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ОСНОВЫ ТЕОРИИ ВТОРОГО ИНОСТРАННОГО ЯЗЫКА

сборник учебно-методических материалов

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СОДЕРЖАНИЕ

1 ОБЩИЕ ПОЛОЖЕНИЯ

1.1 Цели и задачи освоения дисциплины

Целью освоения учебной дисциплины «Основы теории второго иностранного языка» является формирование у студентов научного представления об изучаемом иностранном языке: его словарном составе, грамматическом строении, а также особенностях его стилевой дифференциации с позиций исторического развития и современного состояния изучаемого иностранного языка, в его социальной и прагматической обусловленности.

Задачами курса являются следующие:

1) познакомить студентов с основными теориями, объясняющими сущность функционирования изучаемого иностранного языка;

2) сформировать представление о базовых понятиях из сферы лексикологии, грамматики, истории, а также стилистики изучаемого иностранного языка;

3) сформировать основу научного понимания вариативности языковых средств изучаемого иностранного языка в зависимости от сферы их употребления;

5) развить у студентов умение применять полученные теоретические знания по основам теории изучаемого языка к его практическому владению;

6) развить у студентов научное мышление, соответствующее методологии предмета, научить их библиографическому поиску в изучаемой области знаний, привить им умение самостоятельно перерабатывать фундаментальную и текущую научную информацию по предмету, самостоятельно делать обобщения и выводы из данных, приводимых в специальной литературе, а также из собственных наблюдений над фактическим языковым материалом в его разных речевых формах, осмысленно сопоставляя грамматические явления изучаемого иностранного и родного языка.

Поставленные задачи курса демонстрируют его многоплановость и многоаспектность.

1.2. СОДЕРЖАНИЕ ДИСЦИПЛИНЫ
1.2.1 Лексикология английского языка

Лекции

Модуль 1 Лексикология

1. The object of lexicology.

Plan

1. Lexicology as a branch of linguistics. Its practical and theoretical value.
2. Connection of lexicology with other branches of linguistics.
3. Definition of the word. Characteristics of the word as the basic unit of the language.

Lexicology (of Greek origin: lexis "word" + logos "learning") is the branch of linguistics dealing with the vocabulary of the language and the properties of words as the main units of language. Distinction between the terms 'vocabulary', 'lexis', 'lexicon' on the one hand, and 'dictionary', on the other.

Lexical study is a wide-range domain, involving such diverse areas as the sense relationships between words, the use of abbreviations, puns and euphemisms, the compilation of dictionaries and many others. Thus, lexicology deals with the vocabulary and characteristic features of words and word-groups.

The word is the basic unit of the lexical system of a language resulting from the association of a particular meaning with a particular group of sounds capable of a particular grammatical employment.
The term word-group denotes a group of words that exists in the language as a ready-made unit, has the unity of meaning and of syntactic function.

Types of lexicology: general lexicology, special lexicology, contrastive lexicology, comparative lexicology, historical lexicology, descriptive lexicology.

Branches of lexicology: etymology, word-formation, semantics, phraseology, lexicography.

Modern approaches to the word are characterized by two different levels of study: syntagmatic and paradigmatic. On the paradigmatic (substitution) level, the word is studied in its relationship with other words in the vocabulary system. On the syntagmatic (sequence) level, the word is analyzed in its linear relationships with words in connected speech.

One of the objectives of lexicological studies is the study of the vocabulary as a system. The vocabulary can be studied by means of two approaches: descriptive or synchronic (from Greek 'syn' – "together with" and 'chronos' – "time") and historical or diachronic ('dia' – "through"), i.e. the synchronic approach is concerned with the vocabulary of a language at the given stage of its development, the diachronic approach deals with the changes and the development of vocabulary in course of time.

The basic unit of the lexicology is the word. Various approaches to definition are based on writing traditions, formal criteria, phonetic aspect, semantic aspect, etc.

To give definition to the word is a very difficult task as the word has many different aspects: it has its own sound form and some grammar forms. Also words are units of speech, they serve the purposes of human communication.

The first type of definition relies mainly on writing traditions that separate by spaces sequences of letters or characters.

The second type of definition considers the indivisible unit of thought as the most essential criterion.

The third type of definition relies on purely formal criteria. A word is viewed as a form which can occur in isolation and have meaning but which cannot be analysed into elements which can occur alone and also have meaning.

The modern approach to word studies distinguishes the external and the internal structures of the word. By the external structure of the word we mean its morphological structure: prefixes, suffixes, roots, etc. The internal structure of the word is its meaning or its semantic structure. The area of lexicology specializing in the semantic studies of the word is called *semantics*.

The following four characteristics are considered essential:
- first, the word is an uninterruptible unit;
- secondly, the word may consist of one or more morphemes;
- thirdly, the word occurs typically in the structure of phrases;
- finally, it is also an important characteristic of each word that it should belong to a specific word class.

No matter how careful we are in our definition of the word, we are bound to accommodate a certain amount of vagueness or ambiguity, which is inherent in the very nature of language in general and that of the word in particular. The most important sources of ambiguity are:
- the generic character of the word;
- the multiplicity of aspects in every word;
- the lack of clear-cut boundaries in the non-linguistic world;
- the lack of familiarity with the referent of the words.

2. English vocabulary as a system

Plan
1. The main variants of the English language.
2. Variants of English in the United Kingdom.
3. Variants of English outside the British Isles.
4. Some peculiarities of British English and American English.

In modern linguistics the distinction is made between Standard English and territorial variants and local dialects of the English language.

Standard English may be defined as that form of English which is current and literary, substantially uniform and recognized as acceptable wherever English is spoken or understood.

Variants of English are regional varieties possessing a literary norm. There are distinguished variants existing on the territory of the United Kingdom (British English, Scottish English and Irish English), and variants existing outside the British Isles (American English, Canadian English, New Zealand English, South African English and Indian English). British English is often referred to the written Standard English and the pronunciation known as Received Pronunciation (RP).

Local dialects are varieties of English peculiar to some districts, used as means of oral communication in small localities; they possess no normalized literary form.

Lexical differences between the American and British variants of the English language:

1. Cases where there are no equivalent words in one of the variants.

2. Cases where different words are used for the same denotatum (sweet – candy).

3. Cases where some words are used in both variants but are much commoner in one of them.

4. Cases where one (or more) lexico-semantic variants is specific to either British English or American English.

5. Cases where one and the same word in one of its lexico-semantic variants is used oftener in British English than in American English.

5. Cases where the same words have different semantic structure in British English and American English.

There are five main groups of local dialects in Great Britain: Northern, Midland, Eastern, Western and Southern. The close links existing between some of the dialects make it possible to unite them into two major groups: 1) Southern dialects and 2) Northern and Midlands dialects.

The English language in the United States is characterized by relative uniformity throughout the country. Written American English is fairly standardized across the country. However, there is some variation in the spoken language. Three major belts of dialects, each with its own characteristic features, are identified: Northern, Midland and Southern.

English is the official language in over 60 countries, and is represented in every continent. In four continents, Asia, Africa and the Americas, and in the Pacific, it is an official language in some 34 countries. Currently, English is the de facto international language of the Third World.

3. Etymology of English Words. Process of Borrowing

Plan

1. Historical development of the English vocabulary.
2. Words of native origin.
3. Borrowing. Types of borrowings.
4. Influence of borrowings.

Etymology (from Greek "etymon" + "logos") is a branch of linguistics that studies the origin and history of words tracing them to their earliest determinable sources.

The place of the English language among the languages of the world. English as one of the languages of the Germanic Branch of the Indo-European family.

How English came to England. The first inhabitants of the land – Celts (the fifth millenium BC). The first invasion of the Roman Empire (55 - 54 BC). The second Roman invasion and their conquest of the British territory. (43 – 410 AD). Intrusion of the Germanic tribes – Angles, Saxons, Frisians and Jutes, their war with the Celts for 200 years. Formation of the Anglo-Saxon society and the English language.

The English vocabulary contains a huge number of words of foreign origin. Modern scholars suppose that borrowed words in the English language make about 65-70%. Mostly they come from Latin, French. About 650 words were borrowed from Scandinavian languages.

The character of borrowings depends on the period of the British history when they were borrowed. There can be an original (primary) language and a transmitting one. E.g. *table* → Latin (original – *tabula*) → French (trans.) → English.

There can be two ways of borrowing words: 1) while talking/ communicating; 2) in an indirect way (through literature).

Native words make the backbone of the English language, though they are few in number. Sometimes native words are called Old-English or Anglo-Saxon. They form 2 groups: of common Indo-European origin; of common Germanic origin.

Sometimes scientists distinguish words of the English proper element – words that don't have similar representatives in other Indo-European or Germanic languages (their roots or other elements are different). Native words in general are the most active part of the vocabulary. Among the 500 most frequently used English words more than 80% are of native origin. They are often used in word-building (word-formation).

Borrowings enter the language in two ways: through oral speech and through written speech. Borrowings may be direct or indirect, i.e. through another language.

Distinction must be made between the term 'source of borrowing' and the term 'origin of borrowing'. The first should applied to the language from which the loan word was taken into English. The second refers to the language to the language to which the word may be traced.

English during its historical development borrowed words from: Celtic, Latin, Scandinavian, French, Greek, Italian, Spanish, Russian, German, Indian and other languages. Types of borrowings:
- translation borrowings are words and expressions formed from the material existing in the English language but according to patterns taken from another language, by way of literal morpheme-for-morpheme translation;
- semantic borrowings – development in an English word of a new meaning under the influence of a related word in another language;
- borrowings proper – are words taken over from another language and modified in phonemic shape, spelling, paradigm or meaning according to the standards of the English language;
- international words – words of identical origin that occur in several languages as a result of simultaneous or successive borrowing from one ultimate source.

Borrowings exerted much influence on the development of English and brought changes or innovations on all the levels of the language system. They have influenced:
- the phonetic structure of English words and the sound system;
- the word-structure and the system of word-building;
- the semantic structure of English words;
- the lexical territorial divergence.

4. Morphological Structure of English Words

Plan
1. Morphemes. Classification of morphemes.
2. Morphemic types of words.
3. Types of word segmentability.
4. Derivational affixes.
5. Inflectional (functional) affixes.

Morphemes – the smallest meaningful units in a language (which consist of a word or part of a word that cannot be divided without losing its meaning) (Longman).

All morphemes are subdivided into 2 large classes: root morphemes and affixational morphemes. Affixational morphemes include suffixes and prefixes.

Some words consist only of one root morpheme. They are called root words. Naturally root morphemes make words, but affixational morphemes can't make words as a rule. The root morpheme is the lexical nucleus of the word. They contain the main lexical meaning of the word.

Affixational morphemes include derivational affixes (such as –er, -or, -ness and so on), inflexional affixes (which carry the grammatical meaning of the word – look<u>ed</u>, the girl<u>'s</u> smile).

Also morphemes can be free and bound. Free morphemes can function independently, as independent words. Usually they are root morphemes, though there can be exceptions.

There can be morphemes which have different phonemic shapes. Such elements are called allomorphs.

According to their structure (English) words are classified into:
1) root words (*cat*);
2) derived words (built with the help of some derivational affixes – *beauti**ful***);
3) compound words (consist of at least 2 root morphemes – *football*);
4) compound derivatives (include not only root morphemes, but also derivational ones – *pig-headed*).

The largest class of the 4 above will be derived words.

The structure of a word undergoes changes, it can be developed. Some morphemes can be fused (joined) or lost in the course of time.

The stem is that part of the word that remains unchanged throughout the paradigm. In the English language the root and the stem of a word often coincide (can be the same).

The stem structure may be represented in several ways. It may be generalized with the help of symbols: n – for nouns, v – for verbs, adj – for adjectives, adv – for adverbs and so on.

All living languages are characterized by the creation of new words. This process is called word-building or word-formation – the process of creating new words from elements existing in the language with the help of some patterns. That is, if the pattern V + able exists in English we can create words according to it.

New words can appear because of some semantic changes of the word (changes in the lexical meaning).

Derivation, conversion, semantic development are quite productive. As for non-productive ways of word-formation (not really spread), they are: sound-interchange (blood – to bleed); back-formation (baby-sitter – to baby-sit).

The nature, type and arrangement of the immediate constituents of the word are known as its derivational structure. Though the derivational structure of a word is closely connected with its morphemic (or morphological) structure and often coincides with it, it differs from the morphemic structure in principle.

The analysis of the morphemic structure reveals the hierarchy of morphemes making up the word, the way a word is constructed, the structural and the semantic type of the word and how a new word of similar structure should be understood.

The basic elementary units of the derivational structure of words are: derivational bases, derivational affixes and derivational patterns. A derivational base is the part of the word, which establishes connection with the lexical unit that motivates the derivative and determines its individual lexical meaning describing the difference between words in one and the same derivational set.

Derivational affixes are Immediate Constituents of derived words in all parts of speech. Derivational affixes have two basic functions: 1) stem building which is common to all affixational morphemes: derivational and non-derivational; 2) word-building.

Semantically derivational affixes are characterized by a unity of part-of-speech meaning, lexical meaning, differential and distributional meanings.

A derivational pattern (DP) is a regular meaningful arrangement, a structure that imposes rigid rules on the order and the nature of the derivational bases and affixes that may be brought together. DPs may represent the derivational structure at different levels of generalization:
a) at the level of structural types. Patterns of this level are known as structural formulas;
b) at the level of structural patterns;
c) at the level of structural-semantic patterns.

5. Types of Word Formation in English

<center>**Plan**</center>

1. Conversion. Different approaches. Typical Semantic Relations in Conversion.
2. Compounding as a type of word-building. Structural classification of compounds. Semantic classification of compounds.
3. Lexical shortenings. Graphical abbreviations. Acronyms.

In linguistics conversion is a type of word-formation; it is a process of creating a new word in a different part of speech without adding any derivational element. The morphemic shape of the original word remains unchanged. There are changes in the syntactical function of the original word, its part of speech and meaning.

The question of *conversion* has been a controversial one in several aspects. The term conversion was first used by Henry Sweet at the end of the 19th century. The nature of conversion has been analyzed by several linguists. A number of terms have been offered to describe the process in question.

The most objective treatment of conversion belongs to Victoria Nikolaevna Yartseva. According to her, it is a combined morphological, syntactical and semantic way of word-formation.

The process was called "*non-affixal derivation*" (Galperin) or "*zero derivation*".

The term "*functional change*" (by Arthur Kennedy) also has short-comings. The term implies that the first word merely changes its function and no new word appears. It isn't possible.

The largest group related through conversion consists of verbs converted from nouns. The relation of the conversion pair in this case can be of the following kind:
1) instrumental relations;
2) relations reflecting some characteristic of the object;
3) locative relations;
4) relations of the reverse process, the deprivation of the object.

The second major division of converted words is deverbial nouns (nouns converted from verbs). They denote:
1) an instance of some process;
2) the object or the result of some action;
3) the place where the action occurs;
4) the agent or the instrument of the action.

Conversion is not only a highly productive but also a particularly English way of word-building. There are a lot of words in the English language that are short and morphologically unmarked (don't indicate any part of speech). By short words we mean monosyllables, such words are naturally more mobile and flexible than polysyllables.

In English verbs and nouns are specially affected by conversion. Conversion has restrictions. It's impossible to use conversion if verbs cannot represent some process as a succession of isolated actions. Besides, the structure of the first word shouldn't be complicated.

Conversion is typical not only of nouns, verbs and adjectives, but other parts of speech as well, even such minor elements as interjections and prepositions or shortened words.

Word-compounding is a way of forming new words combining two or more stems. It's important to distinguish between compound words and word-combinations, because sometimes they look or sound alike. It happens because compounds originate directly from word-combinations.

The major feature of compounds is their inseparability of various kinds: graphic, semantic, phonetic, morphological.

There is also a syntactic criterion which helps us to distinguish between words and word combinations. For example, between the constituent parts of the word-group other words can be inserted (*a tall handsome boy*).

In most cases the structural and semantic centre of the compound word lies on the second component. It shows what part of speech the word is. The function of the first element is to modify, to

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determine the second element. Such compounds (with the structural and semantic centre "in" the word) are called endocentric**.**

There are also exocentric compounds where the centre lies outside (pickpocket).

Another type of compound words is called bahuvrihi – compound nouns or adjectives consisting of two parts: the first being an adjective, the second – a noun.

There are several ways to classify compounds. Firstly, they can be grouped according to their part of speech. Secondly, compounds are grouped according to the way the stems are linked together: morphological compounds (few in number); syntactic compounds (from segments of speech, preserving articles, prepositions, adverbs).

The third classification is according to the combinability of compounding with other ways of word-formation: 1) compounds proper (formed by a mere juxtaposition of two stems);

2) derived or derivational compounds (have affixes in their structure);

3) converted compounds;

4) contractive compounds (based on shortening);

5) compounds based on back formation;

The structural meaning of a compound may be described through the interrelation of its components. e.g. N + Adj (*heart-sick* – the relation of comparison).

In most cases compounds are motivated. They can be completely motivated, partially motivated, unmotivated. In partially motivated compounds one of the components (or both) has changed its original meaning. The meaning of unmotivated compounds has nothing to do with the meanings of their individual parts.

Shortening stands apart from other ways of word-formation because it doesn't produce new words. It produces variants of the same word. The differences between the new and the original word are in style, sometimes in their meaning.

There are two major groups of shortenings (colloquial and written abbreviations). Among shortenings there can be polysemantic units as well.

Shortenings are classified a) according to the position of the shortened part of the word (clipped words), b) into shortened word combinations, c) into abbreviations, d) into blendings.

Among clipped words there are cases of apocope, aphaeresis, and syncope.

Abbreviations can be read as in the alphabet, as one word. When initialisms are pronounced with the names of the letters of the alphabet, they may be called alphabetisms or abbreviations. But when they are pronounced like individual lexical items, they are acronyms. There are also cases when alphabetisms are mixed with acronyms and the two systems of pronunciation are combined.

Aphetic forms are a special kind of shortening characterized by the omission of the initial unstressed syllable as in 'scuse me and 'cause for excuse me and because respectively.

A blend may be defined as a new lexeme built from parts of two (or possibly more) words in such a way that the constituent parts are usually easily identifiable, though in some instances, only one of the elements may be identifiable. Blends may also be referred to as 'telescope' or 'portemanteau' words. Blends tend to be more frequent in informal style in the registers of journalism, advertising and technical fields. They five rise either to new morphemes or to folk etymology.

Folk etymology is viewed here as a minor kind of blending. It is a naïve misunderstanding of a relatively esoteric word which gives it a new, but false, etymology.

6. Semasiology. Structure of lexical meaning

Plan

1. Theory of meaning. Word as a linguistic sign.
2. Referential approach. Semantic triangle.
3. Structure of lexical meaning.
4. Inner form of a word and motivation.
5. Polysemy. Types of semantic changes.

The branch of linguistic which specializes in the study of meaning is called semantics or semasiology. The modern approach to semantics is based on the fact that any word has its inner form which is called the semantic structure.

Following de Saussure (1959), the linguistic sign is a mental unit consisting of two faces, which cannot be separated: a concept and an acoustic image. Since the word is a linguistic sign, a discussion of 'word meaning' is focuses on the relationship between the two faces of the sign.

There are two main approaches to the meaning of a word: referential and functional.

The referential approach is based on the notion of the referent (the object the word is devoted to). It also operates the notions of the concept and word. The word and the referent are related only through the concept. The essential characteristic of the referential approach is that it distinguishes between the three components closely connected with meaning: the sound-form of the linguistic sign; the concept underlying this sound-form; the referent, i.e. the part or aspect of reality to which the linguistic sign refers.

Meaning is not to be identical with any of the three points of the triangle, but is closely connected with them.

The referential definitions of meaning are usually criticized on the ground that:

1) they cannot be applied to sentences;

2) they cannot account for certain semantic additions emerging in the process of communication;

3) they fail to account for the fact that one word may denote different objects and phenomena (polysemy) while one and the same object may be denoted by different words (synonymy).

According to the functional approach the meaning of a word depends on the function of the word in a sentence. The approach is not perfect because it can help us only to compare the meanings of words. Speaking about the meaning of a word both approaches should be combined.

Word-meaning is not homogeneous. It is made up of various components.

The lexical meaning of the word is the meaning proper to the given linguistic unit in all its forms and distributions.

In the general framework of lexical meaning several aspects can be singled out. They are:

a) the denotational aspect – is the part of lexical meaning which establishes correlation between the name and the object, phenomenon, process or characteristic feature of concrete reality, which is denoted by the given word.

b) The connotational aspect of lexical meaning is the part of the meaning which reflects the attitude of the speaker towards what he speaks about. Connotation includes: the emotive charge, evaluation, intensity (or expressiveness), imagery.

c) The pragmatic aspect is the part of meaning, that conveys information on the situation of communication: information on the "time and space" relationship of the participants; information on the participants and the given language community; information on the tenor of discourse; information on the register of communication.

The term 'motivation' is used to denote the relationship between the phonetic or morphemic composition and structural pattern of the word on the one hand, and its meaning on the other. There are three main types of motivation:

a) phonetical motivation;

b) morphological motivation;

c) semantic motivation.

Most words are polysemantic. Monosemantic words are usually found among terms and scientific words. The ability of words to have more than one meaning is called polysemy. Polysemy exists only in the language system.

The semantic structure of a polysemantic word may be described as a combination of its semantic variants. Each variant can be described from the point of view of their denotational and connotational meaning.

Polysemy is closely connected with the notion of the context (the minimum stretch of speech which is sufficient to understand the meaning of a word). The main types of context are lexical and grammatical.

Every word in its development has undergone many semantic changes. The causes of semantic changes can be extralinguistic and linguistic. There are different kinds of change that occur.

One of the most familiar kinds of relationship between meanings is that of metaphor where a word appears to have both a 'literal', meaning and one or more 'transferred' meaning. Metaphor is a transfer of the meaning on the basis of comparison. It can be based on different types of similarity: similarity of shape, position, function, etc.

Sometimes the meaning may be transformed on the basis of contiguity. It is metonymy. There are different types of metonymy. The name of the place may be used for its inhabitants; the name of some person may become a common noun with the meaning of some features characteristic for the person.

Metaphor and metonymy are different kinds of process. Metaphor is a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy has primarily a referential function, that is, allows us to use one entity to stand for another.

7. Types of semantic relations.

Plan

1. Types of semantic relations.
2. Synonymy. Classification of synonyms.
3. Antonyms. Classifications of antonyms.

There are four basic types of semantic relations: proximity, equivalence, inclusion and opposition.

Synonyms are defined as words belonging to one part of speech, close in meaning and interchangeable at least in some contexts. Synonyms are characterized by either the semantic relations of equivalence or by the semantic relations of proximity. As the degree of semantic proximity may be different, different types of synonyms can be singled out.

Full (total, absolute) synonyms, i.e. words characterized by semantic equivalence, are extremely rare.

The degree of semantic proximity is best of all estimated in terms of the aspects of meaning, i.e. the connotational, the denotational, and the pragmatic aspect.

The highest degree of proximity is observed in synonyms which have similar denotational aspects but differ either in the connotational or the pragmatic aspect of meaning.

Taking into account the difference of synonyms by the three aspects of their meaning they may be classified into stylistic, ideographic and ideographic-stylistic synonyms.

Synonymic condensation refers to situations when writers or speakers bring together several words from one the same thematic group to enhance the purport, to make more detailed and more refined a certain underlying sense, to add conviction and force to their statements or, simply, to make for greater prosodic prominence of the 'thing-meant' (Minajeva).

The contrast of semantic features helps to establish the semantic relations of opposition. There are two types of relations of semantic opposition: polar oppositions are those which are based on the semantic feature uniting two linguistic units by antonymous relations (rich – poor, dead – alive; young – old). Relative oppositions imply that there are several semantic features on which the opposition rests (to leave – to arrive).

Antonyms – a class of words grouped together on the basis of the semantic relations of opposition. Antonyms are words belonging to one part of speech sharing certain common semantic characteristics. Structurally, antonyms can be divided into antonyms of the same root (to do – to undo, cheerful – cheerless); and antonyms of different roots (day – night, rich – poor).

Semantically, antonyms may be classified into:
1. Contradictories represent the type of semantic relations that exist between pairs like, dead – alive, single – married. Contradictory antonyms are mutually opposed, they deny one another.
2. Contraries are antonyms that can be arranged into a series according to the increasing difference in one on their qualities. Contraries are gradable antonyms, they are polar members of a gradual opposition which may have intermediate members.

3. Incompatibles are antonyms which are characterized by the relations of exclusion. Semantic relations of incompatibility exist among antonyms with a common component of meaning and may be described as the reverse of hyponymy.

Another type of semantic relations is the relationship of inclusion which exists between two words if the meaning of one word contains the semantic features constituting the meaning of the other word. The semantic relations of inclusion are called hyponymic relations. The general term is referred to as the classifier or the hyperonym. The more specific term (the hyponym) is included in the more general term.

8. Word groups and phraseological units

Plan
1. Collocability. Lexical and grammatical valency.
2. Structure and classification of word groups.
3. Phraseology. Problems of definition.
4. Different principles of classification of phraseological units.

The aptness of a word to appear in various combinations is described as its lexical valency or collocability. The range of the lexical valency of words is linguistically restricted by the inner structure of the English word-stock.

Grammatical valency is the aptness of a word to appear in specific grammatical (or rather syntactic) structures.

The meaning of word groups can be divided into lexical and structural (grammatical) components. The lexical meaning of the word group may be defined as the combined lexical meaning of the component words. The structural meaning of the word groups is the meaning conveyed mainly by the pattern of arrangement of its constituents.

The lexical and structural components of meaning in word groups are interdependent and inseparable.

A phraseological unit can be defined as a reproduced and idiomatic (non-motivated) or partially motivated unit built up according to the model of free word groups and semantically and syntactically brought into correlation with words.

Phraseology is a branch of linguistics which studies different types of set expressions, which like words name various objects and phenomena. They exist as ready-made units.

English and American linguists often use the term "idiom" which may denote a) a mode of expression; b) structural form peculiar to a given language; c) 'idiom' may be synonymous to the words "language" or "dialect" denoting a form of expression peculiar to a people, a country, a district, or to an individual.

The structural criterion brings forth features which state a certain structural similarity between phraseological units and free word-combinations at the same time opposing them to single words. The semantic criterion – the meaning in phraseological units is created by mutual interaction of elements and conveys a single concept. The syntactic criterion reveals the close ties between single words and phraseological units as well as free word-groups. Like words, phraseological units may have different syntactic functions in the sentence.

Semantic classification of phraseological units. It is based on the motivation of the unit. This classification was suggested by acad. Vinogradov V.V., who developed some points first advanced by the Swiss scientist Charles Bally. According to the degree of idiomatic meaning of various groups of phraseological units, V.V. Vinogradov classified them as follows:
   a) phraseological fusions;
   b) phraseological unities;
   c) phraseological combinations.

Structural classification of phraseological units. Prof Smirnitsky A.I., who worked out this classification, described phraseological units as highly idiomatic set expressions functioning as word equivalents, and characterized by their semantic and grammatical unity:

a) one-top (one-summit) phraseological units
b) two-top phraseological units.

Functional classification of phraseological units. This classification, suggested by prof. Arnold I.V., is based on the grammatical unity typical of all phraseological units and their functioning in the language as word equivalents. They may be subdivided into:
a) noun equivalents;
b) verb equivalents;
c) adjective equivalents;
d) adverb equivalents;
e) phraseological units functioning like prepositions;
f) phraseological units functioning like interjections.

Contextual classification of phraseological units. This approach was suggested by prof. Amosova N.N. She considers phraseological units to be units of fixed context. Units of fixed context are subdivided into two types: phrasemes and idioms.

Prof. Kunin's classification of phraseological units (structural-semantic classification). Kunin divides them into the following classes:
a) nominative phraseological units;
b) nominative-communicative phraseological units;
c) interjectional phraseological units;
d) Communicative phraseological units

9. English lexicography

Plan

1. Some of the main problems in lexicography.
2. Classification and types of dictionaries.
3. Modern trends in English lexicography.

Lexicography is the theory and practice of compiling dictionaries. It has a common object of study with lexicology as both describe the vocabulary of a language.

The term dictionary is used to denote a book that lists the words of a language in a certain order (usually alphabetical) and gives their meanings, or that gives the equivalent words in a different language.

The most important problems of lexicography are connected with:
1) the selection of lexical units for inclusion;
2) the arrangement of the selected lexical units;
3) the setting of the entry;
4) the selection and arrangement of word-meaning;
5) the definition of meanings;
6) the illustrative material.

Dictionaries may be classified under different heads.

According to the choice of items included and the sort of information given about these items dictionaries may be divided into two big groups – encyclopedic and linguistic.

According to the scope of their word-list linguistic dictionaries are divided into general and restricted.

According to the information they provide all linguistic dictionaries fall into two groups: explanatory and specialized.

According to the language of explanations, all dictionaries are divided into: monolingual and bilingual.

Dictionaries also fall into diachronic and synchronic with regard to time.

Modern trends in English lexicography are connected with the appearance and rapid development of such branches of linguistics as corpus linguistics and computational linguistics. Corpus-based linguistics deals mainly with compiling various electronic corpora for conducting investigations in

different linguistic fields. Computational linguistics is the branch of linguistics in which the techniques of computer science are applied to the analysis and synthesis of language and speech.

The use of language corpora and the application of modern computational techniques in various lexicographical researches and in dictionary-making, have stipulated the appearance of corpus-based lexicography and computational lexicography.

1.2.2. Стилистика английского языка (модуль 2)

Лекция 1   The object of the stylistics. Different classifications of expressive means.

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.

Different classifications of expressive means.
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.

1.1 Problems of the stylistic research

Stylistics, sometimes called lingvo-stylistics is a branch of general linguistics.

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 (stylistic devices and expressive means) 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 (functional styles).

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

Some scholars claim that stylistics is a comparatively new branch of linguistics, which has only a few decades of intense linguistic interest behind it. The term stylistics really came into existence not too long ago. In point of fact the scope of problems and the object of stylistic study go as far back as ancient schools of rhetoric and poetics.

1) The problem of style definition.

The word style is derived from the Latin word 'stylus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets.

Now the word style is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire);* "Style is deviations" (Enkvist); "Style is choice", and the like.

Style is the basic notion of stylistics and it is concerned with specificity (mode, manner) of expression in speech acts and in writing. This specificity lies in language variation and choice for the language user to achieve the desired (planned) effects of the message upon the receiver of the information (who may be either a reader or hearer). The variety of language means differs in the mode of emotion

representations. Each stylistic form is marked either by expressivity or emotivity. The following examples represent different degrees of emotivity in the phrases: sit down- sink to your seat- take the seat, please, do sit down, down sit – go to your seat – may I offer you a chair? - Sit, Down! So, stylistics deals with the manner of expression in language or various possibilities of language behavior through choice of EMs (выразительные средства) and SDs (стилистические приемы).

Definition of stylistics: Stylistics is that branch of linguistics which studies the principles, and effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication.

Of course the problem of style definition is not the only one stylistic research deals with.

2) Other problems of stylistic research.
Stylistics is concerned with such issues as
1) the aesthetic function of language;
2) expressive means in language;
3) synonymous ways of rendering one and the same idea;
4) emotional colouring in language;
5) a system of special devices called stylistic devices;
6) the splitting of the literary language into separate systems called style;
7) the interrelation between language and thought;
8) the individual manner of an author in making use of the language.

1.2. Stylistics of language and speech
One of the fundamental concepts of linguistics is the dichotomy of «language and speech» (langue—parole) introduced by F. de Saussure. According to it language is a system of elementary and complex signs-phonemes, morphemes, words, word combinations, utterances and combinations of utterances. Language as such a system exists m human minds only and linguistic forms or units can be systematised into paradigms.

So language is **a mentally** organised system of linguistic units. An individual speaker never uses it. When we use these units we mix them in acts of speech. As distinct from language **speech is not purely mental phenomenon**, *not a system* **but** *a process* of combining these linguistic elements into linear linguistic units that are called syntagmatic.

The result of this process is the linear or syntagmatic combination of vowels and consonants into words, words into word-combinations and sentences and combination of sentences into texts. The word «syntagmatic» is a purely linguistic term meaning a coherent sequence of words (written, uttered or just remembered).

Stylistics is a branch of linguistics that deals with **texts**, not with the system of signs or process of speech production as such. But within these texts elements stylistically relevant are studied both syntagmatically and paradigmatically (loosely classifying all stylistic means paradigmatically into tropes and syntagmatically into figures of speech).

Eventually this brings us to the notions of *stylistics of language* and *stylistics of speech.* Their difference lies in the material studied. **The stylistics of language analyses permanent or *inherent* stylistic properties of language elements** while **the stylistics of speech studies stylistic properties, which appear in a context, and they are called** *adherent.*

Russian words like тол**мач, штудировать, соизволять** or English words **prevaricate, comprehend, lass** are bookish or archaic and of these are their **inherent** properties. The unexpected use of any of these words in a modern context will be an **adherent** stylistic property.

So stylistics of language describes and classifies the inherent stylistic colouring of language units. Stylistics of speech studies the composition of the utterance – the arrangement, selection and distribution of different words, and their adherent qualities.

1.3 Types of stylistic research and branches of stylistics

1) Literary and linguistic stylistics
2) Comparative stylistics
3) Decoding stylistics
4) Functional stylistics
5) Stylistic lexicology
6) Stylistic Phonetics
7) Stylistic grammar
8) Stylistic Morphology
9) Stylistic Syntax

1.4 Stylistics and other linguistic disciplines

As is obvious from the names of the branches or types of stylistic studies this science is very closely linked to the linguistic disciplines philology students are familiar with: **phonetics, lexicology and grammar** due to the common study source.

Stylistics and lexicology: they both are interested in words, their meanings and forms, their nominative development;

Stylistics and grammar: every stylistic language means and device is formed on the basis of morphological and syntactical fluctuation or transposition (that is usage of grammatical forms and categories for stylistic purposes). In stylistics a deviation from grammatical standard in Off you go! Hardly had he known… is viewed as syntactical CD that helps to represent emotions or nerve-strain.

Stylistics and phonology. Phonology forms a basis for stylistic analysis, as the peculiarities of sound speech organization (such as rhythm, alliteration, rhyme) are used in onomatopea, in cases of non-standard pronunciation, when the length of sounds is changed, when words and intonation are chosen on sound-rhythmical purposes. This field of language is widely experimented in poetry and drama.

Stylistics and psycholinguistics. How can people express one and the same thought in different ways or styles and how may they interpret differently one and the same text? The choice of language means may be either spontaneous or intentional (thus representing personal, emotive meaning).

Psycholinguistics studies mechanisms of speech production, process of word choicer, structures, intonation, and in this aspect stylistics and psycholinguistics overlap.

Stylistics and rhetoric. Rhetoric is the science about the correctness, beauty and effectiveness of speech production. It studies the same phenomena as stylistics, but from its own point of view.

1.5. Stylistic neutrality and stylistic colouring

The **stylistic colouring** is nothing but the knowledge where, in what particular type of communication, the unit in question is current. On hearing for instance the above-cited utterance «I don't know nothing» («I ain't never done nothing») we compare it with what we know about standard and non-standard forms of English and this will permit us to pass judgement on what we have heard or read.

Within the stylistically coloured words there is another opposition between **formal vocabulary and informal vocabulary**.

Conclusion
Stylistics is a separate branch of linguistics that studies expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context.

Like other linguistic disciplines stylistics deals with the lexical, grammatical, phonetic and phraseological data of the language. However there is a distinctive difference between stylistics and the other linguistic subjects. Stylistics does not study or describe separate linguistic units like phonemes or words or clauses as such. It studies their *stylistic function.* Stylistics is interested in the expressive potential of these units and their interaction in a text.

Stylistics focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context.

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

Лекция 2
Stylistic Classification of the English Vocabulary
1. Neutral, common literary and common colloquial vocabulary
2. Special literary vocabulary
3. Special colloquial vocabulary

1. Neutral, common literary and common colloquial vocabulary
The word-stock of any language may be represented as a definite system in which different **aspects** of words may be singled out as interdependent.

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the **sphere** of its possible use. The biggest layer of the English word-stock is made up of *neutral* words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are *literary* and *colloquial* strata respectively.

Literary words serve to satisfy communicative demands of <u>official, scientific, poetic messages,</u> while the **colloquial** ones are employed in <u>non-official everyday communication.</u>

Though there is no immediate correlation between the **written and the oral** forms of speech on the one hand, and **the literary and colloquial words**, on the other, yet, for the most part, <u>the first ones are mainly observed in the written form</u>, as most literary messages appear in writing. And vice versa: though there are many examples of colloquialisms in writing (informal letters, diaries), <u>their usage is associated with the oral form o f communication</u>.

Consequently, taking for analysis <u>printed materials</u> we shall find <u>literary words</u> in authorial speech, descriptions, considerations, while <u>colloquialisms</u> will be observed in the types of discourse, simulating (copying) everyday oral communication-i.e., in the dialogue (or interior monologue) of a prose work.

When we classify some speech (text) fragment as literary or colloquial it does not mean that all the words constituting it have a corresponding stylistic meaning. More than that: **words with a pronounced stylistic connotation are few** in any type of discourse, the overwhelming majority of its lexis being neutral.

It is this that makes it unstable, fleeting. <u>The aspect of the neutral layer</u> is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

<u>The literary layer</u> of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character.

<u>The colloquial layer</u> of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

Each of the two named groups of words, possessing a stylistic meaning (literary and colloquial), is not homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is further divided into the *common* (general), i.e. known to and used by native speakers in generalized literary (formal) or colloquial (informal) communication, and *special* bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow, specified communicative purpose.

The literary vocabulary consists of the following groups of words:
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 falls into the following groups: 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term **standard English vocabulary**. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings new words by means of conversion, word compounding, word derivation.

Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

Common literary words are chiefly used in writing and in polished speech.

2. Special literary vocabulary

Literary words, both general (also called learned, bookish, high-flown) and special, contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness. They are used in official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose.

Лекция 3

Phonetic expressive means and stylistic devices
1. Onomatopoeia.
2. Alliteration.
3. Rhyme.
4. Rhythm.
5. Graphical arrangement of a word.
6. Graphon.
7. Absence of punctuation.
8. Changes of the type (italics, capitalization).

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which, in a certain type of communication, viz. belles-lettres, plays an important role. This is the way a word, a phrase or a sentence sounds.

The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic (благозвучный) impression, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they might be. Recent investigations have shown that "it is rash to deny the existence of universal, or widespread, types of sound symbolism."

In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a message inevitably involves definite musical (in the broad sense of the word) interpretation.

Now let us see what phonetic SDs secure this musical function.

Onomatopoeia

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animals. Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy.

There are two varieties of onomatopoeia: direct and indirect

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words:

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.

Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds.

A variant of alliteration is **assonance**, i.e. repetition of the same or similar vowels only, as in the phrase *wear and tear (My shoes show signs of wear and tear, the wear and tear of city life).*

Rhyme

Rhyme is the repetition of identical or similar terminal sound combinations of words.

Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

The dissevering function of internal rhyme makes itself felt in a distinctive pause, which is a natural result of the longer line. This quality of internal rhyme may be regarded as a leading one.

The distinctive function of rhyme is particularly felt when it occurs unexpectedly in ordinary speech or in prose. The listener's attention is caught by the rhyme and he may lose the thread of the discourse.

Graphical means

In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *graphon.*

Graphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, and a continuously widening scope of functions.

Лекция 4

Lexical stylistic devices

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).
2. The interaction of different types of lexical meaning.
b) logical and emotive (epithet, oxy'moron);
c) logical and nominative (antonomasia).
3. Intensification of a feature (simile, hyperbole, periphrasis).
4. Peculiar use of set expressions (clichés, proverbs, epigram, quotations).

Different linguistic schools and individual scholars have different views of the list of specification of connotational meanings. The list includes such entries as pragmatic, associative, ideological or conceptual, evaluative, emotive, expressive, stylistic.

1) Pragmatic one is directed at the perlocutionary effect of utterance.
2) Associative one is connected with related and non-related notions through individual psychological or linguistic associations.
3) Ideological (conceptual) one reveals political, social, ideological preferences of the user.

4) Evaluative one states the value of the indicated notion.

The **evaluative** component charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude in relation to the object of speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context.

Emotive connotations express various feelings or emotions. The emotive component of meaning may be occasional or usual (i.e. inherent and adherent). It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like *anger* or *fear,* because the latter are a special vocabulary subgroup whose denotative meanings are emotions. They do not connote the speaker's state of mind or his emotional attitude to the subject of speech.

Expressive one aims at creating the image of the object in question.

There is also **stylistic** connotation. A word possesses stylistic connotation if it belongs to a certain functional style or a specific layer of vocabulary (such as archaisms, barbarisms, slang, jargon, etc). Stylistic connotation is usually immediately recognizable.

1. Irony

In all previously discussed lexical SDs we dealt with various transformations of the logical (denotational) meaning of words, which participated in the creation of metaphors, metonymies, puns, zeugmas, etc. Each of the SDs added expressiveness and originality to the nomination of the object. Evaluation of the named concept was often present too, but it was an optional characteristic, not inherent in any of these SDs. Their subjectivity relies on the new and fresh look at the object mentioned, which shows the latter from a new and unexpected side.

Lexical stylistic devices

In *irony,* which is our next item of consideration, subjectivity lies in the evaluation of the phenomenon named. The essence of this SD consists in the foregrounding not of the logical but of the evaluative meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa.

In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called *verbal* irony. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called *sustained,* and it is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical codes.

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new – nominal – component. Logical meaning, as you know, serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object.

Epithet is probably as well known to you as metaphor, because it is widely mentioned-by the critics, scholars, teachers, and students discussing a literary work. Epithet expresses characteristics of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker himself. Our speech ontologically being always emotionally coloured, it is possible to say that in epithet it is the emotive meaning of the word that is foregrounded to suppress the denotational meaning of the latter.

Hyperbole is a stylistic device in which emphasis is achieved through deliberate exaggeration, — like epithet, relies on the foregrounding of the emotive meaning. The feelings and emotions of the speaker are so raffled that he resorts in his speech to intensifying the quantitative or the qualitative aspect of the

mentioned object. E.g.: In his famous poem "To His Coy Mistress" Andrew Marvell writes about love: "My vegetable love should grow faster than empires."

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are hot overrated, but intentionally underrated, we deal with **understatement.**

Oxymoron. This is a device which combines in one phrase two words (usually: noun + adjective) whose meanings are opposite and incompatible (a living corpse, a low sktscraper).

It is a stylistic device the syntactic and semantic structures of which come to clashes. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet,* perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf.: "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!"

Periphrasis is a very peculiar stylistic device which basically consists of using a roundabout form of expression instead of a simpler one, i.e. of using a more or less complicated syntactical structure instead of a word. Depending on the mechanism of this substitution, periphrases are classified into *figurative* (metonymic and metaphoric), and *logical.* The first group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following example: "The hospital was crowded with the surgically interesting products of the fighting in Africa" (I.Sh.) where the extended metonymy stands for "the wounded".

There is a variety of periphrasis which we shall call **euphemistic**.

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: to pass away, to expire, to be no more, to depart, to join the majority, to be gone, and the more facetious ones: to kick the bucket, to give up the ghost, to go west. So euphemisms are synonyms which aim at producing a deliberately mild effect.

Лекция 5

Syntactical expressive means and stylistic devices

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.
7. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences.
8. Apokoinu Constructions. Break.
9. Types of Connection. Polysyndeton. Asyndeton. Attachment.

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears, the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. **One-word sentences** possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. Abrupt changes from short sentences to long ones and then back again,

create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called *loose,* is less emphatic and is highly characteristic of informal writing and conversation. *Periodic* sentences, on the contrary, open with subordinate clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose. Similar structuring of the beginning of the sentence and its end produces *balanced* sentences known for stressing the logic and reasoning of the content and thus preferred in publicist writing.

The possibilities of intonation are much richer than those of punctuation. Indeed, intonation alone may create, add, change, reverse both the logical and the emotional information of an utterance. Punctuation is much poorer and it is used not alone, but emphasizing and substantiating the lexical and syntactical meanings of sentence-components. *Points of exclamation* and *of interrogation, dots, dashes* help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation. It is not only the *emphatic types of punctuation* listed above that may serve as an additional source of information, but also more conventional *commas, semicolons and full stops.* E.g.: "What's your name?" "John Lewis." "Mine's Liza. Watkin." (K.K.) The full stop between the name and the surname shows there was a pause between them and the surname came as a response to the reaction (surprise, amusement, roused interest) of John Lewis at such an informal self-introduction.

Punctuation also specifies the communicative type of the sentence. So, as you well know, a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a ***rhetorical question.*** Unlike an ordinary question, the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and / or punctuation draw the attention of listeners (readers) to the focus of the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when...". The artificiality of question-form of such constructions is further stressed by exclamation marks which, alongside points of interrogation, end rhetorical questions.

The effect of the majority of syntactical stylistic devices depends on either the *completeness of the structure* or on the *arrangement of its members.* The order in which words (clauses) follow each other is of extreme importance not only for the logical coherence of the sentence but also for its connotational meanings. The following sprawling rambling sentence from E. Waugh's novel *Vile Bodies,* with clauses heaping one over another, testifies to the carelessness, talkativeness and emotionality of the speaker: "Well, Tony rang up Michael and told him that I'd said that William, thought Michael had written the review because of the reviews I had written of Michael's book last November, though, as a matter of fact, it was Tony himself who wrote it." (E.W.) More examples showing the validity of the syntactical pattern were shown in Exercise I on the previous page.

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs to ***repetition***. As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion.*

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

A specific arrangement of sentence members is observed in *detachment,* a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." (I.Sh.) "I have to beg you for money. Daily." (S.L.) Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but — due to detachment and the ensuing additional pause and stress — are foregrounded into the focus of the reader's attention.

The second, somewhat smaller, group of syntactical SDs deals not so much with specificities of the arrangement as with the **completeness of sentence-structure.** The most prominent place here belongs to *ellipsis,* or deliberate omission of at least one member of the sentence, as in the famous quotation from *Macbeth:* What! all my pretty chickens and their dam // at one fell swoop?

In contemporary prose ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterizing oral colloquial speech. Often ellipsis is met close to dialogue, in author's introductory remarks commenting the speech of the characters. Elliptical remarks in prose resemble stage directions in drama. Both save only the most vital information letting out those bits of it which can be easily reassembled from the situation. It is the situational nature of our everyday speech which heavily relies on both speakers' awareness of the conditions and details of the communication act that promotes normative colloquial omissions. Imitation of these oral colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue.

Ellipsis is the basis of the so-called *telegraphic style,* in which connectives and redundant words are left out. In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from full completed messages to clipped phrases was made in drivers' directions: "Please drive slowly" "Drive slowly" "Slow".

The biggest contributors to the telegraphic style are *one-member* sentences, i.e. sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. Isolated verbs, proceeding from the ontological features of a verb as a part of speech, cannot be considered one-member sentences as they always rely on the context for their semantic fulfilment and are thus heavily ellipticized sentences. In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of a detailed but laconic picture foregrounding its main components; and as the background of dialogue, mentioning the emotions, attitudes, moods of the speakers.

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

The last SD which promotes the incompleteness of sentence structure is *break (aposiopesis)*. Break is also used mainly in the, dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional or/and the psychological state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Another cause of the break is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. (See examples in Exercise IV). In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (to threaten, to beg).

To mark the break, dashes and dots are used. It is only in cast-iron structures that full stops may also appear, as in the well-known phrases "Good intentions, but", or "It depends".

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called *polysyndeton;* deliberate omission of them is, correspondingly, named *asyndeton.* Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

These two types of connection are more characteristic of the author's speech. The third type — *attachment (gap-sentence, leaning sentence, link)* on the contrary,' is mainly to be found in various representations of the voice of the personage — dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong.

Лекция 6

Stylistic grammar

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.

Stylistic potential of the parts of speech
1. The noun and its stylistic potential
The stylistic power of a noun is closely linked to the grammatical categories this part of speech possesses. First of all these are the categories of number, person and case.

2. The category of case (possessive case) which is typical of the proper nouns, since it denotes possession becomes a mark of personification.

3. The article and its stylistic potential
The article may be a very expressive element of narration especially when used with proper names.

For example, the indefinite article may convey evaluative connotations when used with a proper name:
I'm a Marlow by birth, and we are a hot-blooded family. (Follett)

It may be charged with a negative evaluative connotation and diminish the importance of someone's personality, make it sound insignificant.

The definite article may contribute to the devices of gradation or help create the rhythm of the narration.

4. The stylistic power of the pronoun

The stylistic functions of the pronoun also depend on the disparity between the traditional and contextual (situational) meanings. This is the grammatical metaphor of the first type based on the transposition of the form, when one pronoun is transposed into the action sphere of another pronoun.

So personal pronouns *We, You, They* and others can be employed in the meaning different from their dictionary meaning.

The implication is meant to oppose the speaker and his interlocutor to this indefinite collective group of people.

All the people like us are we, and everyone else is they. (Kipling)

Such pronouns as *One, You, We* have two major connotations: that of 'identification' of the speaker and the audience and 'generalization' (contrary to the individual meaning).

Note should be made of the fact that such pronouns as *We, One, You* that are often used in a generalized meaning of 'a human being' may have a different stylistic value for different authors.

Possessive pronouns may be loaded with evaluative connotations and devoid of any grammatical meaning of possession.

Watch what you're about, my man! (Cronin)

Your precious Charles or Frank or your stupid Ashley/ (Mitchell)

The same function is fulfilled by **the absolute possessive form** in structures like *Well, you tell that Herman of yours to mind his own business.* (London)

The range of feelings they express may include irony, sarcasm, anger contempt, resentment, irritation, etc.

Demonstrative pronouns may greatly enhance the expressive colouring of the utterance.

That wonderful girl! That beauty! That world of wealth and social position she lived in! (London)

These lawyers! Don't you know they don't eat often? (Dreiser)

In these examples the demonstrative pronouns do not point at anything but the excitement of the speaker.

Pronouns are a powerful means to convey the atmosphere of informal or familiar communication or an attempt to achieve it.

5. The adjective and its stylistic functions

The only grammatical category of the English adjective today is that of comparison. Comparison is only the property of qualitative and Quantitative adjectives, but not of the relative ones.

When adjectives that are not normally used in a comparative degree are used with this category they are charged with a strong expressive power.

The verb and its stylistic properties

The verb is one of the oldest parts of speech and has a very developed grammatical paradigm. It possesses more grammatical categories that any other part of speech. All deviant usages of its tense, voice and aspect forms have strong stylistic connotations and play an important role in creating a metaphorical meaning. A vivid example of the grammatical metaphor of the first type (form transposition) is the use of 'historical present' that makes the description very pictorial, almost visible.

6. Affixation and its expressiveness

Unlike Russian the English language does not possess a great, variety of word-forming resources.

In Russian we have a very developed system of affixes, with evaluative and expressive meanings: diminutive, derogatory, endearing, exaggerating, etc.

We can find some evaluative affixes as a remnant of the former morphological system or as a result of borrowing from other languages, such as: *weakling, piglet, rivulet, girlie, lambkin, kitchenette.*

Diminutive suffixes make up words denoting small dimensions, but also giving them a caressing, jocular or pejorative ring.

These suffixes enable the speaker to communicate his positive or negative evaluation of a person or thing.

The suffix *-ian/-ean* means 'like someone or something, especially connected with a particular thing, place or person', e. g. *the pre-Tolstoyan novel.* It also denotes someone skilled in or studying a particular subject: *a historian.*

The connotations this suffix may convey are positive and it is frequently used with proper names, especially famous in art, literature, music, etc. Such adjectives as *Mozartean, Skakespearean, Wagnerian* mean *like Mozart, Shakespeare, Wagner* or in that style.

However some of these adjectives may possess connotations connected with common associations with the work and life of famous people that may have either positive or negative colouring. For instance The Longman Dictionary of the English Language and Culture gives such definitions of the adjective Dickensian: suggesting Charles Dickens or kis writing, e. g. a the old-fashioned, unpleasant dirtiness of Victorian England: *Most deputies work two to an office in a space of Dickensian grinmess.* b the cheerfulness of Victorian amusements and customs: *a real Dickensian Christmas.*

The suffix *-ish* is not merely a neutral morpheme meaning a small degree of quality like *blue—bluish,* but it serves to create 'delicate or tactful' occasional evaluative adjectives—*baldish, dullish, biggish.* Another meaning is 'belonging or having characteristics of somebody or something'.

Most dictionaries also point out that *-ish* may show disapproval *{selfish, snobbish, raffish)* and often has a derogatory meaning indicating the bad qualities of something or qualities which are not suitable to what it describes (e.g. *mannish* in relation to a woman).

Another suffix used similarly is—*esque,* indicating style, manner, or distinctive character: *arabesque, Romanesque.* When used with the names of famous people it means 'in the manner or style of this particular person'. Due to its French origin it is considered bookish and associated with exquisite elevated style. Such connotations are implied in adjectives like *Dantesque, Turneresque, Kafkaesque.*

Most frequently used suffixes of the negative evaluation are: *-ard, -ster, -aster, -eer* or half-affix *-monger: drunkard, scandal-monger, black-marketeer, mobster.*

Considering the problem of expressive affixes differentiation should be made between negative affixes such as *in-, un~, ir-, non-,* etc. *{unbending, irregular, non-profit)* and evaluative derogatory affixes. Evaluative affixes with derogatory connotations demonstrate the

speaker's attitude to the phenomenon while negative affixes normally represent objects and phenomena that are either devoid of some quality or do not exist at all (e. g. a *non-profit organization* has mostly positive connotations).

All these examples show that stylistic potentials of grammatical forms are great enough. Stylistic analysis of a work of art among other things should include the analysis of the grammatical level that enables a student to capture the subtle shades of mood or rhythmical arrangement or the dynamics of the composition.

Лекция 7

The theory of functional styles

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.

I. R. Galperfn's classification of expressive means and stylistic devices
The classification suggested by Prof. Galperin is simply organised and very detailed. His manual «Stylistics» published in 1971 includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:
1. Phonetic expressive means and stylistic devices.
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices.

1. Phonetic expressive means and stylistic devices
To this group Galperin refers such means as:
1) onomatopoeia (direct and indirect): *ding-dong; silver bells... tinkle, tinkle;*

2) alliteration (initial rhyme): *to rob Peter to pay Paul;*

3) rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme. Also, stanza rhymes: couplets, triple, cross, framing/ring);

4) rhythm.

2. Lexical expressive means and stylistic devices

There are three big subdivisions in this class of devices and they all deal with the semantic nature of a word or phrase. However the criteria of selection of means for each subdivision are different and manifest different semantic processes.

I. In the first subdivision the principle of classification is the interaction of different types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of the lexical means is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

A. The first group includes means based on the interplay of dictionary and contextual meanings:

metaphor, metonymy, irony.

B. The second unites means based on the interaction of primary and derivative meanings:

polysemy: *Massachusetts was hostile to the American **flag,** and she would not allow it to be hoisted on her State House;*

zeugma and pun: *May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet.* (Dickens)

C. The third group comprises means based on the opposition of logical and emotive meanings:

interjections and exclamatory words

epithet: *a well-matched, fairly-balanced give-and-take couple.* (Dickens)

oxymoron: *peopled desert, populous solitude, proud humility.* (Byron)

D. The fourth group is based on the interaction of logical and nominal meanings and includes:

antonomasia; *Mr. Facing-Both-Ways does not get very far in this world.* (The Times)

II. The principle for distinguishing the second big subdivision according to Galperin is entirely different from the first one and is based on the interaction between two lexical meanings simultaneously materialised in the context. This kind of interaction helps to call special attention to a certain feature of the object described. Here belong:

simile: *treacherous as a snake, faithful as a dog, slow as a tortoise.*

periphrasis: *a gentleman of the long robe (a lawyer); the fair sex.* (women)

euphemism: *In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth'.* (Galsworthy)

hyperbole: *The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light.* (Dickens)

III. The third subdivision comprises stable word combinations in their interaction with the context:

cliches: *clockwork precision, crushing defeat, the whip and carrot policy.*

proverbs and sayings: *Come! he said, milk's spilt.* (Galsworthy)

epigrams: *A thing of beauty is a joy for ever.* (Keats)

Quotations: *Ecclesiastes said, 'that all is vanity'.* (Byron)

allusions: *Shakespeare talks of the herald Mercury.* (Byron)

decomposition of set phrases: *You know which side the law's buttered.* (Galsworthy)

3. Syntactical expressive means and stylistic devices

Syntactical expressive means and stylistic devices are not paradigmatic but syntagmatic or structural means. In defining syntactical devices Galperin proceeds from the following thesis: the structural elements have their own independent meaning and this meaning may affect the lexical meaning. In doing so it may impart a special contextual meaning to some of the lexical units.

The principal criteria for classifying syntactical stylistic devices are:

— the juxtaposition of the parts of an utterance;

— the type of connection of the parts;

— the peculiar use of colloquial constructions;

— the transference of structural meaning.

Devices built on the principle of juxtaposition

inversion (several types): *A tone of most extravagant comparison Miss Tox said it in.* (Dickens)

detached constructions: *She was lovely: all of her—delightful.* (Dreiser)

parallel constructions:

The seeds ye sow—another reaps, The robes ye weave—another wears The arms ye forge—another bears.(Shelley)

chiasmus:

*In the days of old **men** made **manners Manners** now make men.*(Byron)

repetition: *For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter.* (Byron)

enumeration: *The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men.* (Dickens)

suspense:

Know ye the land where the cypress and myrtle-Know ye the land of the cedar and vine...

'Tis the clime of the East—'tis the land of the Sun.(Byron)

climax: *They looked at hundred of houses, they climbed thousands of stairs, they inspected innumerable kitchens.* (Maugham)

antithesis: *Youth is lovely, age is lonely; Youth is fiery, age is frost.* (Longfellow)

Devices based on the type of connection include

Asyndeton: *Soams turned away; he had an utter disinclination for talk, "ke one standing before an open grave...* (Galsworthy)

polysyndeton: *The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.* (Dickens)

gap-sentence link: *It was an afternoon to dream. And she took outi Jon's letters.* (Galsworthy)

Figures united by the peculiar use of colloquial constructions

Ellipsis: *Nothing so difficult as a beginning; how soft the chin which' bears his touch.* (Byron)

Aposiopesis (break-in-the-narrative): *Good intentions but -; You just come home or I'll...*

Question in the narrative: *Scrooge knew he was dead? Of course he did. How could it be otherwise?* (Dickens)

Represented speech (uttered and unuttered or inner represented speech):

Marshal asked the crowd to disperse and urged responsible diggers to prevent any disturbance... (Prichard)

Over and over he was asking himself, would she receive him ?

Transferred use of structural meaning involves such figures as

Rhetorical questions: *How long must we suffer? Where is the end?* (Norris)

Litotes: *He was no gentle lamb (London); Mr. Bardell was no deceiver.}* (Dickens)

Since «Stylistics» by Galperin is the basic manual recommended for this course at university level no further transposition of its content is deemed necessary. However other attempts have been made to classify all expressive means and stylistic devices because *some principles applied in this system do not look completely consistent and reliable.*

1)There are two big subdivisions here that classify all devices into either lexical or syntactical. At the same time there is a kind of mixture of principles since some devices obviously involve both lexical and syntactical features, e. g. antithesis, climax, periphrasis, irony, and others.

2) According to Galperin there are structural and compositional syntactical devices, devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group 'peculiar use of colloquial constructions' among the syntactical means and the group called 'peculiar use of set expressions' among the lexical devices. Another criterion used for classifying lexical expressive means namely, 'intensification of a certain feature of a thing or phenomenon' also seems rather dubious. Formulated like this it could be equally applied to quite a

number of devices placed by the author in other subdivisions of this classification with a different criteria of identification, such as metaphor, metonymy, epithet, repetition, inversion, suspense, etc. It does not seem quite just to Place all cases of ellipsis, aposiopesis or represented speech among colloquial constructions.

Лекция 8

The Belles-Lettres style
Publicistic Style
Newspaper Style

1. The language of poetry, or simply verse.
2. Emotive prose, or the language of fiction.
3. The language of the drama.
5. Oratory and speeches.
6. The essay.
7. Journalistic articles.
8. Brief news items.
9. Advertisements and announcements.
10. The headline.
11. The editorial

The belles-lettres style is a generic term for three substyles in which the main principles and the most general properties of the style are materialized. These three sub-styles are:
1. The language of poetry, or simply verse.
2. Emotive prose, or the language of fiction.
3. T'he language of the drama.
Each of these substyles has certain common features, typical of the general belles-lettres style, which make up the foundation of the style, by which the particular style is made recognizable and can therefore be singled out. Each of them also enjoys some individuality. This is revealed in definite features typical only of one or another substyle. This correlation of the general and the particular in each variant of the belles-lettres style had manifested itself differently at different stages in its historical development.

The common features of the substyles may be summed up as follows. First of all comes the common function which may broadly be called "aesthetico-cognitive". This is a double function which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader and at the same time calls forth a feeling of pleasure, a pleasure which is derived from the form in which the content is wrought. The psychological element, pleasure, is not irrelevant when evaluating the effect of the communication. x This pleasure is caused not only by admiration of the selected language means and their peculiar arrangement but also (and this is perhaps the main cause) by the fact that the reader is led to form his own conclusions as to the purport of the author. Nothing gives more pleasure and satisfaction than realizing that one has the ability to penetrate into the hidden tissue of events, phenomena and human activity, and to perceive the relation between various seemingly unconnected facts brought together by the creative mind of the writer.

The general aim of publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well.

This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion, the human voice, is brought into play.

Due to its characteristic combination of logical argumentation and emotional appeal, publicistic

style has features in common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh or genuine.- The individual element essential to the belles-lettres style is, as a rule, little in evidence here. This is in keeping with the general character of the style.

The manner of presenting ideas, however, brings this style closer to that of belles-lettres, in this case to emotive prose, as it is to a certain extent individual. Naturally, of course, essays and speeches have greater individuality than newspaper or magazine articles where the individual element is generally toned down and limited by the requirements of the style,

Further, publicistic style is characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

Information and evaluation co-exist in the modern English newspaper, and it is only in terms of diachrony that the function of information can claim priority. In fact, all kinds of newspaper writing are to a greater or lesser degree both informative and evaluative. But, of course, it is obvious that in most of the basic newspaper "genres" one of the two functions prevails; thus, for example, news of all kinds is essentially informative, whereas the editorial is basically evaluative.

Information in the English newspaper is conveyed, in the first place, through the-medium of:
1) brief news items,
2) press reports (parliamentary, of court proceedings, etc.),
3) articles purely informational in character,
4) advertisements and announcements.

The newspaper also seeks to influence public opinion on political and other "matters. Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, such as allege and claim, casting some doubt on the facts reported, and syntactic constructions indicating a lack of assurance on the part of the reporter as to the correctness of the facts reported or his desire to avoid responsibility.

The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows.

But, of course, the principal vehicle of interpretation and appraisal is the newspaper article, and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such. However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style. But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.

Лекция 9

Scientific prose style
The style of official documents
Complex linguostylistic and philological analysis of the text

The language of science is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc. The language means used, therefore, tend to be objective, precise, unemotional, devoid of any individuality; there is a striving for the most generalized form of expression.

"The proper medium of scientific expression," writes E. Sapir, "is therefore a generalized language that may be defined as a symbolic algebra of which all known languages are translations. One can adequately translate scientific literature because the original scientific expression is itself a translation." l

The first and most noticeable feature of this style is the logical sequence of utterances with clear indication of their interrelations and interdependence. It will not be an exaggeration to say that in no other functional style do we find such a developed and varied system of connectives as in scientific prose.

A second and no less important feature, and perhaps the most conspicuous, is the use of terms specific to each given branch of science. It will be wise to state in passing that due to the rapid dis-semination of scientific and technical ideas, particularly in what are called the exact sciences, we may observe the process of "determinization", that is, some scientific and technical terms begin to circulate outside the narrow field they belong to and eventually begin to develop new meanings. But the overwhelming majority of terms do not undergo this process of determinization and remain the property of scientific prose. There they are .born, may develop new terminological meanings, and there they die. No other field of human activity is so prolific in coining new words as science is. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. As has already been pointed out, a term will make more direct reference to something than a descriptive explanation, a non-term. Hence the rapid creation of new terms in any developing science.

Further, the general vocabulary employed in scientific prose bears its direct referential meaning, that is, words used in scientific prose will always tend-to be used in their primary logical meaning. Hardly a single word will be found here which, in contrast to the belles-lettres style, is used in more than one meaning. Nor will there be any words with contextual meaning. Even the possibility of ambiguity is avoided. Furthermore, terms are coined so as to be self-explanatory to the greatest possible degree. But in spite of this a new term in scientific prose is generally followed (or preceded!) by an explanation.

Likewise, neutral and common literary words used in scientific prose will be explained, even if their meaning is only slightly modified, either in the context (by a parenthesis or an attributive phrase) or in a foot-note.

In modern scientific prose an interesting phenomenon can be observed – the exchange of terms between various - branches of science. This is evidently due to the interpenetration of scientific ideas. Self-sufficiency in any branch of science is now a thing of the past. Collaboration of specialists in related

sciences has proved successful in many fields. The exchange of terminology may therefore be regarded as a natural outcome of this collaboration.- Mathematics has priority in this respect. Mathematical terms have left their own domain and travel freely in other sciences, including linguistics.

A third characteristic feature of scientific style is what we may call sentence-patterns. They are of three types: postulatory, argumentative and formilative. A hypothesis, a scientific conjecture or a forecast must be based on facts already known, on facts systematized and defined. Therefore, every piece of scientific prose will begin with postulatory pronouncements which are taken as self-evident and needing no proof. A reference to these facts is only preliminary to the exposition of the writer's ideas and is therefore summed up in precisely formulated statements accompanied, if considered necessary, by references to sources.

The writer's own ideas are also shaped in formulae, which are the enunciation of a doctrine or theory, of a principle, an argument, the result of an investigation, etc. The definition sentence-pattern in a scientific utterance, that is, the sentence which sums up the argument, is generally a kind of clincher sentence. Thus, in his "Linguistics and Style" Nils Eric Enkvist concludes one of his arguments in the following words:

A fourth observable feature of the style of modern scientific prose, and one that strikes the eye of the reader, is the use of quotations and references. These sometimes occupy as much as half, a page. The references also have a definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the place and year it was published, and the page of the excerpt quoted or referred to.

A fifth feature of scientific style, which makes-it distinguishable torn other styles, is the frequent use of foot-notes, not of the reference kind, but digressive in character. This is in full accord with the main requirement of the style, which is logical coherence of ideas expressed. Anything that seems to violate this requirement or seems not to be immediately relevant to the matter in hand, but at the same time may serve indirectly to back up the idea, will be placed in a foot-note.

Практические занятия

№ п/п	Название темы (раздела)	Содержание темы (раздела)
1	**2**	**3**
1	The object of the stylistics Different classifications of expressive means.	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. 7. What is a stylistic device? What do you know about expressive means of the language? 8. Comment upon Hellenistic Roman rhetoric system. 9. Tell about stylistic theory and classification of expressive means by G.Leech. 10. What are the characteristics of I.R. Galperin's classification of expressive means and stylistic devices?
2	Stylistic classification of the	1. Give the characteristics of neutral, common

	English vocabulary	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.
3	Phonetic stylistic devices and graphical means	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. Comment upon graphical arrangement of a word. 6. What is graphon? Give examples. 7. Dwell on the stylistic function of punctuation. 8. What is the stylistic potential of changes of the type (italics, capitalization)? 9. Read the text and dwell on the stylistic function of graphical means. 10. Read the text and analyze it from the point of phonetic stylistic devices.
4	Lexical stylistic devices	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); 2. Comment upon the interaction of different types of lexical meaning. a) logical and emotive (epithet, oxy'moron); b) logical and nominative (antonomasia); 3. Comment upon: a. Intensification of a feature (simile, hyperbole, periphrasis). b. Peculiar use of set expressions (clichés, proverbs, epigram, quotations). 4. Read the text and analyze it from the point of lexical stylistic devices.
5	Syntactical expressive means and stylistic devices	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. 2. Comment upon: chiasmus, inversion, suspense, detachment, completeness of sentence structure. Find examples in the text. 3. Dwell upon: ellipsis, one-member sentences, apokoinu constructions, break types of connection, polysyndeton, asyndeton, attachment. Find examples in the text.

		4. Read the text and analyze it from the point of syntactical stylistic devices.
6	Stylistic grammar	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	The theory of functional styles	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 classify functional styles?
8	The Belles-Lettres style Publicistic Style Newspaper Style	1. Comment on the language of poetry. 2. What is emotive prose? 3. What are basic characteristics of the language of the drama? 4. What are the main characteristics of the belles-lettres style? 5. Read the text and prove it belongs to the belles-lettres style 6. Comment on oratory and speeches. 7. What is the essay? 8. What is the main function of the publicist style? 9. Dwell on journalistic articles. 10. Read the texts and identify what style they belong and give arguments. 11. Tell about brief news items. 12. Comment on advertisements and announcements. 13. What are the basic characteristics of the headline? 14. What is the editorial? 15. Read the texts and identify what style they belong and give arguments.
9	Scientific prose style The style of official documents Complex linguostylistic and philological analysis of the text	1. What is scientific prose style? 2. What are the basic features of scientific prose style? 3. Comment on the impersonality of scientific writings. 4. Read the texts and identify what style they belong and give arguments. 5. What is the language of business documents? 6. Comment on the language of legal documents. 7. Dwell upon the language of diplomacy. 8. What is the language of military documents? 9. Read the texts and identify what style they belong and give arguments.

2 МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ОСВОЕНИЮ ДИСЦИПЛИНЫ ОСНОВЫ ТЕОРИИ ВТОРОГО ИНОСТРАННОГО ЯЗЫКА

2 Методические указания по освоению дисциплины

2.1 РЕКОМЕНДАЦИИ ПО ПОДГОТОВКЕ К ЛЕКЦИОННЫМ ЗАНЯТИЯМ

На каждом лекционном занятии студенту необходимо законспектировать основные положения раскрываемой темы. Правильно законспектированный лекционный материал позволит студенту создать устойчивый фундамент для самостоятельной подготовки, даст возможность получить и закрепить полезную информацию.

Студенты должны уметь соотносить понятийный аппарат изученной дисциплины с реальными фактами языка и межкультурной коммуникации, уметь творчески использовать теоретические положения для решения профессиональных задач в области перевода и преподавания английского языка.

Студенты должны овладеть системой представлений о связи языка, истории и культуры народа. Студенты должны иметь представление о языковой системе как целостном, исторически сложившемся функциональном образовании, обладать высоким уровнем развития теоретического мышления.

Студенты должны уметь использовать методы разграничения значений и выявления компонентов значения, распознавать и учитывать национально-культурную специфику смысловой структуры соотносительных слов в английском и русском языках. В компетенцию студентов должны входить знание словообразования английского языка, сочетаемости лексических единиц, исторической изменчивости смысловой структуры слова и этимологических основ лексикона, умение анализировать макроструктуру и микроструктуру словаря, выбирать наиболее оптимальный словарь для решения профессиональных задач.

В процессе курса следует знакомить студентов с уровневым и полевым подходом к языковым фактам, вырабатывать у них способность понимать как план выражения, так и план содержания языкового элемента, а также видеть их взаимосвязь. Представляется необходимым обеспечить понимание студентами морфологических и синтаксических категорий с точки зрения их формы, семантики и функционирования. Одним из наиболее продуктивных способов формирования межкультурной и языковой компетенции является системное (т. е. по темам) обсуждение проблемного материала и сравнение языковых явлений английского языка, изучаемых в курсе теоретической грамматики, лексикологии и стилистики английского языка, с языковыми явлениями русского языка. В качестве иллюстративного материала рекомендуется использовать схемы, диаграммы, таблицы, лингвистические энциклопедические издания, словари.

Формулировку заданий к материалам курса и определение этапов их выполнения следует считать одной из главных задач преподавателя. Кроме того, необходимо постоянно учить студентов самостоятельно искать нужную информацию, выделять основное содержание в прочитанном, следить за новинками в лингвистической литературе. Лекционную форму мы считаем продуктивной в связи с большой сложностью многих затрагиваемых проблем, которые требуют разъяснения и приемлемого для начинающих лингвистов изложения. Немаловажно и то, что взгляды ученых на большинство языковых явлений и проблем отличаются многообразием, поэтому во время лекции можно представить различные интерпретации, обобщить имеющиеся точки зрения и, таким образом, дать возможность студентам сформировать собственное видение проблемы. Базой, заложенной в содержание дисциплины «Основы теории первого иностранного языка», является федеральный государственный образовательный стандарт, а также литература, представленная в программе.

Для обеспечения междисциплинарных связей между курсом «Основы теории первого иностранного языка» и программой подготовки бакалавров в области перевода рекомендуется акцентировать внимание студентов на вопросах национально-культурной специфики явлений

языка и речи, детерминированности современного состояния языка как лингвистическими факторами, так и экстралингвистическими.

Преподавателю рекомендуется следующее: сформулировать и разъяснить студентам цели и задачи дисциплины; соблюдать последовательность методических действий для достижения конкретных коммуникативно-значимых результатов в процессе изучения дисциплины, а также в целях практической целесообразности подачи и отработки материала; придерживаться оптимального уровня в сообщении теоретических сведений о подаваемом материале, обращая внимание на его практическую направленность; использовать в качестве опоры иллюстративную наглядность, схемы, таблицы и т. д.; создавать на занятиях положительную мотивацию общения, располагающую к активной деятельности; служить самому примером эффективной коммуникации; нацеливать и консультировать студентов.

Формулировку заданий к материалам курса и определение этапов их выполнения следует считать главной задачей преподавателя, следует стремиться к тому, чтобы студенты самостоятельно искали нужную информацию, чтобы через самостоятельное проведение лексикологического анализа и применение различных методов исследования у студентов формировались навыки и умения лингвиста.

2.2 РЕКОМЕНДАЦИИ ПО ПОДГОТОВКЕ К ПРАКТИЧЕСКИМ ЗАНЯТИЯМ

Практические занятия предполагают закрепление и углубление материала, представленного на лекции. Студенты готовят небольшие сообщения теоретического характера (3–5 мин.), заостряя внимание на спорных и дискуссионных вопросах, которые обсуждаются коллективно. По возможности сообщение должно сопровождаться собственными иллюстративными материалами из словарей, художественной литературы и периодики. Предполагается также выполнение практических заданий и т. д.

Практические занятия предназначены для углубленного изучения материала, рассмотренного на лекционных занятиях, и играют важную роль в выработке у студентов умений и навыков применения полученных знаний для решения лингвистических задач.

При подготовке к практическому занятию обязательно требуется изучение основной и дополнительной литературы по теме занятия. Если обсуждаемый аспект носит дискуссионный характер, студенту следует изучить существующие точки зрения и выбрать тот подход, который кажется ему наиболее верным. При этом следует учитывать необходимость обязательной аргументации собственной позиции.

Во время практических занятий рекомендуется активно участвовать в обсуждении рассматриваемой темы, выступать с подготовленными заранее докладами и презентациями, принимать участие в обсуждении анализируемого практического материала.

На практических занятиях студенты:

1) выступают с докладами по заранее определенным вопросам и дискуссионно обсуждают их между собой и преподавателем.

Необходимым условием является выработка умения у студентов формулировать грамотные выводы, выявлять причины и последствия в изменении исследуемых лингвистических направлениях и течениях.

2) выполняют упражнения.

В ходе подготовки к практическим занятиям студенту необходимо изучить основную литературу, ознакомиться с дополнительной литературой, новыми публикациями в периодических изданиях: журналах, газетах и т.д. При этом учесть рекомендации преподавателя и требования учебной программы.

Подготовка доклада предусматривает поиск необходимой информации по заранее определенной теме и подготовку тезисов, составление плана-конспекта своего выступления. Кроме этого, студенту необходимо продумать примеры из художественных произведений с целью обеспечения тесной связи изучаемой теории с реальной жизнью.

3) с целью реализации текущего и промежуточного контроля знаний опрашиваются устно и письменно.

При необходимости студенты получают от преподавателя консультации по вопросам учебного материала, решения задач, выполнения домашних заданий, использования основной, дополнительной литературы и других источников информации для самостоятельного изучения отдельных вопросов, подготовки докладов.

2.3 РЕКОМЕНДАЦИИ ПО ОРГАНИЗАЦИИ САМОСТОЯТЕЛЬНОЙ РАБОТЫ

Для теоретического и практического усвоения дисциплины большое значение имеет самостоятельная работа обучающихся, которая может осуществляться студентами индивидуально и под руководством преподавателя.

Самостоятельная работа предполагает самостоятельное изучение отдельных тем, дополнительную подготовку студентов к каждому лекционному и практическому занятию.

Самостоятельная работа реализуется непосредственно в процессе аудиторных занятий, в контакте с преподавателем вне рамок расписания, а также в библиотеке, дома, при выполнении студентом учебных и творческих задач.

Цель самостоятельной работы обучающихся – научиться осмысленно и самостоятельно работать сначала с учебным материалом, затем с научной информацией; заложить основы самоорганизации и самовоспитания для привития умения в дальнейшем непрерывно повышать свою квалификацию.

Задачи самостоятельной работы:

- систематизация и закрепление полученных теоретических знаний и практических умений;

- углубление и расширение теоретических знаний;

- развитие познавательных способностей и активности обучающихся: творческой инициативы, самостоятельности, ответственности и организованности;

- формирование самостоятельности мышления, способностей к саморазвитию, самосовершенствованию и самореализации;

- развитие исследовательских умений;

- закрепление и углубление полученных знаний, умений и навыков;

- приобретение новых знаний;

- осуществление подготовки к предстоящим занятиям и сдаче зачета.

В процессе самостоятельной работы студент приобретает навыки самоорганизации, самоконтроля, самоуправления, и становится активным самостоятельным субъектом учебного процесса.

Для успешного осуществления самостоятельной работы необходимы:

1) комплексный подход организации самостоятельной работы по всем формам аудиторной работы;

2) сочетание всех уровней (типов) самостоятельной работы, предусмотренных рабочей программой;

3) обеспечение контроля за качеством усвоения материала.

Иностранный язык способствует формированию у студента представлений о диалоге культур, осознанию им себя как носителя культуры и духовных ценностей своего народа, национальной идентичности, гражданственности, норм морали и речевого поведения. Изучение иностранного языка требует длительного, систематического и упорного труда.

Необходимо, чтобы сам студент осознавал важность приобретения знаний по дисциплине и овладевал умениями не только на занятии, но и при самостоятельной подготовке. Только глубокое понимание основных закономерностей отражения языком явлений культуры обеспечит прочную основу для будущей профессиональной деятельности.

 Для применения умений и навыков в процессе коммуникации необходимо развивать в себе языковую интуицию: формирование понимания принципа реализации взаимосвязанности и обусловленности явлений языка и культуры в речи. Студенты должны владеть представлением о

языковой системе как целостном, исторически сложившемся функциональном образовании, обладать высоким уровнем развития теоретического мышления.

Наиболее плодотворной учебной деятельностью следует считать не запоминание готовой информации, а самостоятельные ее поиски либо в материалах, предложенных преподавателем, либо в найденных самостоятельно источниках, оценку информации самим студентом и формирование собственного суждения.

При выполнении самостоятельной работы студентам рекомендуется изучить материал, указанный преподавателем, и выполнить упражнения и задания из соответствующих разделов учебников и учебных пособий. Выполнение упражнений и заданий требуется для закрепления знаний, полученных в ходе лекции и при самостоятельном освоении материала, а также для выработки соответствующих умений и навыков, необходимых для успешного решения профессиональных задач.

Студентам рекомендуется использовать интернет-источники в целях получения дополнительного языкового материала, иллюстрирующего основные теоретические положения. Самостоятельная работа студентов способствует более эффективному овладению материала, стимулирует познавательные и профессиональные интересы, развивает творческую активность и инициативу, формирует личность. В основу такой работы положено взаимодействие преподавателя и обучающихся. Чтобы такая деятельность была более продуктивной, студенты должны следовать рекомендациям и установкам преподавателя, посещать все аудиторные и внеаудиторные занятия и рационально использовать отведенное время, а также правильно организовывать свою самостоятельную работу. Студент должен подходить к своей работе осознанно, понимать, что эффект овладения иностранным языком в первую очередь зависит от него самого. Только систематическая непрерывная работа ведет к пониманию и усвоению материала.

Для решения поставленных курсом задач студентам рекомендуется:

1. Осуществлять самостоятельный поиск информации в разнообразных источниках для подготовки к семинарским занятиям.

2. Работать с научной литературой, аналитически осмысливать и обобщать теоретические положения, извлекать из текста основную информацию и излагать ее в соответствии с принципами определенной модели (функционального стиля, жанра) письменной и устной коммуникации (устное сообщение, доклад, презентация, реферат и т. д.).

3. Конспектировать монографии, отдельные главы из них, а также научные статьи.

4. Составлять библиографические списки по темам курса.

5. Постоянно подбирать иллюстративный аутентичный материал, классифицировать и анализировать его с целью последующего использования на семинарских занятиях, а также при подготовке к экзаменам.

6. Регулярно посещать лекционные и семинарские занятия и готовиться к ним.

2.4 РЕКОМЕНДАЦИИ ПО РАБОТЕ С ОСНОВНОЙ И ДОПОЛНИТЕЛЬНОЙ ЛИТЕРАТУРОЙ

Овладение методическими приемами работы с литературой - одна из важнейших задач студента.

Работа с литературой включает следующие этапы:

1) предварительное знакомство с содержанием;

2) углубленное изучение текста с преследованием следующих целей: усвоить основные положения; усвоить фактический материал;

3) логическое обоснование главной мысли и выводов;

4) составление плана прочитанного текста.

5) составление тезисов.

6) написание конспекта (в случае необходимости).

Методические рекомендации по составлению конспекта:

1) внимательно прочитайте текст. Уточните в справочной литературе непонятные термины. При записи не забудьте вынести данные о дате рождении и смерти автора на поля конспекта;

2) выделите главное, составьте план;

3) кратко сформулируйте основные положения текста, отметьте аргументацию автора;

4) законспектируйте материал, четко следуя пунктам плана. Записи следует вести четко, ясно;

5) грамотно записывайте основные направления в литературе, поясняя при этом значение каждого ее элемента.

В тексте конспекта желательно приводить не только тезисные положения, но и их доказательства. При оформлении конспекта необходимо стремиться к емкости каждого предложения. Число дополнительных элементов конспекта должно быть логически обоснованным, записи должны распределяться в определенной последовательности, отвечающей логической структуре текста. Для уточнения и дополнения необходимо оставлять поля.

Годы издания литературы не должны превышать пяти лет от года, в котором изучается дисциплины, при этом для периодических изданий такое требования составляет не более 1-2 лет.

Перечень учебно-методического обеспечения представлен в пункте 10 рабочей программы учебной дисциплины.

При этом студент может дополнить список литературы современными источниками, не представленными в списке рекомендованной литературы, и в дальнейшем использовать собственные подготовленные учебные материалы при написании рефератов, докладов, сообщений.

2.5 РЕКОМЕНДАЦИИ ПО ПОДГОТОВКЕ К ТЕКУЩЕМУ КОНТРОЛЮ

Текущий контроль по дисциплине осуществляется в следующих формах:
- устный опрос на проверку теоретических знаний,
- самостоятельная работа на проверку теоретических знаний,
- самостоятельные работы, включающие тестовые задания и задачи.

Устный опрос проводится в течение 30 минут с целью закрепления теоретического материала, проверки вопросов самостоятельного изучения.

Самостоятельные работы пишутся в течение 10-15 минут. Проверка практических навыков проводится с помощью самостоятельных работ на решение задач. Теоретические и практические знания обучающихся проверяются с помощью самостоятельных работ, включающих тестовые задания и задачи. Такие самостоятельные работы проводятся с целью подготовки студентов к сдаче экзамена.

В рамках текущего контроля студент должен посещать все лекционные и практические занятия; активно работать и выполнять все необходимые задания; готовить доклады и выступать с ними; выполнять домашние задания; выполнять тестовые задания, направленные на проверку теоретических знаний, полученных на лекционных занятиях, а также в ходе изучения основной и дополнительной литературы; самостоятельные работы, направленные на проверку практических навыков в решении задач, умении формулировать выводы.

Домашние задания предполагают выполнение ряда типовых упражнений, направленных на закрепление теоретических знаний и практических навыков; на проверку преподавателю они представляются на следующем после получения практическом занятии.

Итоговый контроль предусматривает оценку уровня подготовленности студента по дисциплине посредством сдачи экзамена.

2.6 РЕКОМЕНДАЦИИ ПО ПОДГОТОВКЕ К СДАЧЕ ЭКЗАМЕНА

Промежуточный 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 (Модуль 1):

1. The object of lexicology. The connection of lexicology with the other branches of linguistics.
2. Definition of the word. Internal and external structures of words.
3. Historical development of English vocabulary.
4. Etymology of English words.
5. The etymological structure of English vocabulary.
6. The process of borrowing. Types of borrowing.
7. Assimilation of borrowed words.
8. Etymological doublets. International words.
9. Lexicography as a branch of lexicology. Types of dictionaries.
10. Morphological structure of English words. Types of morphemes. Allomorphs.
11. Affixation. Types of affixes. Native and borrowed affixes. Productive and non-productive affixes. Derivational and functional affixes.
12. Conversion.
13. Word composition. Structural and semantic aspects of compounds.
14. Shortening. Curtailment. Blending.
15. Shortening. Abbreviations. Acronyms.
16. Minor types of word formation (onomatopeia, back-formation, reduplication).
17. Meaning. Semantic triangle.
18. Lexical meaning. Structure of lexical meaning.
19. Semantic structure of polysemantic words.
20. Types of semantic change. Transference based on resemblance and contiguity.
21. Types of semantic change. Broadening/Narrowing of meaning. Degeneration/Elevation of meaning.
22. Homonymy. Sources of homonyms. Classification of homonyms.
23. Synonymy. Criteria of synonymy.
24. Types of synonyms.
25. The dominant synonym. Euphemisms.
26. Antonymy. Types of antonyms.
27. Phraseological units and free phrases.
28. Various approaches to classification of phraseological units.
29. Informal style.
30. Formal style.

Практическое задание

Comment on
- the meaning and the origin of words; the changes of meaning (if any);
- the models of word-building;
- functional and dialectal features;
- synonyms, antonyms, homonyms, etc., and explain their difference;
- international words and other types of borrowings;
- the meaning and types of phraseological units as well as their structure.

Примерный список вопросов к экзамену (Модуль 2):

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; say what stylistic function they fulfill:

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)

Основные критерии оценки на экзамене
Оценка «отлично»:
- всесторонние, глубокие знания теоретического материала, предусмотренного учебной программой;
- знание дефиниций, владение терминологией;
- умение проиллюстрировать основные положения соответствующими примерами;

- безупречное выполнение в процессе изучения дисциплины всех заданий, предусмотренных формами текущего контроля;

- отсутствие терминологических ошибок.

Оценка «хорошо»:

- хорошие знания теоретического материала, предусмотренного учебной программой;

- знание дефиниций, владение терминологией;

- успешное выполнение всех практических заданий, предусмотренных формами текущего контроля, наличие незначительных ошибок при изложении теории и формулировке основных понятий.

Оценка «удовлетворительно»:

- знание основного учебного материала, предусмотренного программой, в объеме, необходимом для дальнейшей учебы и работы по специальности;

- выполнение всех заданий, предусмотренных формами текущего контроля, но наличие значительного количества ошибок как в теории, так и на практике.

Оценка «неудовлетворительно»:

- несоответствие содержания ответа поставленному в билете вопросу или отсутствие ответа;

- обнаружение пробелов в знании материала, предусмотренного программой;

- допущение принципиальных ошибок при ответе.