

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

Кафедра \_\_\_\_\_ Английской филологии и перевода \_\_\_\_\_  
(наименование кафедры)

**УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС ДИСЦИПЛИНЫ**

\_\_\_\_\_ Стилистика \_\_\_\_\_  
(наименование дисциплины)

Основной образовательной программы  
для направления подготовки 031100.62 – Лингвистика  
(код и наименование специальности)

Благовещенск 2012

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и перевода 3 сентября 2012 г., протокол № 1

Зав. кафедрой \_\_\_\_\_ Т. Ю. Ма

### **УТВЕРЖДЕН**

на заседании УМС направления 031100.65 «Лингвистика» 3 сентября

2012 г., протокол № 1

Председатель УМСС \_\_\_\_\_ И. Г. Ищенко

## 1. РАБОЧАЯ ПРОГРАММА

### 1. ЦЕЛИ И ЗАДАЧИ ОСВОЕНИЯ ДИСЦИПЛИНЫ

**Цель дисциплины:** ознакомить студентов с функционально-стилевой стратификацией языка и разнообразными способами передачи экспрессивной информации на всех уровнях языка.

**Задачи дисциплины:**

- Определение лингвистических основ курса: отношение лингвостилистики к другим разделам общего языкознания.
- Изучение понятия выразительных средств языка и стилистических приемов, их взаимоотношения и функции.
- Формирование представления о стилистической классификации словарного состава английского языка.
- Изучение фонетических, лексических и синтаксических выразительных средств и стилистических приемов.
- Ознакомление с функциональными стилями современного английского языка (стиль языка художественной литературы (проза, поэзия, драма); публицистический стиль и его разновидности; газетный стиль, его разновидности: краткие сообщения, заголовки, объявления, реклама; стиль научной прозы и его разновидности; стиль официальных документов и его разновидности).
- Освоение принципов анализа и интерпретации речевых произведений и текстов разной функционально-стилевой и жанровой принадлежности.

### 2. МЕСТО ДИСЦИПЛИНЫ В СТРУКТУРЕ ООП ВПО

Данная учебная дисциплина относится к циклу ОПД.Ф.2.5 ГОС ВПО для направления подготовки 031100.62 (520500) – «Лингвистика».

«Выписка»

## ГОСУДАРСТВЕННЫЙ ОБРАЗОВАТЕЛЬНЫЙ СТАНДАРТ ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ

Направление 520500 – Лингвистика

Степень – бакалавр лингвистики

Утвержден "14" марта 2000 г.

Стилистика ОПД.Ф.02.5

«Лингвистические основы курса стилистики: отношение лингвостилистики к другим разделам общего языкознания. Понятие выразительных средств языка и стилистических приемов, их взаимоотношение и функции. Стилистическая классификация словарного состава изучаемого языка. Фонетические, лексические и синтаксические выразительные средства и стилистические приемы. Функциональные стили современного изучаемого языка. Стиль языка художественной литературы (проза, поэзия, драма). Публицистический стиль и его разновидности. Газетный стиль, его разновидности: краткие сообщения, заголовки, объявления, реклама. Стиль научной прозы и его разновидности. Стиль официальных документов и его разновидности. Анализ и интерпретация текстов различных функциональных стилей».

Для изучения дисциплины необходимы компетенции, сформированные у студентов данной специальности в результате освоения дисциплин «Практический курс основного иностранного языка», «Лексикология», «Теоретическая грамматика», «Теоретическая фонетика».

### 3. ТРЕБОВАНИЯ К ОСВОЕНИЮ ДИСЦИПЛИНЫ

В результате освоения дисциплины обучающийся должен демонстрировать следующие результаты образования:

- 1) Знать: отношение лингвостилистики к другим разделам общего языкознания, основные стилистические приемы и выразительные средства, стилистическую классификацию словарного состава, функциональные стили современного английского языка.
- 2) Уметь: осуществлять интерпретацию текстов различных функциональных стилей.
- 3) Владеть: способами распознавания выразительных средств и стилистических приемов в функциональных текстах.

### 4. СТРУКТУРА И СОДЕРЖАНИЕ ДИСЦИПЛИНЫ

Общая трудоемкость дисциплины составляет 166 часов, в т.ч. 38 часов лекций, 38 часов семинарских занятий, 30 часов курсовой работы, 90 часов самостоятельной работы.

№ п/п	Раздел Дисциплины	Семестр	Неделя семестра	Виды учебной работы, включая самостоятельную работу студентов и трудоемкость (в часах)			Формы текущего контроля успеваемости (по неделям семестра)
				лекции	семинары	самост –я работа	
1	2	3	4	5	6	7	8
1	Лингвистические основы курса: отношение лингвостилистики к другим разделам общего языкознания (The object of the stylistics)	5	1	2	2	2	Опрос, выполнение практических заданий
2	Понятие выразительных средств языка и стилистических приемов, их взаимоотношение и функции (Different classifications of expressive means)	5	2	2	2	2	Опрос, выполнение практических заданий

3	Стилистическая классификация словарного состава английского языка (Stylistic classification of the English vocabulary)	5	3	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
4	Фонетические выразительные средства и стилистические приемы (Phonetic stylistic devices)	5	4	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
5	Лексические выразительные средства и стилистические приемы (Lexical stylistic devices. Part 1)	5	5	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
6	Лексические выразительные средства и стилистические приемы (Lexical stylistic devices. Part 2)	5	6	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
7	Лексические выразительные средства и стилистические приемы (Lexical stylistic devices. Part 3)	5	7	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
8	Синтаксические выразительные средства и стилистические приемы (Syntactical expressive means and stylistic devices. Part 1)	5	8	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
9	Синтаксические выразительные средства и стилистические приемы (Syntactical expressive means and stylistic devices. Part 2)	5	9	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
10	Грамматические выразительные средства (Stylistic grammar)	5	10	2	2	2	Опрос, выполнение практических заданий
11	Графические выразительные средства (Graphical means)	5	11	2	2	2	Опрос, выполнение практических заданий, терминологический диктант
12	Функциональные стили современного английского языка (The theory of functional styles)	5	12	2	2	2	Опрос, выполнение практических заданий
13	Стиль языка художественной литературы (проза, поэзия, драма) (The Belles-Lettres style)	5	13	2	2	2	Опрос, выполнение практических заданий

14	Публицистический стиль и его разновидности (Publicist Style)	5	14	2	2	2	Опрос, выполнение практических заданий
15	Газетный стиль, его разновидности: краткие сообщения, заголовки, объявления, реклама (Newspaper Style)	5	15	2	2	2	Опрос, выполнение практических заданий
16	Стиль научной прозы и его разновидности (Scientific prose style)	5	16	2	2	6	Опрос, выполнение практических заданий
17	Стиль официальных документов и его разновидности (The style of official documents)	5	17	2	2	6	Опрос, выполнение практических заданий
18	Принципы анализа и интерпретации текстов различных функциональных стилей (Complex linguostylistic and philological analysis of the text)	5	18, 19	4	4	16	Опрос, выполнение практических заданий
				38	38	60	

## 5. СОДЕРЖАНИЕ РАЗДЕЛОВ И ТЕМ ДИСЦИПЛИНЫ

### 5.1. Лекции

#### Лекция 1 – The object of the stylistics (2 ч.)

1. Problems of the stylistic research.
2. Stylistics of language and speech.
3. Types of stylistic research and branches of stylistics.
4. Stylistics and other linguistic disciplines.
5. Stylistic neutrality and stylistic colouring.

#### Лекция 2 – Different classifications of expressive means (2 ч.)

1. Expressive means and stylistic devices. Definition.
2. Hellenistic Roman rhetoric system.
3. Stylistic theory and classification of expressive means by G.Leech.
4. I.R. Galperin's classification of expressive means and stylistic devices.
5. Classification of expressive means and stylistic devices by Y.M. Skrebnev.

#### Лекция 3 – Stylistic classification of the English vocabulary (2 ч.)

1. Neutral, common literary and common colloquial vocabulary.
2. Special literary vocabulary.
3. Special colloquial vocabulary.

#### Лекция 4 – Phonetic stylistic devices (2 ч.)

1. Onomatopoeia.
2. Alliteration.
3. Rhyme.
4. Rhythm.

#### **Лекция 5 – Lexical Stylistic Devices. Part 1 (2 ч.)**

1. The interaction of different types of lexical meaning.
  - a) primary dictionary and contextually imposed meanings (metaphor, metonymy, irony);
  - b) primary and derivative logical meanings (zeugma and pun).

#### **Лекция 6 – Lexical Stylistic Devices. Part 2 (2 ч.)**

1. The interaction of different types of lexical meaning.
  - b) logical and emotive (epithet, oxy'moron);
  - c) logical and nominative (antonomasia).

#### **Лекция 7 – Lexical Stylistic Devices. Part 3 (2 ч.)**

1. Intensification of a feature (simile, hyperbole, periphrasis).
2. Peculiar use of set expressions (clichés, proverbs, epigram, quotations).

#### **Лекция 8 – Syntactical expressive means and stylistic devices. Part 1 (2 ч.)**

1. Main Characteristics of the Sentence.
2. Syntactical SDs.
3. Sentence Length.
4. One-Word Sentence.
5. Punctuation.
6. Arrangement of Sentence Members. Rhetorical Questions. Types of repetition. Parallel constructions.

#### **Лекция 9 – Syntactical expressive means and stylistic devices. Part 2 (2 ч.)**

1. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences.
2. Apokoinu Constructions. Break.
3. Types of Connection. Polysyndeton. Asyndeton. Attachment.

#### **Лекция 10 – Stylistic grammar (2 ч.)**

1. The theory of grammatical gradation.
2. Grammatical metaphor and types of grammatical transposition.
3. Morphological stylistics. Stylistic potential of the parts of speech:
  - a) the noun and its stylistic potential;
  - b) the article and its stylistic potential;
  - c) the stylistic power of the pronoun;
  - d) the adjective and its stylistic functions;
  - e) the verb and its stylistic properties;
  - f) affixation and its expressiveness.

### **Лекция 11 – Graphical Means (2 ч.)**

1. Graphical arrangement of a word.
2. Graphon.
3. Absence of punctuation.
4. Changes of the type (italics, capitalization).

### **Лекция 12 – The theory of functional styles (2 ч.)**

1. Colloquial vs. literary type of communication.
2. Oral vs. written form of communication.
3. Different classifications of functional styles.
4. I.R. Galperin's classification of functional styles.

### **Лекция 13 – Functional Styles. The Belles-Lettres Style (2 ч.)**

1. The language of poetry, or simply verse.
2. Emotive prose, or the language of fiction.
3. The language of the drama.

### **Лекция 14 – Functional Styles. Publicistic Style (2 ч.)**

1. Oratory and speeches.
2. The essay.
3. Journalistic articles.

### **Лекция 15 – Functional Styles. Newspaper Style (2 ч.)**

1. Brief news items.
2. Advertisements and announcements.
3. The headline.
4. The editorial.

### **Лекция 16 – Functional Styles. Scientific Prose Style (2 ч.)**

1. General notes.
2. Basic features of scientific prose style.
3. The impersonality of scientific writings.

### **Лекция 17 – Functional Styles. The Style of Official Documents (2 ч.)**

1. The language of business documents.
2. The language of legal documents.
3. The language of diplomacy.
4. The language of military documents.

### **Лекция 18 – Complex linguostylistic and philological analysis of the text (4 ч.)**

1. Text categories.
2. Supralinear analysis of the text.
3. Author's Narrative.
4. Dialogue.



5. Interior Speech.
6. Represented Speech.
7. Compositional Forms.
8. Samples of Stylistic Analysis.

## **5.2. Семинарские занятия**

### **Семинар 1 – The object of the stylistics (2 ч.)**

1. What are the problems of the stylistic research?
2. What is the difference between stylistics of language and stylistics of speech?
3. What are the main types of stylistic research?
4. Dwell upon branches of stylistics.
5. What is the correlation between stylistics and other linguistic disciplines?
6. Comment upon stylistic neutrality and stylistic colouring.

### **Семинар 2 – Different classifications of expressive means (2 ч.)**

1. What is a stylistic device? What do you know about expressive means of the language?
2. Comment upon Hellenistic Roman rhetoric system.
3. Tell about stylistic theory and classification of expressive means by G.Leech.
4. What are the characteristics of I.R. Galperin's classification of expressive means and stylistic devices?
5. Dwell upon classification of expressive means and stylistic devices by Y.M. Skrebnev.

### **Семинар 3 – Stylistic classification of the English vocabulary (2 ч.)**

1. Give the characteristics of neutral, common literary and common colloquial vocabulary.
2. Comment upon special literary vocabulary: terms; poetic and highly literary words; archaic, obsolescent and obsolete words; barbarisms and foreignisms; literary coinages.
3. Dwell upon special colloquial vocabulary: slang, jargonisms, professionalisms, dialectisms, vulgar words, colloquial coinages.
4. Read the text and analyze it from the point of the vocabulary.

### **Семинар 4 – Phonetic stylistic devices (2 ч.)**

1. What is onomatopoeia? Find examples in the text.
2. What is alliteration? Find examples in the text.
3. What is rhyme? Find examples in the text.
4. What is rhythm? Find examples in the text.
5. Read the text and analyze it from the point of phonetic stylistic devices.

### **Семинар 5 - Lexical stylistic devices (2 ч.)**

1. Comment upon the interaction of different types of lexical meaning.
  - a) primary dictionary and contextually imposed meanings (metaphor, metonymy, irony);
  - b) primary and derivative logical meanings (zeugma and pun);

### **Семинар 6 – Lexical stylistic devices (2 ч.)**

1. Comment upon the interaction of different types of lexical meaning.
  - a) logical and emotive (epithet, oxy'moron);
  - b) logical and nominative (antonomasia);

### **Семинар 7 – Lexical stylistic devices (2 ч.)**

Comment upon:

1. Intensification of a feature (simile, hyperbole, periphrasis).
2. Peculiar use of set expressions (clichés, proverbs, epigram, quotations).
3. Read the text and analyze it from the point of lexical stylistic devices.

### **Семинар 8 – Syntactical expressive means and stylistic devices (2 ч.)**

1. Comment upon main characteristics of the sentence, syntactical SDs, sentence length (One-word sentence, sentence structure, punctuation, arrangement of sentence members, rhetorical questions, types of repetition, parallel constructions.

### **Семинар 9 – Syntactical expressive means and stylistic devices (2 ч.)**

1. Comment upon: chiasmus, inversion, suspense, detachment, completeness of sentence structure. Find examples in the text.
2. Dwell upon: ellipsis, one-member sentences, apokoinu constructions, break types of connection, polysyndeton, asyndeton, attachment. Find examples in the text.

### **Семинар 10 – Stylistic grammar (2 ч.)**

1. What is the stylistic potential of the noun?
2. What is the stylistic potential of the article?
3. What is the stylistic power of the pronoun?
4. What are stylistic functions of the adjective?
5. What are stylistic properties of the verb?
6. Comment upon affixation and its expressiveness.
7. Read the text and dwell on the stylistic function of grammatical categories.

### **Семинар 11 – Graphical means (2 ч.)**

1. Comment upon graphical arrangement of a word.
2. What is graphon? Give examples.
3. Dwell on the stylistic function of punctuation.
4. What is the stylistic potential of changes of the type (italics, capitalization)?
5. Read the text and dwell on the stylistic function of graphical means.

### **Семинар 12 – The theory of functional styles (2 ч.)**

1. Comment on colloquial and literary type of communication.
2. Dwell on oral and written form of communication.
3. Tell about different classifications of functional styles.
4. How does I.R. Galperin classifies functional styles?

### **Семинар 13 – Functional Styles. The Belles-Lettres Style (2 ч.)**

1. Comment on the language of poetry.
2. What is emotive prose?
3. What are basic characteristics of the language of the drama?

#### **Семинар 14 – Functional Styles. Publicistic Style (2 ч.)**

1. Comment on oratory and speeches.
2. What is the essay?
3. Dwell on journalistic articles.

#### **Семинар 15 – Functional Styles. Newspaper Style (2 ч.)**

1. Tell about brief news items.
2. Comment on advertisements and announcements.
3. What are the basic characteristics of the headline?
4. What is the editorial?

#### **Семинар 16 – Functional Styles. Scientific Prose Style (2 ч.)**

1. What is scientific prose style?
2. What are the basic features of scientific prose style?
3. Comment on the impersonality of scientific writings.

#### **Семинар 17 – Functional Styles. The style of official documents (2 ч.)**

1. What is the language of business documents?
2. Comment on the language of legal documents.
3. Dwell upon the language of diplomacy.
4. What is the language of military documents?

#### **Семинар 18 – Complex linguostylistic and philological analysis of the text (4 ч.)**

1. What are text categories?
2. Comment on supralinear analysis of the text.
3. What is author's narrative?
4. Comment upon dialogue.
5. Comment upon interior speech.
6. Comment upon represented speech.
7. Comment upon compositional forms.
8. Do linguostylistic and philological analysis of the given text.

*Образец практического задания к семинарам:*

**Exercise I. Analyze the given cases of metaphor from all the sides: semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image:**

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet.
2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess.
3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars.
4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther — lithe and quick.
5. His voice was a dagger of corroded brass.

## 6. САМОСТОЯТЕЛЬНАЯ РАБОТА

Самостоятельная работа по курсу «Стилистика» предполагает анализ учебной литературы при подготовке к семинарским занятиям, выполнение практических упражнений и проведение стилистического анализа небольших отрывков текста.

Содержание самостоятельной работы нацелено на формирование у студентов навыков работы с научной литературой, аналитического осмысления и обобщения теоретических положений, умений проникнуть в суть словесно-художественного творчества писателя, определять стилистические функции различных элементов текста, эстетическое воздействие, производимое автором на читателя.

*Образец проведения стилистического анализа текста:*

“My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I’m an orphan, and Vic moves in. “From now on you’ll do as I tell you,” he says. It impressed me. Vic had never really shown any muscle before”.

The communicative situation is highly informal. The vocabulary includes not only standard colloquial words and expressions such as “dad”, “to show muscle” (which is based on metonymy), the intensifying “really”, but also the substandard metaphor — “a big wheel”. The latter also indicates the lack of respect of the speaker towards his aunt, which is further sustained by his metonymical qualification of her husband (“old Newport money”).

The syntax, too, participates in conveying the atmosphere of colloquial informality — sentences are predominantly short. Structures are either simple or, even when consisting of two clauses, offer the least complicated cases of subordination.

The change of tenses registers changes in the chronology of narrated events. Especially conspicuous is the introduction of Present Indefinite (Simple) Tense, which creates the effect of immediacy and nearness of some particular moment, which, in its turn, signifies the importance of this event, thus foregrounding it, bringing it into the limelight — and making it the logical and emotional centre of the discourse.

№ п/п	Темы дисциплины	Форма самостоятельной работы	Трудоёмкость в часах
1	The object of the stylistics	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	2
2	Different classifications of expressive means	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	2
3	Stylistic classification of the English vocabulary	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста A Very Short Story by E. Hemingway.	2
4	Phonetic stylistic devices	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация английских стихов.	2
5	Lexical stylistic devices. Part 1	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	2
6	Lexical stylistic	Работа с учебной литературой,	2

	devices. Part 2	систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста Can-can by A. Vivante.	
7	Lexical stylistic devices. Part 3	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	2
8	Syntactical expressive means and stylistic devices. Part 1	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста Snow by A. Beattie.	2
9	Syntactical expressive means and stylistic devices. Part 2	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста Story of an hour by K. Chopin.	2
10	Stylistic grammar	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста Piano by W. Saroyan.	2
11	Graphical means	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста An Encounter with an Interviewer by Mark Twain.	2
12	The theory of functional styles	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	2
13	Functional Styles. The Belles -Lettres style	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста German Harry by W.S. Maugham.	2
14	Functional Styles. Publicistic Style	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	2
15	Functional Styles. Newspaper Style	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста The gift of the Magi by O'Henry.	6
16	Functional styles. Scientific prose style	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий.	6
17	Functional styles. The style of official documents	Работа с учебной литературой, систематизация лекционного материала, выполнение практических заданий. Анализ и интерпретация текста Mother by G. Paley.	6
18	Complex linguostylistic and philological	Работа с учебной литературой, систематизация лекционного материала,	16

	analysis of the text.	выполнение практических заданий. Анализ и интерпретация текстов “W.S.” by Leslie Poles Hartley, Cakes and Ale by W.S. Maugham., Flora by M. Gilmore.	
19	Курсовая работа		30
			90

## **КУРСОВАЯ РАБОТА**

Курсовая работа – это лингвистическое исследование, представляющее собой теоретический анализ стилистических явлений, подкрепленный практическим материалом.

Цель студенческой исследовательской работы – научиться вести научный поиск, правильно пользоваться различными службами библиотек, накапливать информационный материал, рационально конспектировать, классифицировать и анализировать его. Кроме того, курсовая работа формирует навыки научного самовыражения: умения сформулировать проблему, логично и кратко описать различные точки зрения и подходы лингвистов к проблеме, представить критерии, на основе которых строится теоретическое обоснование работы, показать лингвистические закономерности на собранном практическом материале.

Обязательными компонентами работы являются: Титульный лист; Оглавление; Введение; Основная часть; Заключение; Список литературы; Список источников материала для исследования; Список сокращений и условных обозначений.

По завершении написания курсовой работы проходит ее защита.

### **Примерные темы курсовых работ:**

1. Использование экспрессивных средств выразительности в стиле художественной литературы (на примере анализа конкретного художественного произведения).
2. Компьютерный сленг в современном английском языке.
3. Роль и функции говорящих имен собственных (на примере анализа конкретного художественного произведения).
4. Функционирование метафоры в публицистике (или другом функциональном стиле английского языка).
5. Особенности использования аллюзии в публицистике.
6. Стилистические особенности современной англоязычной поэзии.

## **7. ОБРАЗОВАТЕЛЬНЫЕ ТЕХНОЛОГИИ**

В данном курсе используются следующие формы учебной деятельности: практические занятия с использованием информационных технологий, самостоятельная работа студентов. Кроме того, применяются такие интерактивные формы, как:

- портфолио – для накопления и оценки материалов по проблематике курса;
- элементы проектной деятельности в группах и обучения в сотрудничестве;
- информационные технологии – с целью систематизации и творческого освоения знаний по одному из разделов или тем курса.

## **8. ОЦЕНОЧНЫЕ СРЕДСТВА ДЛЯ ТЕКУЩЕГО КОНТРОЛЯ УСПЕВАЕМОСТИ, ПРОМЕЖУТОЧНОЙ АТТЕСТАЦИИ ПО ИТОГАМ ОСВОЕНИЯ ДИСЦИПЛИНЫ И УЧЕБНО-МЕТОДИЧЕСКОЕ ОБЕСПЕЧЕНИЕ САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТОВ**

В процессе изучения дисциплины осуществляется текущий, промежуточный и итоговый контроль знаний.

**Текущий контроль:** посещение лекционных и семинарских занятий, выполнение заданий по самостоятельной работе, опрос на занятиях, проведение терминологических диктантов.

Образец терминологического диктанта:

Напишите определения следующих терминов, приведите примеры:  
Metaphor, metonymy, zeugma, hyperbole.

**Промежуточный контроль.** Промежуточный контроль знаний осуществляется два раза в семестр в виде тестирования по соответствующим темам данного курса. При выставлении оценки также учитывается активность студента на лекционных и семинарских занятиях.

Образец теста:

1. Stylistics deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) ...

- a. forms of communication which depend on the situation in which the communication is maintained, i.e. on the presence or absence of an interlocutor.
- b. stylistic oppositions as a background for perceiving distinctive stylistic features.
- c. certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.
- d. different types of translation which can be singled out depending on the predominant communicative function of the source text or the form of speech involved in the translation process.
- e. the imagery of the source text as a system.

2. A functional style of language is ...

- a. an unmarked member of stylistic oppositions and turns out to be a background for perceiving distinctive stylistic features.
- b. a system of interrelated language means which serves a definite aim in communication.
- c. a series of transformations which are determined not by interlinguistic relationship but by cultural or even personal preferences on the part of the translator.
- d. a generic term for three substyles in which the main principles and the most general properties of the style are materialized.
- e. a peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

3. According to I.R. Galperin's point of view functional styles are also called ...

- a. markers    b. clichés    c. stylistic devices    d. expressive means    e. registers

4. Name the style the main property of which is absence of positive stylistic characteristic and opportunity to use its elements in any situation.

- a. Neutral    b. Colloquial    c. Scientific prose    d. Publicistic    e. Belles-Lettres

5. The question whether there is this special FS still remains disputable. Some linguists (I.R. Galperin, R.A. Budagov) believe it is, the other (V.V. Vinogradov, A.V. Fedorov, I. V. Arnold) deny its existence.

- a. Official      b. Belles-Lettres      c. Colloquial      d. Neutral      e. Scientific prose

6. The scientific prose FS has three divisions: a) the language style of humanitarian sciences; b) the language style of "exact" sciences; c) ...

- a. the language style of technical sciences.    b. the language style of popular sciences.    c. the language style of popular scientific prose    d. the language style of science fiction.    e. the language style of scientific articles.

7. The common function of the belles-letters style may broadly be called ....

- a. aesthetico-cognitive    b. cognitive    c. evaluative    d. communicative    e. aesthetic

**Read the text, say what functional style it belongs, describe basic characteristics of the style using the examples from the text.**

### **PREPARING A BUSINESS PLAN**

A business plan is essential to the start-up, growth and modification of any business whether it be a small private farm or a large state farm or an agricultural processing facility. The business plan specifically defines the business. It identifies and clarifies goals and provides the direction for their achievement.

A well developed plan will serve three primary functions. *First*, it will act as a feasibility study. Writing the plan forces the business owner or director to translate ideas into black and white allowing substantiation and evaluation of the assumptions upon which the plan is based. It helps to determine the need for, and proper allocation of resources and, by allowing the owner to look for weak spots and vulnerabilities, helps reduce the risk of unforeseen complications.

*Second*, the plan will serve as a management tool. It provides a guide for implementation and standards against which to evaluate performance. Properly utilised, it can help alert the owner/manager to potential problems before they become detrimental, and potential opportunities before they are missed.

*Third*, the plan is the tool for obtaining financing for the business. Whether seeking bank financing, private domestic or foreign investors, government financing or venture capital, a detailed, well-drafted plan is necessary.

**Итоговый контроль** проводится в виде экзамена. Основанием для получения положительной оценки является ответ на теоретический вопрос по одному из разделов курса и выполнение практического задания.

### **Примерный список вопросов к экзамену:**

1. The object of the stylistics (problems of the stylistic research, stylistics of language and speech, types of stylistic research and branches of stylistics, stylistics and other linguistic disciplines, stylistic neutrality and stylistic colouring).
2. Lexical Stylistic Devices (metaphor, metonymy, irony, zeugma, pun, decomposition of a set phrase, semantically false chains, nonsense of non-sequence).
3. Lexical Stylistic Devices (epithet, oxymoron, antonomasia, hyperbole, understatement, oxymoron, simile, periphrasis, euphemisms, allusion).
4. Stylistic Classification of the English Vocabulary (Neutral, common literary and common colloquial vocabulary, special literary vocabulary, special colloquial vocabulary).



5. Syntactical Expressive Means and Stylistic Devices (Main Characteristics of the Sentence. Sentence Length. One-Word Sentence. Sentence structure. Punctuation. Arrangement of Sentence Members. Rhetorical Questions. Types of Repetition. Parallel Constructions. Chiasmus).
6. Syntactical Expressive Means and Stylistic Devices (Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences. Apokoinu Constructions. Break. Types of Connection. Polysyndeton. Asyndeton. Attachment).
7. Phonetic Stylistic Devices (Onomatopoeia. Alliteration. Rhyme. Rhythm) and Graphical Means.
8. The theory of functional styles.
9. Functional Styles. The Belles -Lettres style.
10. Functional Styles. Publicistic Style.
11. Functional Styles. Newspaper Style.
12. Functional styles. Scientific prose style.
13. Functional styles. The style of official documents.
14. Expressive resources of the language (Hellenistic Roman rhetoric system).
15. Stylistic theory and classification of expressive means by G.Leech.
16. I.R. Galperin's classification of expressive means and stylistic devices.
17. Classification of expressive means and stylistic devices by Y.M. Skrebnev.

Образец практического задания:

**Find stylistic devices and expressive means in the following passage:**

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

**Критерии оценки практического экзаменационного задания по стилистике:**

При выставлении экзаменационной оценки по стилистике следует учитывать, что доля практического задания в общей оценке составляет 60%, таким образом, выполнение практического задания определяет экзаменационную оценку. Студент должен найти в практическом задании все виды стилистических приемов и выразительных средств языка, используемых автором, охарактеризовать их на предмет принадлежности к той или иной группе приемов и объяснить цель их употребления.

- Менее 50% определенных приемов – «неудовлетворительно»
- 55-70% – «удовлетворительно»
- 75-85% – «хорошо»
- 90-100% – «отлично»

**Критерии оценки устного ответа по стилистике:**

<b>40 % от общей оценки на экзамене</b>	<b>Полнота ответа на вопросы</b>
«отлично»	Получены полные ответы на все вопросы билета и дополнительные вопросы.
«хорошо»	Получены неполные ответы на вопросы билета или дополнительные вопросы.
«удовлетворительно»	Получены неполные ответы на все или часть вопросов.
«неудовлетворительно»	Получены фрагментарные ответы на вопросы.

## **9. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ**

### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009 – 384 с.
2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

### **б) дополнительная литература:**

1. Англо-русский словарь табуированной лексики и эвфемизмов : 14 000 слов и выражений = ABC of Dirty English : Foreigner`s Guide / А.Ю. Кудрявцев, Г.Д. Куропаткин. – Минск : Кузьма, 2003. – 383 с.
2. Большой оксфордский толковый словарь английского языка [Текст] = Oxford School Dictionary : 45 000 слов и выражений / ред. А. Делаханты, ред. Ф. Макдональд. – М. : АСТ, 2005. – 808 с.
3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.
4. Краткий словарь трудностей английского языка : от текста к контексту / В.С. Модестов. – М. : Рус. яз. – Медиа, 2004. – 629 с.
5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.
6. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.
7. Подготовка и оформление выпускной квалификационной (дипломной) работы (специальность «Перевод и переводоведение»; специальность «Филология») / сост. И.И. Лейфа, О.Н. Русецкая. Методические рекомендации, Благовещенск: АмГУ, 2006. – 43 с.
8. Скребнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скребнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

### **Список рекомендуемых журналов:**

1. Вопросы языкознания.
2. Филологические науки.

### **в) программное обеспечение и Интернет-ресурсы:**

<b>№</b>	<b>Наименование ресурса</b>	<b>Краткая характеристика</b>

1	<a href="http://www.classes.ru/grammar/30.Ocherki_po_stilistike_angliyskogo_yazyka/html/_7.html">http://www.classes.ru/grammar/30.Ocherki_po_stilistike_angliyskogo_yazyka/html/_7.html</a>	Гальперин А.И. "Очерки по стилистике английского языка" Электронный учебник.
2	<a href="http://www.refolit-info.ru">http://www.refolit-info.ru</a>	Сайт "Reading foreign literature" (Читаем иностранную литературу) содержит примеры стилистического анализа текстов, тексты произведений на английском языке.
3	<u>Электронная библиотека Gutenberg</u> <a href="http://www.gutenberg.org">http://www.gutenberg.org</a>	Библиотека содержит произведения мировой художественной литературы на английском языке
4	Электронная библиотечная система «Университетская библиотека-online» <a href="http://www.biblioclub.ru">http://www.biblioclub.ru</a>	ЭБС по тематике охватывает всю область гуманитарных знаний и предназначена для использования в процессе обучения в высшей школе, как студентами и преподавателями, так и специалистами-гуманитариями

#### **10. МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ (МОДУЛЯ)**

<b>Название оборудования</b>	<b>Расположение в университете</b>
Интерактивная доска, проектор	Аудитория 404, корпус 7

## 2. КРАТКОЕ ИЗЛОЖЕНИЕ ПРОГРАММНОГО МАТЕРИАЛА

### Лекция 1

**Тема: The object of the stylistics (2 ч.)**

**План лекции:**

1. Problems of the stylistic research.
2. Stylistics of language and speech.
3. Types of stylistic research and branches of stylistics.
4. Stylistics and other linguistic disciplines.
5. Stylistic neutrality and stylistic colouring.

**Цель:** To introduce the object of the stylistics of the English Language.

**Задачи:**

- to present the problems of the stylistic research;
- to explain the difference between stylistics of language and speech;
- to discuss the types of stylistic research and branches of stylistics;
- to show the correlation between stylistics and other linguistic disciplines;
- to illustrate the notions of stylistic neutrality and stylistic colouring.

**Ключевые вопросы:**

The problem of style definition. Style as the basic notion of stylistics. Other problems of stylistic research. Stylistics of language and speech. Inherent and adherent stylistic properties of language elements. Literary and linguistic stylistics. Comparative stylistics. Decoding stylistics. Functional stylistics. Stylistic lexicology. Phonostylistics. Stylistic grammar. Stylistics and psycholinguistics. Stylistics and rhetoric. Stylistic neutrality and stylistic colouring. The notion of norm. Formal vocabulary and informal vocabulary. Stylistically neutral words. Occasional stylistic connotation. Inherent or adherent stylistic connotation. Stylistic function.

**Ссылки на литературные источники, приведенные в РП дисциплины:**

а) **основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

б) **дополнительная литература:**

3. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

4. Скребнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скребнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

### Лекция 2

**Тема: Different classifications of expressive means (2 ч.)**

**План лекции:**

1. Expressive means and stylistic devices. Definition.
2. Hellenistic Roman rhetoric system.
3. Stylistic theory and classification of expressive means by G.Leech.
4. I.R. Galperin's classification of expressive means and stylistic devices.

## 5. Classification of expressive means and stylistic devices by Y.M. Skrebnev.

**Цель:** To introduce the definition of expressive means and stylistic devices, their classifications.

**Задачи:**

- to present the definition of expressive means and stylistic devices;
- to explain Hellenistic Roman rhetoric system;
- to discuss stylistic theory and classification of expressive means by G.Leech;
- to tell about I.R. Galperin's classification of expressive means and stylistic devices;
- to illustrate the classification of expressive means and stylistic devices by Y.M. Skrebnev.

**Ключевые вопросы:**

The definition of expressive means and stylistic devices. The classical rhetoric and modern stylistic devices. This first theory of style. Hellenistic Roman rhetoric system: tropes, figures of speech that create rhythm, figures based on compression, assonance or accord, on opposition, types of speech. Stylistic theory and classification of expressive means by G.Leech. I.R. Galperin's classification of expressive means and stylistic devices: phonetic expressive means and stylistic devices; lexical expressive means and stylistic devices; syntactical expressive means and stylistic devices; the classification of expressive means and stylistic devices by Y.M. Skrebnev: paradigmatic stylistics (or stylistics of units) and syntagmatic stylistics (or stylistics of sequences).

**Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.
2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.
4. Скробнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скробнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

### Лекция 3

**Тема: Stylistic classification of the English vocabulary (2 ч.)**

**План лекции:**

1. Neutral, common literary and common colloquial vocabulary.
2. Special literary vocabulary.
3. Special colloquial vocabulary.

**Цель:** To introduce the stylistic classification of the English vocabulary.

**Задачи:**

- to present neutral, common literary and common colloquial vocabulary;
- to explain special literary vocabulary;
- to discuss special colloquial vocabulary;

**Ключевые вопросы:**

The literary vocabulary: 1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words. The colloquial vocabulary: 1. common colloquial words; 2. slang; 3. jargonisms; 4.

professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages. Standard English vocabulary. Special literary vocabulary. Special colloquial (non-literary) vocabulary. Neutral words.

#### **Ссылки на литературные источники, приведенные в РП дисциплины:**

##### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

##### **б) дополнительная литература:**

3. Англо-русский словарь табуированной лексики и эвфемизмов : 14 000 слов и выражений = ABC of Dirty English : Foreigner`s Guide / А.Ю. Кудрявцев, Г.Д. Куропаткин. – Минск : Кузьма, 2003. – 383 с.

4. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

5. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

6. Краткий словарь трудностей английского языка : от текста к контексту / В.С. Модестов. – М. : Рус. яз. – Медиа, 2004. – 629 с.

7. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

8. Скробнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скробнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

#### **Лекция 4**

##### **Тема: Phonetic stylistic devices (2 ч.)**

##### **План лекции:**

1. Onomatopoeia.
2. Alliteration.
3. Rhyme.
4. Rhythm.

**Цель:** To introduce phonetic expressive means.

##### **Задачи:**

to discuss what onomatopoeia and alliteration are and what their major function in the text is; to show the importance of rhyme and rhythm in poetry and prose.

##### **Ключевые вопросы:**

Phonetic expressive means: onomatopoeia (direct and indirect), alliteration, assonance, rhyme: vowel rhymes and consonant rhymes, broken thymes, eye-rhymes, couplets, triple rhymes, cross rhymes, framing or ring rhymes; two contradictory functions of rhyme: dissevering and consolidating. Rhythm: in verse and in prose.

#### **Ссылки на литературные источники, приведенные в РП дисциплины:**

##### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

## **Лекция 5**

### **Тема: Lexical Stylistic Devices. Part 1 (2 ч.)**

#### **План лекции:**

1. The interaction of different types of lexical meaning.

a) primary dictionary and contextually imposed meanings (metaphor, metonymy, irony);

b) primary and derivative logical meanings (zeugma and pun).

**Цель:** To introduce lexical stylistic devices based on the interaction of different types of lexical meaning.

#### **Задачи:**

to present primary dictionary and contextually imposed meanings;

to explain what metaphor, metonymy and irony are;

to illustrate primary and derivative logical meanings;

to discuss what zeugma and pun are and how they differ;

to show the basic function of metaphor, metonymy, irony, zeugma and pun.

#### **Ключевые вопросы:**

Primary dictionary meaning and contextually imposed meaning; transference; metaphor: original, trite, sustained; personification; metonymy, synecdoche; irony: verbal, sustained; primary and derivative logical meanings, zeugma, pun, violation of phraseological units, semantically false chains, nonsense of non-sequence.

#### **Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

## **Лекция 6**

## **Тема: Lexical Stylistic Devices. Part 2 (2 ч.)**

### **План лекции:**

1. The interaction of different types of lexical meaning.
  - b) logical and emotive (epithet, oxymoron);
  - c) logical and nominative (antonomasia).

**Цель:** To introduce lexical stylistic devices based on interaction of different types of lexical meaning.

### **Задачи:**

- to present the interaction of different types of lexical meaning;  
to explain what logical, emotive and nominative meanings are;  
to illustrate how epithet, oxy'moron and antonomasia carry out their functions;

### **Ключевые вопросы:**

The interaction of logical and emotive meaning; epithet: fixed, affective, figurative, used singly, in pairs, in chains, in two-step structures, in inverted constructions and as phrase-attributes; oxymoron; the interaction of logical and nominative meaning; antonomasia.

### **Ссылки на литературные источники, приведенные в РП дисциплины:**

#### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

#### **б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

## **Лекция 7**

### **Тема: Lexical Stylistic Devices. Part 3 (2 ч.)**

#### **План лекции:**

1. Intensification of a feature (simile, hyperbole, periphrasis).
2. Peculiar use of set expressions (clichés, proverbs, epigram, quotations).

**Цель:** To introduce lexical stylistic devices based on intensification of a feature and to show the peculiar use of set expressions.

#### **Задачи:**

- to discuss what intensification of a feature is and to show that through simile, hyperbole, periphrasis;  
to show the peculiar use of set expressions (clichés, proverbs, epigram, quotations).

#### **Ключевые вопросы:**

Intensification of a feature: simile: original and trite, hyperbole, periphrasis, understatement;  
peculiar use of set expressions: clichés, proverbs, epigram, quotations.



### **Ссылки на литературные источники, приведенные в РП дисциплины:**

#### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

#### **б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

### **Лекция 8**

#### **Тема: Syntactical expressive means and stylistic devices. Part 1 (2 ч.)**

##### **План лекции:**

1. Main Characteristics of the Sentence.
2. Syntactical SDs.
3. Sentence Length.
4. One-Word Sentence.
5. Punctuation.
6. Arrangement of Sentence Members. Rhetorical Questions. Types of repetition. Parallel constructions.

**Цель:** To introduce syntactical expressive means and stylistic devices.

##### **Задачи:**

- to present the main characteristics of the sentence;
- to explain the notion of syntactical SDs;
- to illustrate sentence length and its stylistic function;
- to discuss one-word sentences and their stylistic potential;
- to show the peculiar use of punctuation;
- to demonstrate syntactical SDs depending on the arrangement of sentence members.

##### **Ключевые вопросы:**

the main characteristics of the sentence; the notion of syntactical SDs; sentence length and its stylistic function; one-word sentences and their stylistic potential; the peculiar use of punctuation; syntactical SDs depending on the arrangement of sentence members; rhetorical questions; types of repetition: anaphora, epiphora, framing, catch repetition, chain repetition, successive repetition; parallel constructions.

### **Ссылки на литературные источники, приведенные в РП дисциплины:**

#### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

**Лекция 9**

**Тема: Syntactical expressive means and stylistic devices. Part 2 (2 ч.)**

**План лекции:**

1. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences.

2. Apokoinu Constructions. Break.

3. Types of Connection. Polysyndeton. Asyndeton. Attachment.

**Цель:** To introduce syntactical expressive means and stylistic devices.

**Задачи:**

to present the main characteristics of chiasmus, inversion, suspense, detachment;

to illustrate what completeness of sentence structure is and its stylistic potential: ellipsis, one-member sentences;

to discuss apokoinu constructions and break;

to show the types of connection: polysyndeton, asyndeton, attachment.

**Ключевые вопросы:**

Chiasmus. Inversion: partial and complete inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences. Apokoinu Constructions. Break. Types of Connection. Polysyndeton. Asyndeton. Attachment.

**Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

**Лекция 10**

**Тема: Stylistic grammar (2 ч.)**

**План лекции:**

1. The theory of grammatical gradation.

2. Grammatical metaphor and types of grammatical transposition.

3. Morphological stylistics. Stylistic potential of the parts of speech:

- a) the noun and its stylistic potential;
- b) the article and its stylistic potential;
- c) the stylistic power of the pronoun;
- d) the adjective and its stylistic functions;
- e) the verb and its stylistic properties;
- f) affixation and its expressiveness.

**Цель:** To introduce the stylistic potential of grammatical categories.

**Задачи:**

- to present the theory of grammatical gradation;
- to illustrate grammatical metaphor and types of grammatical transposition;
- to discuss stylistic potential of the parts of speech.

**Ключевые вопросы:**

The theory of grammatical gradation: marked, semi-marked and unmarked structures; grammatical metaphor and types of grammatical transposition; Morphological stylistics. Stylistic potential of the parts of speech: a) the noun and its stylistic potential; b) the article and its stylistic potential; c) the stylistic power of the pronoun; d) the adjective and its stylistic functions; e) the verb and its stylistic properties; f) affixation and its expressiveness.

**Ссылки на литературные источники, приведенные в РП дисциплины:**

а) **основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

б) **дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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## **Лекция 11**

**Тема: Graphical means (2 ч.)**

**План лекции:**

1. Graphical arrangement of a word.
2. Graphon.
3. Absence of punctuation.
4. Changes of the type (italics, capitalization).

**Цель:** To introduce graphical expressive means.

**Задачи:**

- to present graphical arrangement of a word;
- to explain what graphon is;
- to illustrate the absence of punctuation and changes of the type and demonstrate their stylistic function;

**Ключевые вопросы:**

Graphical expressive means: graphon, changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines.

**Ссылки на литературные источники, приведенные в РП дисциплины:****а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

**Лекция 12**

**Тема: The theory of functional styles (2 ч.)**

**План лекции:**

1. Colloquial vs. literary type of communication.
2. Oral vs. written form of communication.
3. Different classifications of functional styles.
4. I.R. Galperin's classification of functional styles.

**Цель:** To introduce the theory of functional styles.

**Задачи:**

to present colloquial vs. literary type of communication;  
to illustrate oral vs. written form of communication;  
to discuss different classifications of functional styles;  
to demonstrate I.R. Galperin's classification of functional styles.

**Ключевые вопросы:**

Colloquial vs. literary type of communication. Oral vs. written form of communication. The notion of style in functional stylistics; Correlation of style, norm and function in the language; I.V. Arnold's classification of styles: neutral style, colloquial Styles: literary colloquial; familiar colloquial; common colloquial, literary bookish styles: scientific; official documents; publicist (newspaper); oratorical; poetic; sublanguages distinguished by Y.M. Skrebnev, A.N. Morokhovsky's style classes: official business style; scientific-professional style; publicist style; literary colloquial style, familiar colloquial style; D. Crystal's subdivision of styles: regional, social, occupational, restricted and individual, I.R. Galperin's classification of functional styles.

**Ссылки на литературные источники, приведенные в РП дисциплины:****а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

### **Лекция 13**

#### **Тема: The Belles-Lettres Style (2 ч.)**

##### **План лекции:**

1. The language of poetry;
2. Emotive prose;
3. The language of the drama.

**Цель:** To introduce the belles-lettres style.

##### **Задачи:**

to present the language of poetry;  
to discuss emotive prose;  
to demonstrate the language of the drama.

##### **Ключевые вопросы:**

"Aesthetico-cognitive function of the belles-lettres style; indispensable linguistic features of the belles-lettres style; individuality of the belles-lettres style; the language of poetry: rhythm and rhyme as immediately distinguishable properties of the poetic substyle; versification or prosody; emotive prose: the combination of the literary variant or the language with the colloquial variant, two forms of communication – monologue (the writer's speech) and dialogue (the speech of the characters); the presence of elements from other styles; the role of the writers of the 18th century in establishing emotive prose as an independent form of literary art; the language of the drama: stylization of colloquial language.

##### **Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

## **Лекция 14**

### **Тема: Publicist Style (2 ч.)**

#### **План лекции:**

1. Oratory and speeches.
2. The essay.
3. Journalistic articles.

**Цель:** To introduce publicist style.

#### **Задачи:**

to present oratory and speeches;  
to discuss what the essay is;  
to demonstrate the basic characteristics of journalistic articles.

#### **Ключевые вопросы:**

The general aim of publicist style; common features of publicist style with the style of scientific prose and that of emotive prose; oratory and speeches: persuasion as the most obvious purpose of oratory; typical features of the spoken variety of speech in publicist style; power of tradition in oratorical style; the stylistic devices employed in oratorical style: repetition as the most typical stylistic device; the use of simile, metaphor and allusions in the style; obligatory compositional forms of oratory; the essay: personality in the treatment of theme and naturalness of expression; the most characteristic language features of the essay; journalistic articles and their basic features.

#### **Ссылки на литературные источники, приведенные в РП дисциплины:**

##### **а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.
2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

##### **б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.
4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.
5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

## **Лекция 15**

### **Тема: Newspaper Style (2 ч.)**

#### **План лекции:**

1. Brief news items.
2. Advertisements and announcements.
3. The headline.
4. The editorial.

**Цель:** To introduce newspaper style.

#### **Задачи:**

to present the basic function of newspaper style;  
to discuss the main characteristics of brief news items;

to demonstrate what advertisements and announcements are;  
to show the ways headlines are created;  
to reveal the purpose of the editorial.

**Ключевые вопросы:**

The development of the newspaper style: the first newspapers (the Weekly News, The London Gazette, the Daily Courant); informing the reader and evaluation of the event as the basic function of newspaper style; matter-of-factness of brief news items; the bulk of the vocabulary used in newspaper writing; syntactical structure of news items; grammatical peculiarities of brief news items; new sentence patterns not typical of other styles; advertisements and announcements: classified and non-classified; the specific functional and linguistic traits of the headline; the headline in British and American newspapers as an important vehicle both of information and appraisal; the function of the editorial.

**Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

**Лекция 16**

**Тема: Scientific Prose Style (2 ч.)**

**План лекции:**

1. General notes.
2. Basic features of scientific prose style.
3. The impersonality of scientific writings.

**Цель:** To introduce scientific prose style.

**Задачи:**

to present the basic function of scientific prose style;  
to discuss the basic features of scientific prose style;  
to demonstrate the impersonality of scientific writings.

**Ключевые вопросы:**

The aim of the functional style of scientific prose; objectiveness, preciseness, unemotionality, lack of any individuality; striving for the most generalized form of expression; compositional features of scientific prose; lexical features; morphological features; syntactical features.

**Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин.

обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

## **Лекция 17**

### **Тема: The Style of Official Documents (2 ч.)**

#### **План лекции:**

1. The language of business documents.
2. The language of legal documents.
3. The language of diplomacy.
4. The language of military documents.

**Цель:** To introduce the style of official documents.

#### **Задачи:**

to present the language of business documents;  
to discuss the language of legal documents;  
to demonstrate the language of diplomacy;  
to learn about the language of military documents.

#### **Ключевые вопросы:**

The main aim of the style of official documents; morphological features: adherence to the norm; lexical features: prevalence of stylistically neutral and bookish vocabulary, use of terminology, use of proper names, abstraction of persons, officialese vocabulary, conventional and archaic forms and words, foreign words, especially Latin and French, abbreviations, contractions, conventional symbols, use of words in their primary denotative meaning; syntactical features: use of long complex sentences, use of passive and participial constructions, numerous connectives, extensive use of detached constructions and parenthesis; compositional features: special compositional design.

#### **Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

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**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

### **Лекция 18**

Тема: **Complex linguostylistic and philological analysis of the text (4 ч.)**

1. Text categories.
2. Supralinear analysis of the text.
3. Author's Narrative.
4. Dialogue.
5. Interior Speech.
6. Represented Speech.
7. Compositional Forms.
8. Decoding stylistics and its basic notions.
9. Samples of Stylistic Analysis.

**Цель:** To introduce the idea of complex linguostylistic and philological analysis of the text.

**Задачи:**

- to present different text categories;
- to discuss various types of narration;
- to demonstrate compositional forms;
- to learn about author's narrative, dialogue, interior speech, represented speech;
- to present the basic notions of decoding stylistics.

**Ключевые вопросы:**

Text categories: cohesion and coherence. Supra-phrasal units. Types of narration: author's narrative, entrusted narrative, dialogue, interior speech, stream-of-consciousness technique. Represented speech: represented uttered speech, represented inner speech. Compositional forms: narrative proper, description, argumentation. The procedures in stylistic analysis: the taxonomic stage of analysis, the content-grasping stage, semantic stage, the stylistic stage, the functional stage of analysis. Decoding stylistics: the processes of encoding and decoding information. The basic notions of decoding stylistics: foregrounding and its types. Convergence. Defeated expectancy. Coupling. Semi-marked structures. Semantic field.

**Ссылки на литературные источники, приведенные в РП дисциплины:**

**а) основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**б) дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

### 3. МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

#### 3.1. Методические указания для преподавателя

Курс стилистики современного английского языка имеет цель дать студентам как теоретические, так и практические знания о предмете стилистики, о стилистической структуре языка, о его функциональных стилях и выразительных средствах.

Преподаватель должен развить у студентов:

1) умение пользоваться стилистическим понятийным аппаратом и категориями данной дисциплины, обучить методам исследования всего комплекса разноуровневых стилистических ресурсов и методам углубленного анализа и интерпретации речевых произведений и текстов разной функционально-стилевой и жанровой принадлежности с учетом особенностей коммуникативного акта, его прагматических и структурно-композиционных характеристик, когнитивных, культурологических и других факторов;

2) сформировать у студентов умения работать с научной литературой, аналитически осмысливать и обобщать теоретические положения, навыков самостоятельного научного поиска и адекватного изложения его результатов;

3) выработать у студентов навыки научного подхода к работе над текстом, умения извлекать из текста основную информацию и излагать ее в соответствии с принципами определенной модели (функционального стиля, жанра) письменной и устной коммуникации.

#### Методические рекомендации для преподавателей по чтению курса лекций

Чтение лекций по курсу «Стилистика» происходит на четвертом курсе. Построение лекции должно отличаться шириной и глубиной охвата научных проблем. Лекционное изложение должно носить проблемный характер, исключая упрощение и популяризаторский подход в освещении научных вопросов.

Требования к лекции:

- научность и информативность, доказательность и аргументированность, наличие достаточного количества ярких, убедительных примеров, фактов, обоснований;
- активизация мышления слушателей, постановка вопросов для размышления, четкая структура и логика раскрытия последовательно излагаемых вопросов;
- разъяснение вновь вводимых терминов и названий, формулирование главных мыслей и положений, подчеркивание выводов, повторение их;
- эмоциональность формы изложения, доступный и ясный язык.

Структура лекций:

По своей структуре лекции могут отличаться одна от другой. Все зависит от содержания и характера излагаемого материала, но существует общий структурный каркас, применимый к любой лекции. Прежде всего, это сообщение плана лекции и строгое ему следование. В план включаются наименования основных узловых вопросов лекции, которые могут послужить для составления экзаменационных билетов.

Курс следует начать с вводной лекции. Она знакомит студентов с целью и назначением курса, его ролью и местом в системе учебных дисциплин. Далее дается краткий обзор курса (вехи развития данной науки, имена известных ученых). В такой лекции ставятся научные проблемы, выдвигаются гипотезы, намечаются перспективы развития науки и ее вклада в практику. В вводной лекции важно связать теоретический материал с практикой будущей работы специалистов. Далее целесообразно рассказать об общей

методике работы над курсом, дать характеристику учебника и учебных пособий, ознакомить слушателей с обязательным списком литературы, рассказать об экзаменационных требованиях. Подобное введение помогает студентам получить общее представление о предмете, ориентирует их на систематическую работу над конспектами и литературой, знакомит с методикой работы над курсом.

### **Методические рекомендации для преподавателей по проведению семинарских занятий**

Семинарские занятия призваны углублять, расширять, детализировать знания, полученные на лекциях в обобщенной форме и содействовать выработке навыков профессиональной деятельности. Они развивают научное мышление и речь, позволяют проверить знания студентов и выступают как средства оперативной обратной связи.

Структура семинарского занятия:

- вступление преподавателя;
- обсуждение вопросов, вынесенных на обсуждение;
- выполнение практических заданий, направленных на формирование умений стилистического анализа текстов разных функциональных стилей;
- заключительное слово преподавателя.

При организации семинарского занятия большое значение имеют индивидуальный подход и продуктивное педагогическое общение. Обучаемые должны получить возможность раскрыть и проявить свои способности, свой личностный потенциал. Поэтому при разработке заданий и плана занятий преподаватель должен учитывать уровень подготовки и интересы каждого студента группы, выступая в роли консультанта и не подавляя самостоятельности и инициативы студентов.

### **3.2 Методические указания для студентов**

Подробное изложение учебного материала, необходимого для усвоения курса «Стилистика», представлено в рабочей программе данной дисциплины.

В ходе *лекционных занятий* излагается теоретический материал, усвоение которого проверяется в ходе *семинарских занятий* по изучаемой дисциплине. К обсуждению на семинарских занятиях предлагается ряд вопросов, касающихся ключевых аспектов лекций, а также практические задания, которые были изучены и выполнены самостоятельно.

Основной целью работы с практическими заданиями является развитие навыков узнавания и анализа стилистических приемов и выразительных средств, найденных в тексте. При подготовке к каждому занятию необходимо обратиться к курсу лекций по данному вопросу и учебным пособиям, чтобы уточнить терминологию, найти аналогии анализируемым стилистическим приемам. При работе с примерами необходимо стремиться не только к узнаванию приема или выразительного средства, но и к пониманию цели его употребления в данном контексте, функциональной нагрузки, которой данный прием обладает.

К концу изучения дисциплины «Стилистика» студент должен владеть терминологическим аппаратом и уметь анализировать текст на предмет его принадлежности к функциональному стилю, наличия определенного словарного состава и стилистических приемов и выразительных средств.

### **3.3 Методические указания к семинарским занятиям**

**Семинар 1** (2 ч. аудиторных, 2 ч. самостоятельной работы)

**Тема: The object of the stylistics**

**План:**

1. The problem of style definition. Style as the basic notion of stylistics. Other problems of stylistic research.
2. Stylistics of language and speech. Inherent and adherent stylistic properties of language elements.
3. Literary and linguistic stylistics. Comparative stylistics. Decoding stylistics. Functional stylistics. Stylistic lexicology. Phonostylistics. Stylistic grammar. Stylistics and psycholinguistics. Stylistics and rhetoric.
4. Stylistic neutrality and stylistic colouring. The notion of norm. Formal vocabulary and informal vocabulary. Stylistically neutral words. Occasional stylistic connotation. Inherent or adherent stylistic connotation.
5. Stylistic function.

**Образцы практических заданий:**

**1. Study the key terms, be ready to present their definitions:**

Style, stylistics of language, stylistics of speech, literary stylistics, linguistic stylistics, decoding stylistics, functional stylistics, norm, stylistic neutrality, stylistic colouring, formal vocabulary, informal vocabulary, occasional stylistic connotation, inherent and adherent stylistic connotation, stylistic function.

**2. Can you distinguish neutral, formal and informal among the following groups of words?**

<b>1</b>	currency	money	dough
<b>2</b>	to talk	to converse	to chat
<b>3</b>	to chow down	to eat	to dine
<b>4</b>	to start	to commence	to kick off
<b>5</b>	insane	nuts	mentally ill
<b>6</b>	spouse	hubby	husband
<b>7</b>	to leave	to withdraw	to shoot off
<b>8</b>	geezer	senior citizen	old man
<b>9</b>	veracious	open	sincere
<b>10</b>	mushy	emotional	sentimental

**3. What kind of adherent stylistic meaning appears in the otherwise neutral word *feeling*?**

I've got no feeling paying interest, provided that it's reasonable. (Shute)

I've got no feeling against small town life. I rather like it. (Shute)

**4. Consider the following utterances from the point of view of the grammatical norm. What elements can be labelled as deviations from standard English? How do they comply with the norms of colloquial English according to Skrebnev?**

Always popular with the boys, he was, even when he was so full he couldn't hardly fight. (Waugh)

...he used to earn five pound a night... (Waugh)

I wouldn't sell it not for a hundred quid, I wouldn't. (Waugh)

**5. How does the choice of words in each case contribute to the stylistic character of the following passages? How would you define their functional colouring in terms of technical, poetic, bookish, commercial, dialectal, religious, elevated, colloquial, legal or other style?**

Make up lists of words that create this tenor in the texts given below.

Whilst humble pilgrims lodged in hospices, a travelling knight would normally stay with a merchant. (Rutherford)

Fo' what you go by dem, eh? W'y not keep to yo'self? Dey don' want you, dey don' care fo'you. H' ain'you got no sense? (Dunbar-Nelson)

They sent me down to the aerodrome next morning in a car. I made a check over the machine, cleaned filters, drained sumps, swept out the cabin, and refuelled. Finally I took off at about ten thirty for the short flight down to Batavia across the Sunda straits, and found the aerodrome and came on to the circuit behind the Constellation of K. L. M. (Shute)

We ask Thee, Lord, the old man cried, to look after this childt. Fatherless he is. But what does the earthly father matter before Tliee? The childt is Thine, he is Thy childt, Lord, what father has a man but Thee? (Lawrence)

### **Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

### **Дополнительная литература:**

3. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

4. Скребнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скребнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

### **Семинар 2 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

#### **Тема: Different classifications of expressive means**

#### **План:**

1. The definition of expressive means and stylistic devices. The classical rhetoric and modern stylistic devices. This first theory of style.

2. Hellenistic Roman rhetoric system: tropes, figures of speech that create rhythm, figures based on compression, assonance or accord, on opposition, types of speech.

3. Stylistic theory and classification of expressive means by G.Leech.

4. I.R. Galperin's classification of expressive means and stylistic devices: phonetic expressive means and stylistic devices; lexical expressive means and stylistic devices; syntactical expressive means and stylistic devices;

5. The classification of expressive means and stylistic devices by Y.M. Skrebnev: paradigmatic stylistics (or stylistics of units) and syntagmatic stylistics (or stylistics of sequences).

### **Образцы практических заданий:**

#### **1. Study the key terms, be ready to present their definitions:**

Expressive means, stylistic devices, tropes, figures of speech, phonetic expressive means and stylistic devices; lexical expressive means and stylistic devices; syntactical expressive means and stylistic devices, paradigmatic stylistics, syntagmatic stylistics.

**2. What kind of syntagmatic deviation (according to Leech) is observed in the following instance? What is the term for this device in rhetoric and other stylistic classifications? Where does it belong according to Galperin and Skrebnev?**

And in the manner of the Anglo-Saxon poetry that was its inspiration, he ended his sermon resoundingly:

High on the hill in sight of heaven,

Our Lord was led and lifted up.

That willing warrior came while the world wept,

And a terrible shadow shaded the sun

For us He was broken and gave His blood

King of all creation Christ on the Rood.

(Rutherford)

**3. What types of phonographic expressive means are used in the sentences given below? How do different classifications name and place them?**

Stop, now. I'm not bringing this up with the idea of throwing anything back in your teeth –my God.

Little Dicky strains and yaps back from the safety of Mary's arms.

Why shouldn't we all go over to the Metropole at Cwmpyddygfor dinner one night?

I hear Lionel's supposeta be runnin away.

Who's that dear, dim, drunk little man?

No chitchat please.

I prayed for the city to be cleared of people, for the gift of being alone – a-l-o-n-e: which is the one New York prayer...

Sense of sin is sense of waste.

Colonel Logan is in the army, and presumably «the Major» was a soldier at the time Dennis was born.

**4. Comment on the types of transfer used in such tropes as metaphor, metonymy, allegory, simile, allusion, personification, antonomasia. Compare their place in Galperin's and Skrebnev's systems. Name and explain the kind of semantic transfer observed in the following passages.**

The first time my father met Johnson Gibbs they fought like tomcats.

I love plants. I don't like cut flowers. Only the ones that grow in the ground. And these water lilies... Each white petal is a great tear of milk. Each slender stalk is a green life rope.

I think we should drink a toast to Fortune, a much-maligned lady.

...the first sigh of the instruments seemed to free some hilarious and potent spirit within him; something that struggled there like the Genius in the bottle found by the Arab fisherman.

But he, too, knew the necessity of keeping as clear as possible from that poisonous many-headed serpent, the tongue of the people.

Lily had started to ask me about Eunice. «Really, Gentle Heart», she said, «what in the world did you do to my poor little sister to make her skulk away like a thief in the night?»

The green tumour of hate burst inside her.

She adjusted herself however quite rapidly to her new conception of people. She had to live. It is useless to quarrel with your bread and butter.

...then the Tudors and the dissolution of the Church, then Lloyd George, the temperance movement, Non-conformity and lust stalking hand in hand through the country, wasting and ravaging.

When the stars threw down their spears, And water'd heaven with their tears, Did he smile his work to see?

**Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**Дополнительная литература:**

3. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

4. Скребнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скребнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

### **Семинар 3 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

#### **Тема: Stylistic classification of the English vocabulary**

##### **План:**

1. The literary vocabulary: common literary; terms and learned words; poetic words; archaic words; barbarisms and foreign words; literary coinages including nonce-words.
2. The colloquial vocabulary: common colloquial words; slang; jargonisms; professional words; dialectal words; vulgar words; colloquial coinages.
3. Standard English vocabulary. Special literary vocabulary. Special colloquial (non-literary) vocabulary. Neutral words.
4. Read the text «A Very Short Story» by E. Hemingway and dwell on the stylistic function of vocabulary.

##### **Образцы практических заданий:**

###### **1. Study the key terms, be ready to present their definitions:**

The literary vocabulary, common literary, terms and learned words, poetic words, archaic words, barbarisms and foreign words, literary coinages, colloquial vocabulary, common colloquial words, slang, jargonisms, professional words, dialectal words, vulgar words, colloquial coinages.

###### **2. State the type and function of literary words in the following examples:**

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings."
2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap."
3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her.
4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also."
5. If manners maketh man, then manner and grooming maketh poodle.

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

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, he favor."
2. "You know Brooklyn?"  
"No. I was never there. But I had a buddy at Myer was from Brooklyn."
3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret
4. "Here we are now," she cried, returning with the tray. "And don't look so miz."
5. "What's the dif," he wanted to know.

###### **4. Compare the neutral and the colloquial (or literary) modes of expression:**

1. "Also it will cost him a hundred bucks as a retainer."  
"Huh?" Suspicious again. Stick to basic English.  
"Hundred dollars," I said. "Iron men. Fish. Bucks to the number of one hundred. Me no money, me no come. Savvy?" I began to count a hundred with both hands.
2. "...some thief in the night boosted my clothes whilst I slept. I sleep awful sound on the mattresses you have here." "Somebody boosted...?" "Pinched. Jobbed. Swiped. Stole," he says happily.
3. "Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted."  
"Yes," I said.

“That’s the next set of words I am decreasing my vocabulary by”, said Atherton. “Tossing them all out in favor of-”

“Intoxicated?” I supplied.

“I favor fried,” said Atherton. “It’s shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded.”

“But there are degrees of difference,” I objected. “Just being tiddled isn’t the same as being blotto, or-”

“When you get into the vocabulary-decreasing business,” he interrupted, “you don’t bother with technicalities. You throw out the whole kit and caboodle — I mean the whole bunch,” he hastily corrected himself.

4. “Do you talk?” asked Bundle. “Or are you just strong and silent?” “Talk?” said Anthony. “I, burble. I murmur. I gurgle — like a running brook, you know. Sometimes I even ask questions.”

5. “So you’ll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows,” added Lady Mont round the brim of her hat and passed out through the porch.

“There’s a house-party,” said Dinny to the young man’s elevated eyebrows. “She means tails and a white tie.”

“Oh! Ah! Best bib and tucker, Jean.”

### **5. Speak about the difference between the contextual and the dictionary meanings of italicized words:**

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

2. He does all our insurance examining and they say he’s *some* doctor.

3. He seemed prosperous, *extremely married* and unromantic.

4. “What do you think?” The question *pops* their heads up.

5. We *tooled* the car into the street and *eased* it into the ruck of folks.

6. He *inched* the car forward.

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.”

### **Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

### **Дополнительная литература:**

3. Англо-русский словарь табуированной лексики и эвфемизмов : 14 000 слов и выражений = ABC of Dirty English : Foreigner`s Guide / А.Ю. Кудрявцев, Г.Д. Куропаткин. – Минск : Кузьма, 2003. – 383 с.

4. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

5. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

6. Краткий словарь трудностей английского языка : от текста к контексту / В.С. Модестов. – М. : Рус. яз. – Медиа, 2004. – 629 с.



7. Кухаренко В. А. Практикум по стилистике английского языка. *Seminars in stylistics* : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.
8. Скребнев Ю. М. Основы стилистики английского языка: учеб. для ин-тов и фак. иностр. яз. / Скребнев Ю.М. – 2-е изд., испр. – М.: АСТ: Астрель, 2000. – 223 с.

**Семинар 4** (2 ч. аудиторных, 2 ч. самостоятельной работы)

**Тема: Phonetic stylistic devices**

**План:**

1. Phonetic expressive means: onomatopoeia (direct and indirect), alliteration, assonance, rhyme: vowel rhymes and consonant rhymes, broken rhymes, eye-rhymes, couplets, triple rhymes, cross rhymes, framing or ring rhymes; two contradictory functions of rhyme: dissevering and consolidating. Rhythm: in verse and in prose.
2. Find a verse and dwell on the stylistic function of phonetic stylistic devices.

**Образцы практических заданий:**

**1. Study the key terms, be ready to present their definitions:**

Onomatopoeia (direct and indirect), alliteration, assonance, rhyme: vowel rhymes and consonant rhymes, broken rhymes, eye-rhymes, couplets, triple rhymes, cross rhymes, framing or ring rhymes, rhythm, graphon.

**2. 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.
2. He swallowed the hint with a gulp and a gasp and a grin.
3. His wife was shrill, languid, handsome and horrible.
4. The fair breeze blew, the white foam flew, the furrow followed free.
5. The Italian trio tut-tutted their tongues at me.
6. "You, lean, long, lanky lath of a lousy bastard!"
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.
8. They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie.
9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is – or rather was – surly, lustrous and sadistic."
10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station.

**Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.
2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

**Дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.
4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.
5. Кухаренко В. А. Практикум по стилистике английского языка. *Seminars in stylistics* : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

**Семинар 5** (2 ч. аудиторных, 2 ч. самостоятельной работы)

**Тема: Lexical stylistic devices. Part 1.**

**План:**

1. Primary dictionary meaning and contextually imposed meaning;
  - a. Metaphor: original, trite, sustained; personification;
  - b. Metonymy, synecdoche;
  - c. Irony: verbal, sustained;
2. Primary and derivative logical meanings;
  - a. zeugma, pun;
  - b. violation of phraseological units, semantically false chains, nonsense of non-sequence.

**Образцы практических заданий:**

**1. Study the key terms, be ready to present their definitions:**

Metaphor, metonymy, irony, zeugma, pun.

**2. Analyse the given cases of metaphor from all sides mentioned above – semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one – the metaphorized one – presented explicitly:**

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet.
2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess.
3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars.
4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther — lithe and quick.
5. His voice was a dagger of corroded brass.
6. Wisdom has reference only to the past. The future remains for ever an infinite field for mistakes. You can't know beforehand.
7. He felt the first watery eggs of sweat moistening the palms of his hands.
8. At the last moment before the windy collapse of the day, I myself took the road down.
9. The man stood there in the middle of the street with the deserted dawnlit boulevard telescoping out behind him.
10. Leaving Daniel to his fate, she was conscious of joy springing in her heart.

**3. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:**

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from.
2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually.
3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?"  
"Your satin. The skirt'll be a mass of wrinkles in the back."
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there.

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.
6. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile.
7. The man looked a rather old forty-five, for he was already going grey.
8. The delicatessen owner was a spry and jolly fifty.
9. "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."
10. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures."
11. You have nobody to blame but yourself. The saddest words of tongue or pen.
12. For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks.
13. There you are at your tricks again. The rest of them do earn their bread; you live on my charity.
14. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack.
15. The praise was enthusiastic enough to have delighted any common writer who earns his living by his pen.

**4. Find and analyze various types of SD: metaphor, metonymy, irony, zeugma, pun.**

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet.
2. The man looked a rather old forty-five, for he was already going grey.
3. The delicatessen owner was a spry and jolly fifty.
4. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.
5. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up.
6. His voice was a dagger of corroded brass.
7. Wisdom has reference only to the past. The future remains for ever an infinite field for mistakes. You can't know beforehand.
8. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone.
9. "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."
10. He felt the first watery eggs of sweat moistening the palms of his hands.
11. When I am dead, I hope it may be said:  
"His sins were scarlet, but his books were read."
12. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.
13. Leaving Daniel to his fate, she was conscious of joy springing in her heart.
14. They walked along, two continents of experience and feeling, unable to communicate.
15. There you are at your tricks again. The rest of them do earn their bread; you live on my charity.
16. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all.
17. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?"  
"Your satin. The skirt'll be a mass of wrinkles in the back."
18. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm – I'm not a planner. I'm a liver."

“I’m a pancreas,” she said. “I’m a –” and she kissed the absurd game away.

19. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words.

20. I am the new year. I am an unspoiled page in your book of time. I am your next chance at the art of living.

21. He had hoped that Sally would laugh at this, and she did, and in a sudden mutual gush they cashed into the silver of laughter all the sad secrets they could find in their pockets.

22. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from.

23. He made his way through the perfume and conversation.

24. After a while and a cake he crept nervously to the door of the parlour.

25. There are two things I look for in a man. A sympathetic character and full lips.

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1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

### **Дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

6. Надеина Л.В. Метафора движения и оценка // ФН, 2011, № 16. – С.116–119.

7. Калашникова Л.В. Метафора – мощный лингвистический инструмент, преобразующий действительность в мир воображаемый // ФН, 2011, № 3. – С.69–72.

### **Семинар 6 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

#### **Тема: Lexical stylistic devices. Part 2.**

#### **План:**

1. The interaction of different types of lexical meaning.

b) logical and emotive (epithet, oxymoron);

c) logical and nominative (antonomasia).

2. Read the text Can-can by A. Vivante and analyze it from the point of lexical stylistic devices.

#### **Образцы практических заданий:**

##### **1. Study the key terms, be ready to present their definitions:**

Epithet, oxymoron, antonomasia.

**2. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:**

1. “You cheat, you no-good cheat – you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sncerface.”

2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.

“Don’t ask me,” said Mr. Owl Eyes washing his hands of the whole matter.

3. To attend major sports event most parents have arrived. A Colonel Sidebotham was standing next to Prendergast, firmly holding the tape with “FINISH”. “Capital,” said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. “I can see you are a fine judge of the race, sir. So was I once. So’s Grimes. A capital fellow, Grimes; a bounder, you know, but a capital fellow. Bounders can be capital fellows; don’t you agree. Colonel Slidebottom... I wish you’d stop pulling at my arm, Pennyfeather. Colonel Shybottom and I are just having a most interesting conversation.”

6. Our secretary is Esther D’Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth.

7. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet.

8. “Your fur and his Caddy are a perfect match. I respect history: don’t you know that Detroit was founded by Sir Antoine de la Mothe Cadillac, French fur trader.”

9. Now let me introduce you — that’s Mr. What’s-his-name, you remember him, don’t you? And over there in the corner, that’s the Major, and there’s Mr. What-d’you-call-him, and that’s an American.

**3. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:**

1. He has that unmistakable tall lanky “rangy” loose-jointed graceful closecropped formidably clean American look.

2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win.

3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body – his quick, aggressive manner – his assertive, seeking eyes.

4. He’s a proud, haughty, consequential, turned-nosed peacock.

5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy.

6. Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too.

7. 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.

8. Harrison – a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time.

9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg.

10. Her painful shoes slipped off.

11. She was a faded white rabbit of a woman.

12. And she still has that look, that don’t-you-touch-me look, that women who-were beautiful carry with them to the grave.

**4. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:**

1. He caught a ride home to the crowded loneliness of the barracks.

2. Sprinting towards the elevator he felt amazed at his own cowardly courage.

3. They were a bloody miserable lot — the miserablest lot of men I ever saw. But they were good to me. Bloody good.

4. He behaved pretty busily to Jan.

5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern.

6. There were some bookcases of superbly unreadable books.

7. Absorbed as we were in the pleasures of travel – and I in my modest pride at being the only examinee to cause a commotion – we were over the old Bridge.

8. “Heaven must be the hell of a place. Nothing but repentant sinners up there, isn’t it?”

9. Harriet turned back across the dim garden. The lightless light looked down from the night sky.

#### **Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

#### **Дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

4. Нелюбин Л. Л. Лингвостилистика современного английского языка : учеб. пособие / Л. Л. Нелюбин. – 4-е изд., перераб. и доп. – М. : Флинта : Наука, 2007. – 128 с.

5. Кухаренко В. А. Практикум по стилистике английского языка. *Seminars in stylistics* : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

#### **Семинар 7 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

##### **Тема: Lexical stylistic devices. Part 3.**

##### **План:**

1. Intensification of a feature (simile, hyperbole, periphrasis).
2. Peculiar use of set expressions ( clichés, proverbs, epigram, quotations).
3. Read the text and analyze it from the point of lexical stylistic devices.

##### **Образцы практических заданий:**

##### **1. Study the key terms, be ready to present their definitions:**

Simile, hyperbole, periphrasis, clichés, proverbs, epigram, quotations.

##### **2. Find lexical SD-s (Epithet, oxymoron, irony, antonomasia, simile, hyperbole, periphrasis, understatement). Comment upon their function in the text.**

1. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it.

2. “To be a good actress, she must always work for the truth in what she’s playing,” the man said in a voice not empty of self-love.

3. The menu was rather less than a panorama, indeed, it was as repetitious as a snore.

4. The little woman, for she was of pocket size, crossed her hands solemnly on her middle.

5. Penny-in-the-slot machines stood there like so many vacant faces, their dials glowing and flickering – for nobody.

6. His huge leather chairs were kind to the femurs.

7. She’s a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge’s second term, I’ll eat my spare tire, rim and all.

8. He would make some money and then he would come back and marry his dream from

Blackwood.

9. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag.

10. “You cheat, you no-good cheat – you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sneerface.”

11. He has that unmistakable tall lanky “rangy” loose-jointed graceful closecropped formidably clean American look.

12. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.

“Don’t ask me,” said Mr. Owl Eyes washing his hands of the whole matter.

13. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win.

14. I was scared to death when he entered the room.

15. He caught a ride home to the crowded loneliness of the barracks.

16. 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.

17. The girls were dressed to kill.

18. She has always been as live as a bird.

19. I was violently sympathetic, as usual.

20. Sprinting towards the elevator he felt amazed at his own cowardly courage.

21. Mr. Wholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed, by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable.

22. She was obstinate as a mule, always had been, from a child.

23. “Yeah, what the hell,” Anne said and looking at me, gave that not unsour smile.

24. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word.

25. There were some bookcases of superbly unreadable books.

26. Our secretary is Esther D’Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth.

27. Harrison – a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time.

28. It was not unnatural if Gilbert felt a certain embarrassment.

29. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes.

30. Harriet turned back across the dim garden. The lightless light looked down from the night sky.

#### **Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

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#### **Дополнительная литература:**

3. Ивашкин М. П. Практикум по стилистике английского языка : рек. Мин. обр. РФ / Ивашкин М. П., Сдобников В. В., Селяев А. В. – Нижний Новгород : Изд-во Нижегород. гос. лит. ун-та им. Н.А.Добролюбова, 2005. – 102 с.

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5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

**Семинар 8** (2 ч. аудиторных, 2 ч. самостоятельной работы)

**Тема: Syntactical expressive means and stylistic devices. Part 1.**

**План:**

1. The main characteristics of the sentence, sentence length, one-word sentence, sentence structure.
2. Punctuation, arrangement of sentence members.
3. Rhetorical questions.
4. Repetition. Types of repetition. Parallel constructions.
5. Read the text Snow by A. Beattie and find syntactical expressive means and stylistic devices there.

**Образцы практических заданий:**

**1. Study the key terms, be ready to present their definitions:**

Rhetorical questions, repetition, anaphora, epiphora, framing, catch repetition, chain repetition, successive repetition, parallel constructions.

**2. Comment on the length, the structure, the communicative type and punctuation of sentences, indicating connotations created by them:**

1. The sick child complained that his mother was going to read to him again from the same book: “What did you bring that book I don’t like to be read aloud to out of up for?”

2. Now, although we were little and I certainly couldn’t be dreaming of taking Fanny from her or anything like that, and although she didn’t really love Fanny, only thought that she was supposed to because she had spasmed him into this world, already, Penny’s mother didn’t like me.

3. The congregation amended him to death; a big sister, in the pulpit, in her long white robe, jumped up and did a little shout; they cried. Help him, Lord Jesus, help him! and the moment he sat down, another sister, her name was Rose and not much later she was going to disappear from the church and have a baby — and I still remember the last time I saw her, when I was about 14 walking the streets in the snow with her face all marked and her hands all swollen and a rag around her head and her stockings falling down singing to herself- stood up and started singing.

4. Than Roy no one could show a more genuine cordiality to a fellow novelist.

5. Such being at bottom the fact, I think it is well to leave it at that.

6. Yet at least Mucho, the used car salesman, had believed in the cars. Maybe to excess: how could he not, seeing people poorer than him come in, Negro, Mexican, cracker, a parade seven days a week, bringing the most Godawful of trade-ins: motorized metal extensions of themselves, of their families and what their whole lives must be like, out there so naked for anybody, a stranger like himself, to look at, frame cockeyed, rusty underneath, fender repainted in a shade just off enough to depress the value, if not Mucho himself, inside smelling hopelessly of children, supermarket booze, two, sometimes three generations of cigarette smokers, or only of dust – and when the cars were swept out you had to look at the actual residue of these lives, and there was no way of telling what things had been truly refused (when so little he supposed came by that out of fear most of it had to be taken and kept) and what had simply (perhaps tragically) been lost: clipped coupons promising savings of 5 to 10 cents, trading stamps, pink flyers advertizing specials at the market, butts, tooth-shy combs, help-wanted ads. Yellow Pages torn from the prione book, rags of old underwear or dresses that were already period costumes, for wiping your own breath off the inside of a windshield with so you could see whatever it was, a movie, a woman, or car you coveted, a cop who might pull you over just for drill, all the bits



and pieces coated uniformly, like a salad of despair, in a grey dressing of ash, condensed exhaust, dust, body wastes – it made him sick to look, but he had to look.

7. Soldiers with their cartridges gone wandered aimlessly out of the chapparal, dragging their rifles and plunged into the brush again on the other side of the railroad, black with powder, streaked with sweat, their eyes vacantly on the ground.

8. Strolling up and down the Main Street, talking in little groups on the corners, lounging in and out of strike headquarters were hundreds of big strong-faced miners in their Sunday best.

9. I am, he thought, a part of all that I have touched and that has touched me, which having for me no existence save that I gave to it, became other than itself by being mixed with what I then was, and is now still otherwise, having fused with what I now am, which is itself a cumulation of what I have been becoming.

10. I like people. Not just empty streets and dead buildings. People. People.

### **3. Comment on the functions of various types of repetition, and also of parallelism:**

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead.

2. Babbitt was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, — though he did not obey, the laws against motor-speeding.

3. “To think better of it,” returned the gallant Blandois, “would be to slight a lady, to slight a lady would be to be deficient in chivalry towards women, and chivalry towards women is a part of my character.”

4. Halfway along the righthand side of the dark brown hall was a dark brown door with a dark brown settle beside it. After I had put my hat, my gloves, my muffler and my coat on the settle we three went through the dark brown door into a darkness without any brown in it.

5. I might as well face facts; good-bye “Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.

6. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal.

7. 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.

8. Of her father's being groundlessly suspected, she felt sure. Sure. Sure.

9. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man.

10. Obviously – this is a streptococcal infection. Obviously.

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### **Дополнительная литература:**

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5. Кухаренко В. А. Практикум по стилистике английского языка. Seminars in stylistics : учебное пособие / В. А. Кухаренко. – М. : Флинта : Наука, 2009. – 184 с.

### **Семинар 9 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

## **Тема: Syntactical expressive means and stylistic devices. Part 2.**

### **План:**

1. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences.
2. Apokoinu Constructions. Break.
3. Types of Connection. Polysyndeton. Asyndeton. Attachment.
4. Read the text Story of an hour by K. Chopin and find syntactical expressive means and stylistic devices there.

### **Образцы практических заданий:**

#### **1. Study the key terms, be ready to present their definitions:**

Chiasmus, inversion, suspense, detachment, ellipsis, apokoinu constructions, break, polysyndeton, asyndeton, attachment.

#### **2. Find and analyze cases of detachment, suspense and inversion. Comment on the structure and functions of each:**

1. Out came the chase – in went the horses – on sprang the boys – in got the travellers.
2. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth.
3. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicott was it exceptional.
4. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure.
5. Then he said: "You think it's so? She was mixed up in this lousy business?"
6. She was crazy about you. In the beginning.

#### **3. Discuss different types of stylistic devices dealing with the completeness of the sentence:**

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind.
2. "People liked to be with her. And –" She paused again, " – and she was crazy about you."
3. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets.
4. His forehead was narrow, his face wide, his head large, and his nose all on one side.
5. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas.
6. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but.
7. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch.
8. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you.
9. I told her, "You've always acted the free woman, you've never let anything stop you from –" He checks himself, goes on hurriedly. "That made her sore."
10. "Well, they'll get a chance now to show –" Hastily: "I don't mean — But let's forget that."

#### **4. Specify stylistic functions of the types of connection given below:**

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again — quiet and magical.

2. “What sort of a place is Dufton exactly?”

“A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That’s really all one can say about it.”

3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed.

4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot.

5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing.

6. “He is a very deliberate, careful guy and we trust each other completely. With a few reservations.”

#### **Основная литература:**

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#### **Дополнительная литература:**

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#### **Семинар 10 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

##### **Тема: Stylistic grammar**

##### **План:**

1. The theory of grammatical gradation.
2. Grammatical metaphor and types of grammatical transposition.
3. Morphological stylistics. Stylistic potential of the parts of speech:
  - a) the noun and its stylistic potential;
  - b) the article and its stylistic potential;
  - c) the stylistic power of the pronoun;
  - d) the adjective and its stylistic functions;
  - e) the verb and its stylistic properties;
  - f) affixation and its expressiveness.
4. Стилистический анализ текста Piano by W. Saroyan.

##### **Образцы практических заданий:**

**1. Consider the following sentences and comment on the function of morphological grammatical categories and parts of speech that create stylistic function:**

1) One night I am **standing** in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I feel a very terrible pain in my left foot.

2) It's good, **that**, to see you again, Mr. Philip, said Jim.

- 3) Earth colours are his theme. When he shows up at the door, we see that he's even **dressing** in them. His pants are grey. His shin is the same colour as his skin. Flesh colour.
- 4) Now, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another – for example, take **your** Assyrians, who are now extinct; or **your** Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown...
- 5) A gaunt and **Halloweenish** grin was plastered to her face.
- 6) I walked past Mrs. Shumway, who jerked her head around in a startled **woodpeckerish** way....
- 7) She's **the** Honourable Mrs. Beste-Chetwynde, you know - sister-in-law of Lord Pastmaster - a very wealthy woman, South American.
- 8) There are two kinds of people, which we may call the **hurters** and the **hurtees**. The first get their satisfaction by working their will on somebody else. The second like to be imposed upon.
- 9) To hear her was **to be beginning** to despair.
- 10) But they **do** manage the building? Mrs. Doubleday said to him.
- 11) A band indeed! You'll **be having** fireworks next.
- 12) I stare down at the bright orange capsules... I have to listen... so we look at each other, up and down, and up and down... Without us, **they say**, without Loise, it's the state hospital.
- 13) Ah! That must be Aunt Augusta. Only relatives, or creditors, ever ring in that **Wagnerian** manner.
- 14) I got nothing against Joe Chapin, but he's not me. **I'm me**, and **another** man is still **another** man.
- 15) That's not **the** Mr. Littlejohn I used to know.
- 16) I pronounce that the sentence on the defendants, Noelle Page and Lawrence Douglas, **shall** be execution by a firing squad.
- 17) They **are** all **being** so formal. Let's play a game to break the ice.
- 18) I wondered how the Moroccan boy... could stand meekly aside and watch her go off with another man. **Actors**, I thought. They must divide themselves into compartments.
- 19) Oh, I guess I love you, I **do** love the children, but I love myself, I love my life, it has some value and some promise for me...
- 20) **Let** him say his piece, **the** darling. Isn't he divine?
- 21) It never was the individual sounds of a language, but the melodies behind them, that Dr. Rosenbaum imitated. For these his ear was **Mozartian**.
- 22) That's **the** **foolest** thing I ever heard.

#### Основная литература:

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#### Дополнительная литература:

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**Семинар 11** (2 ч. аудиторных, 2 ч. самостоятельной работы)

**Тема: Graphical means**

### **План:**

1. Graphical expressive means: graphon, changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines.
2. Read the text «An Encounter with an Interviewer» by Mark Twain and dwell on the stylistic function of graphical means.

### **Образцы практических заданий:**

**1. Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation (smth that is not part of your natural personality but that you do or say to impress people), 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 Kingland grow” with much feeling:

“Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland graw.”

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.’

3. She mimicked a lisp: “I don’t weally know wevver I’m a good girl. The last thing he’ll do would be to be mixed with a hovvid woman.”

5. “My daddy’s coming tomorrow on a nairplane.”

6. After a hum a beautiful Negress sings “Without a song, the dahaywould nehever end.”

7. “Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink.”

8. “I allus remember me man sayin’ to me when I passed me scholarship — “You break one o’ my winders an’ I’ll skin ye alive.”

9. He spoke with the flat ugly “a” and withered “r” of Boston Irish, and Levi looked up at him and mimicked “All right, I’ll give the caaads a break and staaat playing.”

10. “Whereja get all these pictures?” he said. “Meetcha at the corner. Wuddaya think she’s doing out there?”

**2. 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. Follow our advice: Drinka Pinta Milka Day.

5. Terry’s Floor Fashions: We make ’em — you walk on ’em

6. Our offer is \$ 15.00 per WK.

7. Thanx for the purchase.

**3. Analyse the following extract from Artemus Ward:**

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

“Wall,” replide I, “in regard to perlittercal ellerfuntts i don’t know as how but what they is as good as enny other kind of ellerfuntts. But i maik bold to say thay is all a ornery set and unpleasent to hav round. They air powerful hevvy eaters and take up a right smart chans of room.”

The man in black close rusht up to me and sed, “How dair yu insult my neece, yu horey heded vagabone? Yu base exhibbiter of low wax figgers – you woolf in sheep’s close,” and sow 4th.

### **Основная литература:**

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**Дополнительная литература:**

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**Семинар 12 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

**Тема: The theory of functional styles**

**План:**

1. Colloquial vs. literary type of communication. Oral vs. written form of communication.
2. The notion of style in functional stylistics. Correlation of style, norm and function in the language;
3. I.V. Arnold's classification of styles;
4. Sublanguages distinguished by Y.M. Skrebnev;
5. A.N. Morokhovsky's style classes;
6. D. Crystal's subdivision of styles;
7. I.R. Galperin's classification of functional styles.

**Образцы практических заданий:**

**1. Be ready to answer the following questions:**

What extralinguistic factors are involved in the notion of style? How do style and personal factors correlate? What styles exist in any national language?

What is the literary norm of a language? What does the term 'a norm variation' imply? How is each style characterised by the function it fulfils?

Comment on the sociolinguistic and stylistic factors that account for the use of regional, social, and occupational varieties of the language.

Compare the classifications of functional styles in English.

**2. Identify the functional style in each of the texts given below and point out the distinctive features that testify to its specific character.**

a) It has long been known that when exposed to light under suitable conditions of temperature and moisture, the green parts of plants use carbon dioxide from the atmosphere and release oxygen to it. These exchanges are the opposite of those, which occur in respiration. The process is called photosynthesis. In photosynthesis, carbohydrates are synthesized from carbon dioxide and water by the chloroplasts of plant cells in the presence of light. Oxygen is the product of the reaction. For each molecule of carbon dioxide used, one molecule of oxygen is released.

b) You was sharp, wasn't you, to catch me like that, eh? By Gaard you had me fixed proper, proper you had. Darn me, you fixed me up proper – proper, you did. I don't think no worse of you for it, no, darned if I do. Fine pluck in a woman's what I admire. That I do indeed. Wefetfrom the start, we did. And, my word, you begin again quick the minute you see me, you did. Darn me, you was too sharp for me. A darn fine woman, puts up a darn good fight. Darn me if I could find a woman in all the darn States as could get me down like that. Wonderful fine woman you be, truth to say, at this minute. (Lawrence)

**Основная литература:**

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**Дополнительная литература:**

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**Семинар 13 (2 ч. аудиторных, 2 ч. самостоятельной работы)**

**Тема: The Belles -Lettres Style**

**План:**

1. The language of poetry;
2. Emotive prose;
3. The language of the drama.
4. Read the text German Harry by W.S. Maugham and analyze it from the point of the properties of belles-lettres style.

**Образцы практических заданий:**

**1. Be ready to answer the following questions:**

1. What are the basic characteristics of the language of poetry?
2. What is emotive prose?
3. What is the language of the drama?

**2. Read the extracts; say why they belong to the belles-lettres style and what language is involved (the language of poetry, emotive prose or drama). Find expressive means and stylistic devices and say what role they play to convey the message of the author to the reader.**

1. Her voice. It was as if he became a prisoner of her voice, her cavernous, sombre voice, a voice made for shouting about the tempest, her voice of a celestial fishwife. Musical as it strangely was, yet not a voice for singing with; it comprised discords, her scale contained twelve tones. Her voice, with its warped, homely, Cockney vowels and random aspirates. Her dark, rusty, dipping, swooping voice, imperious as a siren's.

2. In a very few minutes an ambulance came, the team was told all the nothing that was known about the child and he was driven away, the ambulance bell ringing, unnecessarily.

3. This area took Matty and absorbed him. He received pocket money. He slept in a long attic. He ate well. He wore a thick dark-grey suit and grey overalls. He carried things. He became the Boy.

4. We have all seen those swinging gates which, when their swing is considerable, go to and fro without locking. When the swing has declined, however, the latch suddenly drops to its place, the gate is held and after a short rattle the motion is all over. We have to explain an effect something like that. When the two atoms meet, the repulsions of their electron shells usually cause them to recoil; but if the motion is small and the atoms spend a longer time in each other's neighbourhood, there is time for something to happen in the internal arrangements of both atoms, like the drop of the latch-gate into its socket, and the atoms are held.

5. I hear America singing

I hear America singing, the varied carols I hear,

Those of mechanics, each one singing his as it should be

Blithe and strong,

The carpenter singing his as he measures his plank or beam,  
 The mason singing his as he makes ready for work, or  
 Leaves off work,  
 The boatman singing what belongs to him in his boat, the  
 Deckhand singing on the steamboat deck,  
 The shoemaker singing as he sits on his bench, the hatter  
 Singing as he stands,  
 The wood-cutter's song, the ploughboy's on his way in the  
 Morning, or at noon intermission or at sundown,  
 The delicious singing of the mother, or of the young wife  
 At work, or of the girl sewing or washing,  
 Each singing what belongs to him or her and to none else,  
 The day what belongs to the day — at night the party of  
 Young fellows, robust, friendly,  
 Singing with open mouths their strong melodious songs. (W. Whitman)

6. SCENE: The outskirts of a Fair. An Apple Stall. MRS. TARPEY sitting at it.  
 MAGISTRATE and POLICEMAN enter.

MAGISTRATE. So that is the Fair Green. Cattle and sheep and mud. No system. What a repulsive sight!

POLICEMAN. That is so, indeed.

MAGISTRATE. I suppose there is a good deal of disorder in this place?

POLICEMAN. There is.

MAGISTRATE. Common assault?

POLICEMAN. It's common enough.

MAGISTRATE. Agrarian crime, no doubt?

POLICEMAN. That is so.

MAGISTRATE. Boycotting? Maiming of cattle? Firing into houses?

POLICEMAN. There was one time, and there might be again.

MAGISTRATE. That is bad. Does it go any farther than that?

POLICEMAN. Far enough, indeed.

MAGISTRATE. Homicide, then! This district has been shamefully neglected! I will change all that. When I was in the Andaman Islands, my system never failed. Yes, yes, I will change all that. What has that woman on her stall? (O'Neill)

#### **Основная литература:**

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**Семинар 14** (2 ч. аудиторных, 2 ч. самостоятельной работы)



## **Тема: Publicist Style**

### **План:**

1. Oratory and speeches.
2. The essay.
3. Journalistic articles.
4. Find the text that belongs to the publicist style and give a full characteristic of it.

### **Образцы практических заданий:**

#### **1. Study the key terms, be ready to present their basic characteristics:**

Publicist style, oratory and speeches, essay, journalistic article.

#### **2. Read the extracts; say why they belong to the publicist style and whether it is oratory and speeches, essay, or a journalistic article. Find expressive means and stylistic devices and say what role they play in the given text.**

##### **1. Barack Obama's Victory Speech**

If there is anyone out there who still doubts that America is a place where all things are possible; who still wonders if the dream of our founders is alive in our time; who still questions the power of our democracy, tonight is your answer.

Its the answer told by lines that stretched around schools and churches in numbers this nation has never seen; by people who waited three hours and four hours, many for the very first time in their lives, because they believed that this time must be different; that their voice could be that difference.

Its the answer spoken by young and old, rich and poor, Democrat and Republican, black, white, Latino, Asian, Native American, gay, straight, disabled and not disabled – Americans who sent a message to the world that we have never been just a collection of individuals or just a collection of Red States and Blue States: we are, and always will be, the United States of America.

It's the answer that led those who have been told for so long by so many to be cynical, and fearful, and doubtful of what we can achieve to put their hands on the arc of history and bend it once more toward the hope of a better day.

The road ahead will be long. Our climb will be steep. We may not get there in one year or even one term, but America – I have never been more hopeful than I am tonight that we will get there. I promise you – we as a people will get there.

There will be setbacks and false starts. There are many who won't agree with every decision or policy I make as President, and we know that government can't solve every problem. But I will always be honest with you about the challenges we face. I will listen to you, especially when we disagree. And above all, I will ask you join in the work of remaking this nation the only way its been done in America for two-hundred and twenty-one years – block by block, brick by brick, calloused hand by calloused hand.

America, we have come so far. We have seen so much. But there is so much more to do. So tonight, let us ask ourselves – if our children should live to see the next century; if my daughters should be so lucky to live as long as Ann Nixon Cooper, what change will they see? What progress will we have made?

This is our chance to answer that call. This is our moment. This is our time – to put our people back to work and open doors of opportunity for our kids; to restore prosperity and promote the cause of peace; to reclaim the American Dream and reaffirm that fundamental truth – that out of many, we are one; that while we breathe, we hope, and where we are met with cynicism, and doubt, and those who tell us that we can't, we will respond with that timeless creed that sums up the spirit of a people:

Yes We Can. Thank you, God bless you, and may God Bless the United States of America.

2. We are here today in the presence of family and friends to share with Bride and Groom the most important moment in their lives. We do this as the legal requirement to be married in

Louisiana but this ceremony does not alter the love required to be husband and wife. Without the love between these two people we would not be here today.

What is marriage? It has been said that marriage is that relationship between man and woman in which the independence is equal, the dependence mutual and the obligation reciprocal. Bride and Groom you are now to bring together the best parts of your individuality, uniting spirit, talent and experience to create something better than either of you alone can offer. You must, and I'm sure will, work hard to maintain this union.

By this ceremony you will become husband and wife, but the soul of your marriage depends on the constant renewal of the choices and promises out of love for one another you make today.

3. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By "moral" I do not mean some such timid evasion as "not too blatantly immoral". It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television – or any other more or less artistic medium – is good (as opposed to pernicious or vacuous) only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference. This obviously does not mean that art should hold up cheap or cornball models of behaviour, though even those do more good in the short run than does, say, an attractive bad model like the quick-witted cynic so endlessly celebrated in light-hearted films about voluptuous women and international intrigue. In the long run, of course, cornball morality leads to rebellion and the loss of faith. (J.Gardner)

#### 4. ENEMY OF THE PEOPLE

Radio 2

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

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

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

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

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

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

So for Radio 2 to have a chap on the staff who's had a brush with cocaine and wild living was a lucky bonus. For a short time, Radio 2 producers could turn up at nightclub doors without being sniggered at (Sunday Times).

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**Семинар 15** (2 ч. аудиторных, 6 ч. самостоятельной работы)

**Тема: Newspaper Style**

**План:**

1. Brief news items.
2. Advertisements and announcements.
3. The headline.
4. The editorial.
5. Find the text and analyze it from the point of the properties of newspaper style.
6. Prepare the stylistic analysis of the text *The gift of the Magi* by O’Henry.

**Образцы практических заданий:**

**1. Be ready to answer the following questions:**

1. How did the newspaper style develop?
2. What is the basic function of newspaper style?
3. What are lexical, grammatical, compositional and syntactical peculiarities of brief news items?
4. What is the difference between advertisements and announcements?
5. What are the basic characteristics of the headline?
6. What is the editorial?

**2. Read the extracts; say why they belong to the newspaper style. Find expressive means and stylistic devices and say what role they play in the passage.**

**1. BUYERS BOX FOR PACKER**

**\$ 350 m price tag is put on Waddington**

A \$350 million bidding war is set to erupt for **Waddington**, the packaging group that last month admitted it had received a takeover approach from its management team.

At least two venture capital firms are understood to be looking at Leeds-based Waddington, which is expected to command a takeout of at least £325 a share against Friday’s close of £247. One of the potential buyers is believed to be CinVen.

Waddington’s management team, led by chief executive Martin Buckley and finance director Geoffrey Gibson, are preparing their own offer for title company. They are being advised by NatWest Equity Partners, which last week backed the management buyout of Noreros, the building materials outfit.

Waddington’s three non-executive directors, led by chairman John Hollowood, are thought to have been alerted to the prospect of rival bidders.

City analysts said rival approaches were expected in the wake of Waddington’s recent announcement, since the takeout price originally mooted was far too low. (S.T.)

**2. TOBACCO CAN HELP STOP THE HAIR LOSS FROM CANCER DRUGS**

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

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

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

### 3. Dreaming of a Northwoods retreat?

Northern Design Services is a residential designer and building constructor with over fifteen years experience in Northern Wisconsin Lakefront home living and design. We can help you design and build your dream home. Call us for more information on:

- *Distinctive Residential Design services*
- *Log Home Design and Construction*
- *Custom and Pre-built Panelized Homes*

**Northern Design Services, Inc.**

**715-356-9946**

[www.northern-design.com](http://www.northern-design.com)

4. **A Russian Robot, a Martian Moon** (by PHILIP M. BOFFEY Published: November 5, 2011)

In a bold attempt to revive its long-dormant planetary exploration program, Russia is scheduled to launch a new, technologically sophisticated spacecraft this week to gather soil samples from a Martian moon and bring them back to Earth for analysis. Back in the early 1970's, the Soviet Union, after losing the race to land humans on the Moon, brought back lunar soil samples with robotic devices. It also became the first nation to put robotic devices on Venus and Mars.

Such pioneering ventures ended after the Soviet Union disintegrated and the economy soured, depriving the space agency of funds. But now Russia is poised to launch a spacecraft that will land on Phobos, a 17-mile-long rock that is the larger of two Martian moons. It will conduct studies there, extract surface materials, put them in a container, and return them to Earth in a small capsule, all in less than three years. Along the way it will drop off a Chinese satellite that will orbit Mars to study its surface, atmosphere, magnetic fields and other processes.

The main goal is to learn as much as possible about the composition of Phobos to understand its origins, evolution and relationship to Mars and to the beginnings of the solar system. If the probe finds hydrated rocks or even ice just beneath the crust, that could make Phobos a potential future base camp for astronauts. Phobos has such weak gravity that it would be relatively easy for astronauts to land and take off from the surface.

The mission is a welcome sign that Russia and China, which previously focused on flights closer to Earth, are now interested in planetary expeditions. The American space program, which has studied Mars from satellites and with automated rovers on the surface, will also launch a mission later this month to search the planet's surface for signs of water-containing rocks or other conditions favorable to life. It will be helped by an instrument contributed by Russia, which has an enhanced ability to detect traces of water beneath the surface. This is an arena where the more participants the better.

### 3. Analyze grammatical, syntactical and lexical peculiarities of the headlines:

To the ends of the Earth.

If Obama wins a second term, what will he – and Congress – do with it?

Do migrants make us or break us?

Romania opens EU back door to 1m Moldovans.

Supermoon: Biggest, brightest moon of the year coming.

A booze blowout for China's oil giant.

China says 24 sailors hijacked by pirates in Arabian sea have been rescued.

A Moment of Truth for Health Care Reform.

To Screen or Not for Lung Cancer: Does It Make a Difference?

Fight Fiercely, Harvard.

The Socialists Are Coming! The Socialists Are Coming!

Electromagnetic Pulse Tests Challenged.

## Winner Is Caught Up In a Dispute Over Study.

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### Семинар 16 (2 ч. аудиторных, 6 ч. самостоятельной работы)

#### Тема: **Scientific Prose Style**

#### План:

1. Basic features of scientific prose style.
2. The impersonality of scientific writings.
3. Find a piece of scientific prose and prepare the thorough analysis of the style.

#### Образцы практических заданий:

**1. Read the extracts; say why they belong to the scientific prose style. Pay attention to lexical, syntactical, compositional and grammatical features of the style.**

1. In tagmemics we make a crucial theoretical difference between the grammatical hierarchy and the referential one. In a normal instance of reporting a single event in time, the two are potentially isomorphic with coterminous borders. But when simultaneous, must be sequenced in the report. In some cases, a chronological or logical sequence can in English be partially or completely changed in presentational order (e.g. told backwards); when this is done, the referential structure of the tale is unaffected, but the grammatical structure of the telling is radically altered. Grammatical order is necessarily linear (since words come out of the mouth one at a time), but referential order is at least potentially simultaneous.

2. Describing a static situation presents problems parallel to those of presenting an event involving change or movement. Both static and dynamic events are made linear in grammatical presentation even if the items or events are, referentially speaking, simultaneous in space or time.

It is important that most of the brain growth be accomplished during the first year, when the infant has so much to learn and do, for the first year of life requires a great deal of unobtrusive packing for a journey that will last the rest of the traveler's life. To perform this packing successfully, his brain must be much larger than 350 cc, but quite clearly he cannot wait till he has grown a brain of 800 cc. before being born. Hence, he must be born with the maximum sized brain possible, and do the rest of his brain growing after birth.

3. The two most obvious methods of generating a series of harmonically related waves are either to extract them by means of filters from short impulses recurring regularly at, or below, the required fundamental frequency or, alternatively, to divide down from a frequency much higher than those required. The first method requires considerably more elaborate filters than does the second, because, if each component frequency is to be determined to much better than 10 per cent, all the filters must attenuate all unwanted components by considerably more than 40 dB. Filters with this degree of selectivity require careful attention to the stability both of

the applied frequency and of their own components in order to avoid changes of relative amplitude and phase with ambient-temperature change.

## **2. Analyze the peculiarities of functional styles in the following examples:**

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

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

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

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

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

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

## **2. Five suspects detained over assaults on Muslim officials.**

Five suspects in Thursday's double attack on Muslim officials in Kazan have been detained, the Investigative Committee said Friday.

The case of the attempted assassination of Tatarstan's chief mufti, Ildus Faizov, and the murder of his deputy, Valiulla Yakupov, has been classified as a terrorist attack and is now being checked for financial motives.

"[Faizov] took control of the money flow at the Idel-Hajj organization, which arranges tours to Mecca for Muslims, and this caused a conflict between the mufti and the organization's head," according to a statement published on the committee's website.

## **3. HIV activists protest over drug pricing policy.**

Russian HIV activists have accused pharmaceutical companies of cashing on vital medicines, focusing first on ViiV Healthcare, an HIV joint venture of GlaxoSmithKline and Pfizer.

Members of patient union Patsientsky Kontrol gathered on Thursday morning outside ViiV's Moscow office to protest over its pricing policy, saying that in other countries the same treatment costs many times less.

"We don't deny the companies right to gain superprofit from selling their products, but it's essential to make it possible for people to survive," said Sergei Golovin, one of the protest organizers.

4. Stylistics, sometimes called lingvo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

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### **Семинар 17 (2 ч. аудиторных, 6 ч. самостоятельной работы)**

#### **Тема: The style of official documents**

#### **План:**

1. The language of business documents.
2. The language of legal documents.
3. The language of diplomacy.
4. The language of military documents.
5. Find an example of some official documents and prepare the thorough analysis of the style.
6. Prepare the stylistic analysis of the text Mother by G. Paley.

#### **Образцы практических заданий:**

**1. Read the extracts; say why they belong to the style of official documents. Pay attention to lexical, syntactical, compositional and grammatical features of the style.**

1.

Mr. Bertrand R. Levine  
Levine's Lumber Land  
P.O. Box 567  
Richmond, South Dakota 34345  
Dear Mr. Levine:

Welcome! Your account at Nilges Wood Supply has been approved. We are proud to have you as a customer.

Bert, as you probably know, Nilges Wood Supply is a 50-year-old company, with 85 stores in nine Midwestern states. We supply a complete line of building products to our customers, including millwork, plumbing, electrical, paint, kitchen supplies, bath supplies, hardware, and tools. As a leader in this industry, we strive to provide the best service possible to our customers. Our goal is to be your most valuable supplier. Customer satisfaction is our numberone priority.

Your approved credit line is \$2,000, with billing terms of net 10. Monthly statements are mailed on the first or second working day each month. A service charge is added to past-due balances that are not paid by the twenty-fifth day of the billing month.

We at Nilges Wood Supply welcome the opportunity to serve you and look forward to a long and prosperous relationship.

Your branch manager is Sheila McGulicuty. Her telephone number is 890-555-8765.

Yours very truly,  
Larry E. Nilges

Vice President – Credit Sales

2.

Attn. Mrs Nina V. Kononkova  
International Department  
Amur State University  
21, Ignatyevskoye shosse  
Blagoveschensk, Amur Region 675027  
Russia

**Increase your student enrolment from the United States**

Dear Mrs Kononkova,

On December 12 - 13, 2002, deans of international programs and study-abroad advisers representing colleges and universities from the United States of America will be invited to attend the international conference QUALITY EDUCATION ABROAD in Miami, Florida.

During the conference, experts will address topics which are of interest to US participants who are sending students abroad, as well as to overseas educational institutions interested in organizing study-abroad programs for American colleges and universities.

The conference is being organised by ICEF ([www.icef.com](http://www.icef.com)) in conjunction with the 7<sup>th</sup> annual AMERICAS WORKSHOP. Participants in both events are able to obtain preferential hotel rates at the legendary Fontainebleau Hilton Hotel in Miami Beach.

**Taking part in this conference will enable you to make direct personal contact with the people responsible for sending US college and university students abroad.**

We should be pleased to welcome you as a participant.

Yours sincerely,

ICEF / QUALITY EDUCATION ABROAD

Katie Currie

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**Семинар 18** (4 ч. аудиторных, 16 ч. самостоятельной работы)

**Тема: Complex linguostylistic and philological analysis of the text**

**План:**

1. Text categories.

2. Types of narration: Author's narrative. Dialogue. Interior speech. Represented speech. Compositional forms.

3. The basic notions of decoding stylistics: foregrounding and its types. Convergence. Defeated expectancy. Coupling. Semi-marked structures. Semantic field.

4. Do linguostylistic and philological analysis of "W.S." by Leslie Poles Hartley, Cakes and Ale by W.S. Maugham., Flora by M. Gilmore.



### **Образцы практических заданий:**

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

1. Novelists write for countless different reasons: for money, for fame, for reviewers, for parents, for friends, for loved ones; for vanity, for pride, for curiosity, for amusement; as skilled furniture-makers enjoy making furniture, as drunkards like drinking, as judges like judging, as Sicilians like emptying a shotgun into an enemy's back. I could fill a book with reasons, and they would all be true, though not true of all. Only one same reason is shared by all of us: we wish to create worlds as real as, but other than the world that is. Or was. This is why we cannot plan. We know a world is an organism, not a machine. We also know that a genuinely created world must be independent of its creator: a planned world (a world that fully reveals its planning) is a dead world. It is only when our characters and events begin to disobey us that they begin to live. (J.Fowels.)

2. He refused a taxi. Exercise, he thought, and no drinking at least a month. That's what does it. The drinking. Beer, martinis, have another. And the way your head felt in the morning. (I.Shaw.)

3. Now she come my room, he thought. "What you want?" he demanded.

"May I come in?"

"This house," he said slowly, "she yours."

"Tell me your name," she said. "You," he burst out. "This long time and no know my name — and no ask! What my name? Who me? You no care." (R.Warren.)

4. "Honestly. I don't feel anything. Except ashamed." "Please. Are you sure? Tell me the truth. You might have been killed." "But I wasn't. And thank you. For saving my life. You're wonderful. Unique. I love you." (T.Capote.)

5. "What's your Christian name, Sir?" angrily inquired the little Judge. "Nathaniel, Sir." "Daniel — any other name?" "Nathaniel, Sir — my Lord, I mean." "Nathaniel Daniel or Daniel Nathaniel?" "No, my Lord, only Nathaniel — not Daniel at all." "What did you tell me it was Daniel for then, Sir?" inquired the Judge. (Ch.Dickens)

6. "Now I know you lying," Sam was emphatic. "You lying as fast as a dog can trot," Fishbelly said. "You trying to pull wool over our eyes," Tony accused. (R.Wright)

7. "Ah, fine place," said the stranger, "glorious pile — frowning walls — tottering arches — dark nooks — crumbling staircases — old cathedral too — earthy smell — pilgrim's feet worn away the old steps — little Saxon doors — confessionals like money-taker's boxes at theatres — queer customers those monks — Popes and Lord Treasurers and all sort of old fellows, with great red faces, and broken noses turning up every day buff jerkins too — match-locks — Sarcophagus — fine place — old legends too — strange stories: capital." (Ch.Dickens)

### **2. Choose the extract and prepare a comprehensive stylistic analysis of the text:**

1. As various aids to recovery were removed from him and he began to speak more, it was observed that his relationship to language was unusual. He mouthed. Not only did he clench his fists with the effort of speaking, he squinted. It seemed that a word was an object, a material object, round and smooth sometimes, a golf-ball of a thing that he could just about manage to get through his mouth, though it deformed his face in the passage. Some words were jagged and these became awful passages of pain and struggle that made the other children laugh. Patience and silence seemed the greater part of his nature. Bit by bit he learnt to control the anguish of speaking until the golf-balls and jagged stones, the toads and jewels passed through his mouth with not much more than the normal effort. (W.Golding)

2. As the women unfolded the convolutions of their stories together he felt more and more like a kitten tangling up in a ball of wool it had never intended to unravel in the first place; or a sultan faced with not one but two Scheherezades, both intent on impacting a thousand stories into the single night. (An.Carter)

3. “Is anything wrong?” asked the tall well-muscled manager with menacing inscrutability, arriving to ensure that nothing in his restaurant ever would go amiss. A second contender for the world karate championship glided noiselessly up alongside in formidable allegiance. (Js.H.)

4. As Prew listened the mobile face before him melted to a battle-blackened skull as though a flamethrower had passed over it, kissed it lightly, and moved on. The skull talked on to him about his health. (J.Jones)

5. Scobie turned up James Street past the Secretariat. With its long balconies it has always reminded him of a hospital. For fifteen years he had watched the arrival of a succession of patients; periodically, at the end of eighteen months certain patients were sent home, yellow and nervy and others took their place — Colonial Secretaries, Secretaries of Agriculture, Treasurers and Directors of Public Works. He watched their temperature charts every one — the first outbreak of unreasonable temper, the drink too many, the sudden attack for principle after a year of acquiescence. The black clerks carried their bedside manner like doctors down the corridors; cheerful and respectful they put up with any insult. The patient was always right. (Gr.Green)

#### **Основная литература:**

1. Арнольд И. В. Стилистика. Современный английский язык : учеб. : рек. Мин. обр. РФ / И. В. Арнольд; науч. ред. П. Е. Бухаркин. – 8-е изд. – М. : Флинта : Наука, 2006, 2009. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса : учеб. пособие : рек. Мин. обр. РФ / Т. А. Знаменская. – 4-е изд., испр. и доп. – М. : КомКнига, 2006. – 220 с.

#### **Дополнительная литература:**

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8. Березович Е.Л. К этнолингвистической интерпретации семантических полей // ВЯ, 2004. – № 6. – С. 3 – 24.

### **3.4 Методические указания по самостоятельной работе студентов**

Самостоятельная работа по курсу «Стилистика» предполагает анализ учебной литературы при подготовке к семинарским занятиям, выполнение практических упражнений и проведение стилистического анализа небольших отрывков текста или коротких рассказов.

Содержание самостоятельной работы нацелено на формирование у студентов навыков работы с научной литературой, аналитического осмысления и обобщения теоретических положений, умений проникнуть в суть словесно-художественного творчества писателя, определять стилистические функции различных элементов текста, эстетическое воздействие, производимое автором на читателя.

Самостоятельная работа студентов включает:

- самостоятельный библиографический поиск в библиотеках, в Интернет источниках;
- самостоятельное реферирование учебного материала;
- изложение учебного материала в форме конспекта, доклада или мультимедийной презентации;
- выполнение письменных практических заданий;
- чтение художественных произведений и их стилистический анализ.

#### 4. КОНТРОЛЬ ЗНАНИЙ

Усвоение учебного материала, изложенного в ходе лекционных и семинарских занятий, а также самостоятельного изучения контролируется в формате **текущего, промежуточного и итогового** контроля знаний.

##### 4.1. Текущий контроль знаний

Текущий контроль знаний осуществляется в виде фронтального устного опроса на лекционных и семинарских занятиях. Одной из форм контроля является использование большого количества практических заданий, направленных на формирование навыков анализа стилистических средств, использованных в тексте. Данные упражнения позволяют применять полученные теоретические знания по стилистике английского языка на практике.

Промежуточный контроль осуществляется в виде терминологических диктантов, мини-тестов по пройденному материалу, практикуется устный опрос пройденной или самостоятельно изученной темы.

Образец теста по теме «Стилистические приемы и выразительные средства» (2 варианта):

##### Test # 1

##### 1. Read the sentences and match them with expressive means and stylistic devices a-j

- 1) Streaked by a quarter moon, the Mediterranean shushed gently into the beach.
- 2) “You, lean, long, lanky lath of a lousy bastard!”
- 3) “De old Foolosopher, like Hickey calls yuh, ain’t yuh?”
- 4) The man looked a rather old forty-five, for he was already going grey.
- 5) His voice was a dagger of corroded brass.
- 6) Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.
- 7) “I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights.”
- 8) What I had seen of Patti didn’t really contradict Kitty’s view of her: a girl who means well, but.
- 9) I love Nevada. Why, they don’t even have mealtimes here. I never met so many people didn’t own a watch.
- 10) “You cheat, you no-good cheat — you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sneerface.”

a. antonomasia	
b. attachment	
c. apokoinu	
d. alliteration	
e. onomatopoeia	
f. break	

g. zeugma	
h. metaphor	
i. metonymy	
j. graphon	

**2. Choose the correct definition for the following terms:**

**11) Allusion:**

- a) a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one;
- b) two objects are compared on the associated likeness between two objects;
- c) an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing;
- d) SD which expresses characteristics of an object, both existing and imaginary.

**12) Simile:**

- a) two objects are compared on the grounds of similarity of some quality;
- b) two objects are compared on the associated likeness between two objects;
- c) two objects are compared on contiguity (nearness) of objects or phenomena;
- d) a roundabout form of expression instead of a simpler one.

**13) Metonymy:**

- a) when a proper name is used instead of a common noun or vice versa;
- b) transference of names based on contiguity (nearness) of objects or phenomena;
- c) SD which expresses characteristics of an object, both existing and imaginary;
- d) transference of names based on the associated likeness between two objects.

**14) Onomatopoeia:**

- a) the repetition of similar vowels, usually in stressed syllables;
- b) the intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation;
- c) the repetition of consonants, usually in the beginning of words;
- d) the use of words whose sounds imitate those of the signified object or action.

**15) Alliteration:**

- a) the repetition of consonants, usually in the beginning of words;
- b) the repetition of similar vowels, usually in stressed syllables;
- c) a sense of ease and comfort in pronouncing or hearing;
- d) a sense of strain and discomfort in pronouncing or hearing).

**16) Parallelism:**

- a) a regular recurrence of corresponding sounds at the ends of lines in a verse;
- b) the use of identical or similar parallel syntactical structure in two or more sentences or their parts;
- c) inversion of the second of two parallel phrases or clauses;
- d) two successive lines of poetry, esp. of the same length and rhyme.

**17) Asyndeton:**

- a) resemblance of sounds;
- b) the use of a number of conjunctions in close succession;
- c) the omission of conjunctions;
- d) opposition or contrast of ideas, notions in the parts of one sentence or in different sentences.

- 18) **Irony:**
- a) transference of names based on the associated likeness between two objects;
  - b) transference of names based on contiguity (nearness) of objects or phenomena;
  - c) deliberate use of polysemantic words (or homonyms) simultaneously in two or more meanings (often a literal and figurative ones);
  - d) when words express a meaning that is often the direct opposite of the intended meaning.

- 19) **Ellipsis:**
- a) 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;
  - b) the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one;
  - c) recurrence of the same word, word combination, phrase for two and more times;
  - d) deliberate omission of at least one member of the sentence.

- 20) **Anaphora:**
- a) the end of one clause (sentence) is repeated in the beginning of the following one;
  - b) the beginning of two or more successive sentences (clauses) is repeated;
  - c) the end of successive sentences (clauses) is repeated;
  - d) a string of closely following each other reiterated units.

Test # 2

**1. Read the sentences and match them with expressive means and stylistic devices a-j**

- 1) Dreadful young creatures – squealing and squawking.
- 2) “I had a coach with a little seat in fwont with an iwon wail for the dwiver.”
- 3) The delicatessen owner was a spry and jolly fifty.
- 4) Leaving Daniel to his fate, she was conscious of joy springing in her heart.
- 5) Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.
- 6) Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot.
- 7) There was no breeze came through the door.
- 8) Huck Finn and Holden Caulfield are Good Bad Boys of American literature.
- 9) Harrison — a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed (high class), steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time.
- 10) “To be a good actress, she must always work for the truth in what she’s playing,” the man said in a voice not empty of self-love.

a. understatement	
b. polysyndeton	
c. apokoinu	
d. alliteration	
e. epithet	
f. oxymoron	
g. zeugma	
h. metaphor	

i. metonymy	
j. graphon	

**2. Choose the correct definition for the following terms:**

**11) Graphon:**

- a) something that reveals and emphasizes the author's viewpoint;
- b) the intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation;
- c) all changes of the type;
- d) the multiplication of a grapheme.

**12) Metaphor:**

- a) transference of names based on the associated likeness between two objects;
- b) transference of names based on contiguity (nearness) of objects or phenomena;
- c) deliberate use of polysemantic words (or homonyms) simultaneously in two or more meanings (often a literal and figurative ones);
- d) the extension of syntactical valency.

**13) Antonomasia:**

- a) transference of names based on the associated likeness between two objects;
- b) when a proper name is used instead of a common noun or vice versa;
- c) deliberate use of polysemantic words (or homonyms) simultaneously in two or more meanings (often a literal and figurative ones);
- d) a device based on a peculiar use of negative constructions in the positive meaning.

**14) Euphemism:**

- a) a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one;
- b) a roundabout form of expression instead of a simpler one.
- c) an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing;
- d) deliberate use of polysemantic words (or homonyms) simultaneously in two or more meanings (often a literal and figurative ones).

**15) Oxymoron:**

- a) this is a device which combines in one phrase two words (usually: noun + adjective) whose meanings are opposite and incompatible;
- b) SD in which emphasis is achieved through deliberate exaggeration;
- c) a sense of ease and comfort in pronouncing or hearing;
- d) SD which expresses characteristics of an object, both existing and imaginary.

**16) Chiasmus:**

- a) a regular recurrence of corresponding sounds at the ends of lines in a verse;
- b) the use of identical or similar parallel syntactical structure in two or more sentences or their parts;
- c) inversion of the second of two parallel phrases or clauses;
- d) two successive lines of poetry, esp. of the same length and rhyme.

**17) Polysyndeton:**

- a) resemblance of sounds;
- b) the use of a number of conjunctions in close succession;

- c) the omission of conjunctions;
- d) opposition or contrast of ideas, notions in the parts of one sentence or in different sentences.

**18) Understatement:**

- a) a device based on a peculiar use of negative constructions in the positive meaning;
- b) a device in which emphasis is achieved through deliberate exaggeration;
- c) deliberate use of polysemantic words (or homonyms) simultaneously in two or more meanings (often a literal and figurative ones);
- d) when words express a meaning that is often the direct opposite of the intended meaning.

**19) Apokoinu constructions:**

- a) 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;
- b) the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one;
- c) recurrence of the same word, word combination, phrase for two and more times;
- d) deliberate omission of at least one member of the sentence.

**20) Epiphora:**

- a) the end of one clause (sentence) is repeated in the beginning of the following one;
- b) the beginning of two or more successive sentences (clauses) is repeated;
- c) the end of successive sentences (clauses) is repeated;
- d) a string of closely following each other reiterated units.

## **4.2 Итоговый контроль знаний**

**Итоговый контроль** проводится в виде экзамена. Основанием для получения положительной оценки является ответ на теоретический вопрос по одному из разделов курса и выполнение практического задания.

### **Примерный список вопросов к экзамену:**

1. The object of the stylistics (problems of the stylistic research, stylistics of language and speech, types of stylistic research and branches of stylistics, stylistics and other linguistic disciplines, stylistic neutrality and stylistic colouring).
2. Lexical Stylistic Devices (metaphor, metonymy, irony, zeugma, pun, decomposition of a set phrase, semantically false chains, nonsense of non-sequence).
3. Lexical Stylistic Devices (epithet, oxymoron, antonomasia, hyperbole, understatement, oxymoron, simile, periphrasis, euphemisms, allusion).
4. Stylistic Classification of the English Vocabulary (Neutral, common literary and common colloquial vocabulary, special literary vocabulary, special colloquial vocabulary).
5. Syntactical Expressive Means and Stylistic Devices (Main Characteristics of the Sentence. Sentence Length. One-Word Sentence. Sentence structure. Punctuation. Arrangement of Sentence Members. Rhetorical Questions. Types of Repetition. Parallel Constructions. Chiasmus).
6. Syntactical Expressive Means and Stylistic Devices (Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences. Apokoinu Constructions. Break. Types of Connection. Polysyndeton. Asyndeton. Attachment).

7. Phonetic Stylistic Devices (Onomatopoeia. Alliteration. Rhyme. Rhythm) and Graphical Means.
8. The theory of functional styles.
9. Functional Styles. The Belles -Lettres style.
10. Functional Styles. Publicistic Style.
11. Functional Styles. Newspaper Style.
12. Functional styles. Scientific prose style.
13. Functional styles. The style of official documents.
14. Expressive resources of the language (Hellenistic Roman rhetoric system).
15. Stylistic theory and classification of expressive means by G.Leech.
16. I.R. Galperin's classification of expressive means and stylistic devices.
17. Classification of expressive means and stylistic devices by Y.M. Skrebnev.

Образец практического задания:

**Find stylistic devices and expressive means in the following passage:**

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

## **5. ИНТЕРАКТИВНЫЕ ТЕХНОЛОГИИ И ИННОВАЦИОННЫЕ МЕТОДЫ, ИСПОЛЬЗУЕМЫЕ В ОБРАЗОВАТЕЛЬНОМ ПРОЦЕССЕ**

В данном курсе используются следующие формы учебной деятельности: практические занятия с использованием информационных технологий, самостоятельная работа студентов. Кроме того, применяются такие интерактивные формы и образовательные технологии, как:

- портфолио – для накопления и оценки материалов по проблематике курса;
- элементы проектной деятельности в группах и обучения в сотрудничестве;
- информационные технологии – с целью систематизации и творческого освоения знаний по одному из разделов или тем курса.