUESTIONS

1. How old is the speaker in the poem? How old is his beloved? What is the nature of their relationship?

2. How is the contradiction in line 2 to be resolved? How is the one in lines 5-6 to be resolved? Who is lying to whom?

3. How do "simply" (7) and "simple" (8) differ in meaning? The words "vainly" (5), "habit" (11), "told" (12), and "lie" (13) all have double meanings. What are they?

What is the tone of the poem-i.e. the attitude of the speaker toward his situation? Should line 11 be taken as an expression of (a) wisdom, (b) conscious rationalization, or (c) unconscious self-deception? In answering these questions, consider both the situation and the connotations of all the important words beginning with "swears" (1) and ending with "flattered" A frequent misconception of poetic language is that the poet seeks always the most beautiful or noble-sounding words. What he really seeks are the most *meaningful* 'words, and these vary from one context to another. Language has many levels and varieties, and the poet may choose from them all. His words may be grandiose or humble, fanciful or matter of fact, romantic or realistic, archaic or modern, technical or everyday, monosyllabic or polysyllabic. Usually his poem will be pitched pretty much in one key. The words in Emily Dickinson's "There is no frigate like a book" and those in Thomas Hardy's "The Man He Killed" (page 565) are chosen from quite different areas of language, but each poet has chosen the words most meaningful for his own poetic context. Sometimes a poet may import a word from one level or area of language into a poem composed mostly of words from a different level or area. If he does this clumsily, the result will be incongruous and sloppy. If he does it skillfully, the result will be a shock of surprise and an increment of meaning for the reader. In fact, the many varieties of language open to the poet provide his richest resource. His task is one of constant exploration and discovery. He searches always for the secret affinities of words that allow them to be brought together with soft explosions of meaning.

5. THE NAKED AND THE NUDE

For me, the naked and the nude

By lexicographers construed
 As synonyms tint
 should express the same deficiency of diess
 Or shelter stand, is wide apart
 As love from lies, or truth from art
 Lovers without reproach will gaze
 On bodies naked and ablaze;
 The Hippocratic eye will see
 In nakedness, anatomy;
 And naked shines the Goddess when
 She mounts her lion among men
 The nude are bold, the nude are sly
 To hold each treasonable eye.
 While draping by a showman's trick
 Their dishabille in rhetoric,
 They grin a mock-religious grin
 Of scorn at those of naked skin.
 The naked, therefore, who compete
 Against the nude may know defeat;
 Yet when they both together tread.
 The briary pastures of the dead, By Gorgons with long whips pursued,
 How naked go the sometime nude!

Robert Graves (b. 1895)

QUESTIONS

1. Vocabulary: *lexicographers* (2), *construed* (2), *Hippocratic* (9), *dishabille* (16), *Gorgons* (23).
2. What kind of language is used in lines 2-5? Why? (For example, why is "deficiency" used in preference to *lack*? Purely because of meter?)
3. What is meant by "rhetoric" (16)? Why is the word "dishabille" used in this line instead of some less fancy word?

4. Explain why the poet chose his wording instead of the following alternatives: *brave* for "bold" (13), *clothing* for "draping" (15), *smile* for "grin" (17).

5. What, for the poet, is the difference in connotation between "naked" and "nude"? Try to explain reasons for the difference. If your own sense of the two words differs from that of Graves, state the difference and give reasons to support your sense of them.

6. Explain the reversal in the last line.

6. MEETING AT NIGHT

The gray sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow
And quench its speed i¹ the slushy sand.
Then a mile of warm sea-scented beach
Three fields to cross till a farm appears
A tap at the pane, the quick sharp
scratch
And blue spurt of a lighted match
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

Robert Browning (1812-1889)

"Meeting at Night" is a poem about love. It makes, one might say, a number of statements about love: being in love is a sweet and exciting experience; when one is in love everything seems beautiful to him, and the most trivial things become significant; when one is in love his sweetheart seems the most important object in the world. But the poet actually *tells* us none of these things directly. He does not even use the word *love* in his poem. His business is to communicate

experience, not information. He does this largely in two ways. First, he presents us with a specific situation, in which a lover goes to meet his sweetheart. Second, he describes the lover's journey so vividly in terms of sense impressions that the reader not only sees and hears what the lover saw and heard but also shares his anticipation and excitement.

Every line in the poem contains some image, some appeal to the senses: the gray sea, the long black land, the yellow half-moon, the startled little waves with their fiery ringlets, the blue spurt of the lighted match - all appeal to our sense of sight and convey not only shape but also color and motion. The warm sea-scented beach appeals to the senses.

7. PARTING AT MORNING

Round the cape of a sudden came the sea,
And the sun looked over the mountain's rim:
And straight was a path of gold for him,
And the need of a world of men for me.

Robert Browning (1812-1889)

QUESTIONS

1. This poem is a sequel to "Meeting at Night." "Him" (3) refers to the sun. Does the last line mean that the lover needs the world of men or that the world of men needs the lover? Or both?

2. Does the sea *actually* come suddenly around the cape or *appear* to? Why does Browning mention the *effect* before its *cause* (the sun looking over the mountain's rim)?

3. Do these two poems, taken together, suggest any larger truths about love? Browning, in answer to a question, said that the second part is the man's confession of "how fleeting is the belief (implied in the first part) that such raptures are self-sufficient and enduring-as for the time they appear."

8. BEREFT

Where had I heard this wind before

Change like this to a deeper roar?
What would it take my standing there for|
Holding open a restive door,
Looking downhill to a frothy shore?
Summer was past and day was past.
Somber clouds in the west were m
Leaves got up in a coil and hissed
Blindly struck at my knee and missed.
Something sinister in the tone
Told me my secret must be known:
Word I was in the house alone
Somehow must have gotten abroad,
Word I was in my life alone,
Word I had no one left but God.

Robert Frost (1874-1963)

QUESTIONS

1. Describe the situation precisely. What time of day and year is it? Where is the speaker? What is happening to the weather?
2. To what are the leaves in lines 9-10 compared?
3. The word "hissed" (9) is onomatopoeic. How is its effect reinforced in the lines following?
4. Though lines 9-10 present the clearest example of the second form of metaphor, there are others. To what is the wind ("it") compared in line 3? Why is the door (4) "restive" and what does this do (figuratively) to the door? To what is the speaker's "life" compared (15)?
5. What is the tone of the poem? How reassuring is the last line? In the third form of metaphor, the literal term is *implied* and the figurative term is *named*. In the fourth form, both the literal *and* figurative terms are *implied*. The following poem exemplifies both types:

9. IT SIFTS FROM LEADEN SIEVES

It sifts from leaden sieves
It powders all the wood.
It fills with alabaster wool
The wrinkles of the road.

It makes an even face
Of mountain and of plain-
Unbroken forehead from the east
Unto the east again.

It reaches to the fence
It wraps it rail by rail
Till it is lost in fleeces;
It deals celestial veil

To stump and stack and stem
A summer's empty room
Acres of joints where harvests were,
Recordless, but for them, unrecorded

It ruffles wrists of posts
As ankles of a queen,
Then stills its artisans like ghosts
Denying they have been.

Emily Dickinson (1830-1886)

QUESTIONS

1. This poem consists essentially of a series of metaphors having the same literal term, identified only as "It." What is "It"?

2. In several of these metaphors the figurative term is named - "alabaster wool" (3), "fleeces" (11), "celestial veil" (12). In two of them, however, the figurative term as well as the literal term is left unnamed. To what is "It" compared in lines 1-2? In lines 17-18?

3. Comment on the additional metaphorical expressions or complications contained in "leaden sieves" (1), "alabaster wool" (3), "even face" (5), "unbroken forehead" (7), "a summer's empty room" (14), "artisans" (19).

10. SHE SIGHTS A BIRD

She sights a bird, she chuckles,
She flattens, then she crawls,
Her eyes increase to balls
Her jaws stir, twitching, hungry
Her teeth can hardly stand,
She leaps-but robin leaped the first!
Ah, pussy of the sand,
The hopes so juicy ripening
You almost bathed your tongue
When bliss disclosed a hundred wings
And fled with every one!

Emily Dickinson (1830-1886)

QUESTIONS

1. Identify the metonymy in line 11. Why is it effective? How is it prepared for in the poem?
2. What other figures of speech does the poem make use of?

11. «OUT, OUT»

The buzz-saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside them in her apron
To tell them "Supper." At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap -
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all-
Since he was old enough to know, big boy
Doing a man's work, though a child at heart
He saw all spoiled. "Don't let him cut my hand off
The doctor, when he comes. Don't let him, sister!
So. But the hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then - the watcher at his pulse took fright.

No one believed. They listened at his heart.

Little - less - nothing!- and that ended it.

No more to build on there.

And they, since they.

Were not the one dead, turned to their affairs.

Robert Frost (1874-1963)

QUESTIONS

1. How does this poem differ from a newspaper account that might have dealt with the same incident?

2. To whom does "they" (33) refer? The boy's family? The doctor and hospital attendants? Casual onlookers? Need we assume that all these people — whoever they are — turned immediately "to their affairs"? Does the ending of this poem seem to you callous or merely realistic? Would a more tearful and sentimental ending have made the poem better or worse?

3. What figure of speech is used in lines 21-22?

Allusions vary widely in the burden put on them by the poet to convey his meaning. Lord Chesterfield risked his whole meaning on his hearers' recognizing his allusion. Robert Frost in "Out, Out—" makes his meaning entirely clear even for the reader who does not recognize the allusion contained in his title. His theme is the uncertainty and unpredictability of life, which may be accidentally ended at any moment, and the tragic waste of human potentiality which takes place when such premature deaths occur. A boy who is already "doing a man's work" and gives every promise of having a useful life ahead of him is suddenly wiped out. There seems no rational explanation for either the accident or the death., The only comment to be made is, "No more to build on there." Frost's title, however, is an allusion to one of the most famous passages in all English literature, and it offers a good illustration of how a poet may use allusion not only to reinforce emotion but also to help define his theme. The passage is that in *Macbeth* in which Macbeth has

just been informed of his wife's death. A good many readers will recall the key phrase, "Out, out, brief candle!" with its underscoring of the tragic brevity and uncertainty of life that can be snuffed out at any moment. For some readers, however, the allusion will summon up the whole passage in act V, scene 5, in which this phrase occurs. Macbeth's words are:

She should have died hereafter; There would have been a time for such a word. Tomorrow, and to-morrow, and to-morrow Creeps in this petty pace from day to day To the last syllable of recorded time;

And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player, That struts and frets his hour upon the stage And then is heard no more. It is a tale Told by an idiot, full of sound and fury, Signifying nothing.

Macbeth's first words underscore the theme of premature death. The boy also "should have died hereafter." The rest of the passage, with its marvelous evocation of the vanity and meaninglessness of life, expresses neither Shakespeare's philosophy nor, ultimately, Frost's, but it is Macbeth's philosophy at the time of his bereavement, and it is likely to express the feelings of us all when such tragic accidents occur. Life does indeed seem cruel and meaningless, a tale told by an idiot, signifying nothing, when human life and potentiality are thus without explanation so suddenly ended.

Allusions vary widely in the number of readers to whom they will be familiar. The poet, in using an allusion as in using a figure of speech, is always in danger of not being understood. In appealing powerfully to one reader, he may lose another reader altogether. But the poet must assume a certain fund of common experience with his readers. He could not even write about the ocean unless he could assume that his reader had seen the ocean or pictures of it. In the same way he will assume a certain common fund of literary experience. He is often justified in expecting a rather wide range of literary experience in his readers, for the people who read poetry for pleasure are generally people of good minds and good education who have read widely. But, obviously, beginning readers will not have

this range, just as they will not know the meanings of as many words as will maturer readers. The student ought therefore to be prepared to look up certain allusions, just as he should be eager to look up in his dictionary the meanings of unfamiliar words. He will find that every increase in,, knowledge will broaden his base for understanding both literature and life.

12. THAT NIGHT WHEN JOY BEGAN

That night when joy began
Our narrowest veins to flush,
We waited for the flash
Of morning's levelled gun.

But morning let us pass
And day by day relief
Outgrew his nervous laugh
Grows credulous of peace

As mile by mile is seen
No trespasser's reproach
And love's best glasses reach
No fields but are his own.

W. H. Auden (1907-1973)

QUESTIONS

1. What has been the past experience with love of the two people in the poem? What is their present experience? What precisely is the tone of the poem?
2. What basic metaphor underlies the poem? Work it out stanza by stanza. What is "the flash of morning's levelled gun"? Does line 10 mean that no trespasser reproaches the lovers or that no one reproaches the lovers for being trespassers?

Does "glasses" (11) refer to spectacles, tumblers, or field glasses? Point out three personifications.

3. The rime pattern in this poem is intricate and exact. Work it out, considering alliteration, assonance, and consonance.

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IX. РЕКОМЕНДУЕМАЯ ЛИТЕРАТУРА

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