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МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное
учреждение инклюзивного высшего образования
**«Московский государственный
гуманитарно-экономический университет»
(ФГБОУ ИВО «МГТЭУ»)**

УТВЕРЖДАЮ
Проректор по учебно-методической работе

**ФОНД ОЦЕНОЧНЫХ СРЕДСТВ
ПО ДИСЦИПЛИНЕ**

Б1.О.20 СТИЛИСТИКА (ПЕРВЫЙ ИНОСТРАННЫЙ ЯЗЫК)

наименование дисциплины

44.03.01 Педагогическое образование
шифр и наименование направления подготовки

Иностранный язык
направленность (профиль)

Разработчик(и)

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24.04 2023 г.
Дата

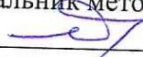
Фонд оценочных средств рассмотрен и одобрен на заседании кафедры иностранных
языков и межкультурной коммуникации

(протокол № 14 от «24» апреля 2023 г.)

на заседании Учебно-методического совета МГГЭУ
(протокол № 3 от «26» апреля 2023г.)

Начальник учебно-методического управления

И.Г. Дмитриева
«26» апреля 2023 г.

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Д.Е. Гапеев
«26» апреля 2023 г.

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1. ПАСПОРТ ФОНДА ОЦЕНОЧНЫХ СРЕДСТВ

по дисциплине «Стилистика (первый иностранный язык)»

Оценочные средства составляются в соответствии с рабочей программой дисциплины и представляют собой совокупность контрольно-измерительных материалов (типовые задачи (задания), контрольные работы, тесты и др.), предназначенных для измерения уровня достижения обучающимися установленных результатов обучения.

Оценочные средства используются при проведении текущего контроля успеваемости и промежуточной аттестации.

Таблица 1 - Перечень компетенций, формируемых в процессе освоения дисциплины

Код компетенции	Наименование результата обучения
УК 1	<i>Знает</i> принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач. <i>Умеет</i> анализировать и систематизировать разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональной деятельности. <i>Владеет</i> навыками научного поиска и практической работы с информационными источниками; методами принятия решений.
ОПК-8	<i>Знает</i> историю, теорию, закономерности и принципы построения и функционирования образовательных (педагогических) систем, роль и место образования в жизни личности и общества; основы педагогической деятельности; <i>Умеет</i> осуществлять педагогическое целеполагание и решать задачи профессиональной педагогической деятельности на основе специальных научных знаний; оценивать результативность собственной педагогической деятельности; <i>Владеет</i> алгоритмами и технологиями осуществления профессиональной педагогической деятельности на основе специальных научных знаний; приемами педагогической рефлексии; навыками развития у обучающихся познавательной активности, самостоятельности, инициативы, творческих способностей, формирования гражданской позиции, способности к труду и жизни в условиях современного мира.

Конечными результатами освоения дисциплины являются сформированные когнитивные дескрипторы «знать», «уметь», «владеть», расписанные по отдельным компетенциям. Формирование дескрипторов происходит в течение всего семестра по этапам в рамках контактной работы, включающей различные виды занятий и самостоятельной работы, с применением различных форм и методов обучения.

2. ПЕРЕЧЕНЬ ОЦЕНОЧНЫХ СРЕДСТВ

Таблица 2

№	Наименование оценочного средства	Характеристика оценочного средства	Представление оценочного средства в ФОС
1	Коллоквиум	Средство контроля усвоения учебного материала темы, раздела или разделов дисциплины, организованное как учебное занятие в виде собеседования преподавателя с обучающимися.	Вопросы по темам/разделам дисциплины
2	Тест	Средство, позволяющее оценить уровень знаний обучающегося путем выбора им одного из нескольких вариантов ответов на поставленный вопрос. Возможно использование тестовых вопросов, предусматривающих ввод обучающимся короткого и однозначного ответа на поставленный вопрос.	Тестовые задания

3. ОПИСАНИЕ ПОКАЗАТЕЛЕЙ И КРИТЕРИЕВ ОЦЕНИВАНИЯ КОМПЕТЕНЦИЙ

Оценивание результатов обучения по дисциплине «Стилистика (первый иностранный язык)» осуществляется в соответствии с Положением о текущем контроле успеваемости и промежуточной аттестации обучающихся.

Предусмотрены следующие виды контроля: текущий контроль (осуществление контроля всех видов аудиторной и внеаудиторной деятельности обучающегося с целью получения первичной информации о ходе усвоения отдельных элементов содержания дисциплины) и промежуточная аттестация (оценивается уровень и качество подготовки по дисциплине в целом).

Показатели и критерии оценивания компетенций, формируемых в процессе освоения данной дисциплины, описаны в табл. 3.
Таблица 3.

Код компетенции	Уровень освоения компетенции	Индикаторы достижения компетенции	Вид учебных занятий, работы, формы и методы обучения, способствующие формированию и развитию компетенций	Контролируемые разделы и темы дисциплины	Оценочные средства, используемые для оценки уровня сформированности компетенции	Критерии оценивания результатов обучения
УК 1	Знает					
	Недостаточный уровень Оценка «незачтено», «неудовлетворительно»	УК-1 Знает принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач.	<i>Работа в малых группах</i>	Предмет стилистики как науки	<i>коллоквиум</i>	Не знает, либо не имеет четкого представления о принципах сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач.
	Базовый уровень Оценка, «зачтено», «удовлетворительно»	УК-1 Знает принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач.	<i>Работа в малых группах</i>	Предмет стилистики как науки	<i>коллоквиум</i>	Знает основные принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач.
	Средний уровень Оценка «зачтено», «хорошо»	УК-1 Знает принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач.	<i>Работа в малых группах</i>	Предмет стилистики как науки	<i>коллоквиум</i>	Знает принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональных задач.
	Высокий	УК-1	<i>Работа в малых группах</i>	Предмет стилистики	<i>коллоквиум</i>	Знает принципы сбора,

	уровень Оценка «зачтено», «отлично»	Знает принципы сбора, отбора и обобщения информации, методики системного подхода для решения профессиональн ых задач.		как науки		отбора и обобщения информации, методики системного подхода для решения профессиональных задач.
	Умеет					
	Недостаточн ый уровень Оценка «незачтено», «неудовлетво рительно»	УК-1 Умеет анализировать и систематизирова ть разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональн ой деятельности.	<i>Работа в малых группах</i>	Предмет как науки стилистики	<i>коллоквиум</i>	Не способен, либо не имеет четкого представления о том как анализировать и систематизировать разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональной деятельности.
	Базовый уровень Оценка, «зачтено», «удовлетвори тельно»	УК-1 Умеет анализировать и систематизирова ть разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в	<i>Работа в малых группах</i>	Предмет как науки стилистики	<i>коллоквиум</i>	Способен анализировать и систематизировать разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональной деятельности.

		профессиональн ой деятельности.				
Средний уровень Оценка «зачтено», «хорошо»	УК-1	Умеет анализировать и систематизирова ть разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональн ой деятельности.	<i>Работа в малых группах</i>	Предмет как науки	<i>коллоквиум</i>	Способен анализировать и систематизировать разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональной деятельности и успешно применять.
Высокий уровень Оценка «зачтено», «отлично»	УК-1	Умеет анализировать и систематизирова ть разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональн ой деятельности.	<i>Работа в малых группах</i>	Предмет как науки	<i>коллоквиум</i>	Способен свободно анализировать и систематизировать разнородные данные, оценивать эффективность процедур анализа проблем и принятия решений в профессиональной деятельности.
Владеет						
Недостаточн ый уровень Оценка «незачтено», «неудовлетво рительно»	УК – 1	Владеет навыками научного поиска и практической работы с информационны	<i>Работа в малых группах</i>	Предмет как науки	<i>коллоквиум</i>	Не способен, либо не имеет четкого представления о навыках научного поиска и практической работы с информационными источниками; методами

		ми источниками; методами принятия решений.				принятия решений.
	Базовый уровень Оценка, «зачтено», «удовлетворительно»	УК – 1 Владеет навыками научного поиска и практической работы с информационными источниками; методами принятия решений.	<i>Работа в малых группах</i>	Предмет стилистики как науки	<i>коллоквиум</i>	Владеет навыками научного поиска и практической работы с информационными источниками; методами принятия решений.
	Средний уровень Оценка «зачтено», «хорошо»	УК – 1 Владеет навыками научного поиска и практической работы с информационными источниками; методами принятия решений.	<i>Работа в малых группах</i>	Предмет стилистики как науки	<i>коллоквиум</i>	Владеет навыками эффективного научного поиска и практической работы с информационными источниками; методами принятия решений.
	Высокий уровень Оценка «зачтено», «отлично»	УК – 1 Владеет навыками научного поиска и практической работы с информационными источниками; методами принятия	<i>Работа в малых группах</i>	Предмет стилистики как науки	<i>коллоквиум</i>	Владеет навыками эффективного научного поиска и практической работы с информационными источниками; методами принятия решений.

		решений.				
ОПК-8	Знает					
	Недостаточный уровень Оценка «незачтено», «неудовлетворительно»	Знает историю, теорию, закономерности и принципы построения и функционирования образовательных (педагогических) систем, роль и место образования в жизни личности и общества; основы педагогической деятельности	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>тест</i>	Не знает, либо не имеет четкого представления об основных понятиях, связанных с лингвостилистикой
	Базовый уровень Оценка, «зачтено», «удовлетворительно»	Знает историю, теорию, закономерности и принципы построения и функционирования образовательных (педагогических) систем, роль и место образования в жизни личности и общества; основы педагогической деятельности	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>тест</i>	Студент знает об основных понятиях, связанных с лингвостилистикой, но испытывает затруднения в применении их на практике

	Средний уровень Оценка «зачтено», «хорошо»	Знает историю, теорию, закономерности и принципы построения и функционирования образовательных (педагогических) систем, роль и место образования в жизни личности и общества; основы педагогической деятельности	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>тест</i>	Студент знает основные понятия, связанные с лингвистикой и стилистикой текста, применяет их на практике с незначительными затруднениями
	Высокий уровень Оценка «зачтено», «отлично»	Знает историю, теорию, закономерности и принципы построения и функционирования образовательных (педагогических) систем, роль и место образования в жизни личности и общества; основы педагогической деятельности	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>тест</i>	Студент знает и имеет четкое представление о языковых средствах (фонетических, лексических, грамматических, словообразовательных), используемых в текстах для достижения определенных коммуникативных задач; хорошо знает основы логической структуры текста, свободно применяет знания на практике.
	Умеет					
	Недостаточн	Умеет	<i>Мозговой штурм, работа в</i>	Предмет стилистики	<i>тест</i>	Не знает, либо не имеет

	ый уровень Оценка «незачтено», «неудовлетво рительно»	осуществлять педагогическое целеполагание и решать задачи профессиональн ой педагогической деятельности на основе специальных научных знаний; оценивать результативност ь собственной педагогической деятельности	<i>группе</i>	как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.		четкого представления об основных понятиях, связанных с лингвостилистикой
	Базовый уровень Оценка, «зачтено», «удовлетвори тельно»	Умеет осуществлять педагогическое целеполагание и решать задачи профессиональн ой педагогической деятельности на основе специальных научных знаний; оценивать результативност ь собственной педагогической деятельности	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>тест</i>	Студент знает об основных понятиях, связанных с лингвостилистикой, но испытывает затруднения в применении их на практике
	Средний уровень Оценка	Умеет осуществлять педагогическое	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные	<i>тест</i>	Студент знает основные понятия, связанные с лингвостилистикой и

	«зачтено», «хорошо»	целеполагание и решать задачи профессиональн ой педагогической деятельности на основе специальных научных знаний; оценивать результативност ь собственной педагогической деятельности		стили английского языка. Выразительные средства языка. Стилистические приемы.		стилистикой текста, применяет их на практике с незначительными затруднениями
	Высокий уровень Оценка «зачтено», «отлично»	Умеет осуществлять педагогическое целеполагание и решать задачи профессиональн ой педагогической деятельности на основе специальных научных знаний; оценивать результативност ь собственной педагогической деятельности	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>тест</i>	Студент знает и имеет четкое представление о языковых средствах (фонетических, лексических, грамматических, словообразовательных), используемых в текстах для достижения определенных коммуникативных задач; хорошо знает основы логической структуры текста, свободно применяет знания на практике.
	Владеет					
	Недостаточн ый уровень Оценка «незачтено»,	Владеет алгоритмами и технологиями осуществления	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского	<i>Стилистический анализ текстового отрывка</i>	Студент владеет основными методами и приемами анализа различных типов устной

	«неудовлетворительно»	профессиональной педагогической деятельности на основе специальных научных знаний; приемами педагогической рефлексии; навыками развития у обучающихся познавательной активности, самостоятельности, инициативы, творческих способностей, формирования гражданской позиции, способности к труду и жизни в условиях современного мира		языка. Выразительные средства языка. Стилистические приемы.		и письменной коммуникации, но не применяет на практике.
	Базовый уровень Оценка, «зачтено», «удовлетворительно»	Владеет алгоритмами и технологиями осуществления профессиональной педагогической деятельности на основе	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>Стилистический анализ текстового отрывка</i>	Студент владеет методами и приемами анализа различных типов устной и письменной коммуникации, часто применяет на практике, но с незначительными ошибками.

		специальных научных знаний; приемами педагогической рефлексии; навыками развития у обучающихся познавательной активности, самостоятельности, инициативы, творческих способностей, формирования гражданской позиции, способности к труду и жизни в условиях современного мира				
	Средний уровень Оценка «зачтено», «хорошо»	Владеет алгоритмами и технологиями осуществления профессиональной педагогической деятельности на основе специальных научных знаний; приемами педагогической рефлексии;	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>Стилистический анализ текстового отрывка</i>	Студент свободно владеет методами и приемами анализа различных типов устной и письменной коммуникации, которые свободно применяет на практике.

		навыками развития у обучающихся познавательной активности, самостоятельности, инициативы, творческих способностей, формирования гражданской позиции, способности к труду и жизни в условиях современного мира				
	Высокий уровень Оценка «зачтено», «отлично»	Владеет алгоритмами и технологиями осуществления профессиональной педагогической деятельности на основе специальных научных знаний; приемами педагогической рефлексии; навыками развития у обучающихся познавательной активности,	<i>Мозговой штурм, работа в группе</i>	Предмет стилистики как науки Функциональные стили английского языка. Выразительные средства языка. Стилистические приемы.	<i>Стилистический анализ текстового отрывка</i>	Студент владеет основными методами и приемами анализа различных типов устной и письменной коммуникации, но не применяет на практике.

		самостоятельно ти, инициативы, творческих способностей, формирования гражданской позиции, способности к труду и жизни в условиях современного мира				
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4.Методические материалы, определяющие процедуры оценивания результатов обучения

Практические работы по стилистике (первый иностранный язык) призваны содействовать выработке навыков профессиональной деятельности. Они развивают научное мышление и речь, позволяют проверить знания студентов и выступают как средства оперативной обратной связи.

Устный опрос на практическом занятии может быть индивидуальным, фронтальным, опросом по цепочке. При подготовке к каждому занятию необходимо обратиться к курсу лекций по данному вопросу и учебным пособиям, чтобы уточнить терминологию, найти аналогии анализируемым стилистическим приемам. При работе с примерами необходимо стремиться не только к узнаванию приема или выразительного средства, но и к пониманию цели его употребления в данном контексте, функциональной, семантической и прагматической нагрузки, которой обладает данный прием. Устный опрос может проводиться в начале занятия, в таком случае он служит не только целям контроля, но и готовит обучающихся к усвоению нового материала, позволяет увязать изученный материал с тем, с которым они будут знакомиться на этом же или последующих занятиях. Практические занятия помогают лучшему закреплению знаний, полученных на лекциях и при изучении литературы. Студенты должны готовить все вопросы соответствующего занятия, а также обязаны уметь давать определения основным категориям и понятиям, предложенным для запоминания к каждой теме практического занятия. Отвечать на тот или иной вопрос студентам рекомендуется наиболее полно и четко, при этом нужно уметь грамотно выражать и обосновывать свою точку зрения. В заключении по итогам устного опроса выставляется оценка, которая влияет на текущую успеваемость студента.

Коллоквиум (лат. colloquium – разговор, беседа) может служить формой не только проверки, но и повышения знаний студентов. На коллоквиумах обсуждаются отдельные части, разделы, темы, вопросы изучаемого курса, обычно не включаемые в тематику семинарских и других практических учебных занятий, а также рефераты, проекты и иные работы обучающихся.

Тест является простейшей формой контроля, направленной на проверку владения терминологическим аппаратом, современными информационными технологиями и конкретными знаниями в области фундаментальных и прикладных дисциплин. Тест состоит из небольшого количества элементарных задач; может предоставлять возможность выбора из перечня ответов; занимает часть учебного занятия (10-30 минут); правильные решения разбираются на том же или следующем занятии. Частота тестирования определяется преподавателем.

Для проведения рубежных аттестаций составлены тестовые задания. Цель проведения тестов - оценка текущих знаний студентов и уровень усвоения ими учебного материала. Тесты представлены по темам, изучаемым в рамках программы. Тестовое задание состоит из вопроса и четырех вариантов ответов, из которых верным является только один. Задачей теста является набор максимально возможного количества баллов текущей успеваемости. При выполнении тестовых заданий необходимо внимательно прочитать вопрос, определить область знаний, наличие которых призвано проверить данное задание. После этого следует внимательно ознакомиться с предложенными вариантами ответов. В процессе решения тестов студент должен выбрать один из предложенных вариантов ответов.

5. Материалы для проведения текущего контроля и промежуточной аттестации

Вопросы для коллоквиума

Темы № 1,2 Stylistics as a science. Stylistic differentiation of the English vocabulary.

Задание.1 Перечень контрольных вопросов по теме:

1. What does Stylistics study?
2. Can you give the definition of word style?
3. What are the branches of Stylistics?
4. How can we differentiate the English Vocabulary?
5. What do we call layers of the language?
6. What is neutral style?
7. What is colloquial style?
8. What is literary style?
9. Name the content of each style.

Задание.2

State the type and function of literary words in the following examples:

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." (D.)
2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)
3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)
4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)
5. If manners maketh man, then manner and grooming maketh poodle. (J. St.)
6. "Thou art the Man," cried Jabes, after a solemn pause, leaning over his cushion. "Seventy times didst thou gapingly contort thy visage - seventy times seven did I take council with my soul - Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren - execute upon him the judgement written. Such honour have all His saints." (E. Br.)
7. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)
8. "They're real!" he murmured. "My God, they are absolutely real!" Erik turned. "Didn't you believe that the neutron existed?" "Oh, I believed," Fabermacher shrugged away the praise. "To me neutrons were symbols μ with a mass of $M_n = 1.008$. But until now I never saw them." (M.W.)
9. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their swords; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greeks travel in, their skins being tender to sun. Now they had on corselets or cuirasses, helmets, even grades if they owned them, and their round shields hung at their backs. (M.R.)
10. There wasn't a man-boy on this ground tonight did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder, ramrodminnie-ball and flint. (R.Br.)

Задание.3

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

1. "She's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor." (T.C.)
2. "You know Brooklyn?" "No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)
3. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret (Ch.)
4. "Here we are now," she cried, returning with the tray. "And don't look so miz." (P.)
5. "What's the dif," he wanted to know. (Th.S.)
6. Going down the stairs he overheard one beanieed freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B. M.)
7. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d - of a position anyway," using the letter d only to indicate the word "devil". (Dr.)
8. "There we were... in the hell of a country - pardon me - a country of raw metal. ...It's like a man of sixty looking down his nose at a youth of thirty and there's no such God-darned - pardon me - mistake as that. (G.)
9. "All those medical bastards should go through the ops they put other people through. Then they wouldn't talk so much bloody nonsense or be so damnably unutterably smug." (D. C.)
10. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J.Br.)
11. "Let me warn you that the doc is a frisky bachelore, Carol. Come on, now, folks, shake a leg. Let's have some stunts or a dance or something." (S.L.)
12. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "LawdGawd in heaven, I'll kill, kill every chink-chink goddamn chinamanwhite man on this sonofabitching bastard earth." (Wr.)
13. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A. T.)
14. "Of course I've spent nine years around the Twin Cities - took my B.A. and M.D. over at the U, and had my internship in a hospital in Minneapolis." (S.L.)
15. "How long did they cook you?" Dongeris stopped short and looked at him. "How long did they cook you?" "Since eight this morning. Over twelve hours." "You didn't unbutton then? After twelve hours of it?" "Me? They got a lot of dancing to do before they'll get anything out of me." (T. H.)
16. "Nix on that," said Roy. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B. M.)
17. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (H.)
18. Just then Taylor comes down. "Shut up and eat," my mother says to him before he can open his mouth. In less than five minutes my father is back. "Keep the kids home," he says. "My God," my mother says wearily, "them under foot all day." (Sh. Gr.)
19. "Don't wanna sleep, Don'twanna die, just wanna go a-travelin' through the pastures of the sky." (T.C.)
20. "Never heard anything so bloody daft in all my life." (J.Br.)
21. "You know. The mummies - them dead guys that get buried in them toons and all." (S.)
22. His expenses didn't go down... washing cost a packet, and you'd be surprised the amount of linen he needed. (S.M.)

23. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of the Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. C.)

24. Wee modest crimson tipped flow'r, T

hou's met me in an evil hour;

For I maun crash amang the stoure

Thy slender stem:

To spare thee now is past my pow'r

Thoubonnie gem.

(R. B.)

25. "That's so, my lord. I remember having tae du much the same thing, many years since, in an inquest upon a sailing vessel that ran aground in the estuary and got broken up by bumping herself to bits in a gale. The insurance folk thocht that the accident wasnaa'tegither straightforward. We tuk it upon oorsels tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been

wellawayfra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion." (D.S.)

Тема № 4.1 Graphical and phonographical EMs and SDs .

Задание 1. Перечень контрольных вопросов по теме:

1. What is sound-instrumenting?
2. What cases of sound-instrumenting do you know?
3. What is graphon?
4. What types and functions of graphon do you know?
5. What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?
6. Which phono-graphical means are predominantly used in prose and which ones in poetry

Задание 2.

Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
2. He swallowed the hint with a gulp and a gasp and a grin. (R. K.)
3. His wife was shrill, languid, handsome and horrible. (Sc.F.)
4. The fair breeze blew, the white foam flew, the furrow followed free. (S. C.)
5. The Italian trio tut-tutted their tongues at me. (T.C.)
6. "You, lean, long, lanky lath of a lousy bastard!" (O'C.)
7. To sit in solemn silence in a dull dark dock, In a pestilential prison, with a lifelong lock, Awaiting the sensation of a short, sharp shock From a cheap and chippy chopper On a big black block. (W.C.)
8. They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie. (D.)
9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is - or rather was - surly, lustrous and sadistic." (E.W.)
10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.S.)
11. "Sh-sh." "But I am whispering." This continual shushing annoyed him. (A.H.)
12. Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Ch. R.)
13. Dreadful young creatures - squealing and squawking. (C.)
14. The quick crackling of dry wood aflame cut through the night. (Sl.H.)

15. Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

Задание 3.

Indicate the kind of additional information about the speaker supplied by graphon:

1. "Hey," he said, entering the library. "Where's the heart section?" "The what?" He had the thickest sort of southern Negro dialect and the only word that came clear to me was the one that sounded like heart. "How do you spell it," I said. "Heart, Man, pictures. Drawing books. Where you got them?" "You mean art books? Reproductions?" He took my polysyllabic word for it. "Yea, they's them." (Ph. R.)
2. "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain'tgonna die out. People is goin' on - changin' a little may be - but goin' right on." (J. St.)
3. "And remember, Mon-sewer O'Hayer says you got to straighten up this mess sometime today." (J.)
4. "I even heard they demanded sexual liberty. Yes, sir, Sex-You-All liberty." (J.K.)
5. "Ye've a duty to the public don'tcher know that, a duty to the great English public?" said George reproachfully. "Here, lemme handle this, kiddar," said Tiger. "Gorra maintain strength, you," said George. "Ah'mfightin' fit," said Tiger. (S. Ch.)
6. "Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber, he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers." (D.)
7. "Well, I dunno. I'll show you summat." (St.B.)
8. "De old Foolosopher, like Hickey calls yuh, ain'tyuh?" (O'N.)
9. "I had a coach with a little seat in fwont with an iwon wail for the dwiver." (D.)
10. "The Count," explained the German officer, "expegs you, chentlemen, at eightdirty." (C. H.)
11. Said Kipps one day, "As'e - I should say, ah, has'e... Ye know, I got a lot of difficulty with them two words, which is which." "Well, "as" is a conjunction, and "has" is a verb." "I know," said Kipps, "but when is "has" a conjunction, and when is "as" a verb?" (H. W.)
12. Wilson was a little hurt. "Listen, boy," he told him. "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N.M.)

Задание 4.

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

1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of Kngland grow" with much feeling: "Ah-ee last mah-eehawrteenahnAngleeshgawrden, JostwhahrthahrawzazahvAnglandgraw." (H.C.)
2. The stuttering film producer S.S. Sisodia was known as 'Whiwhisky because I'm papa partial to a titi tippie; mamadam, my caca card.' (S.R.)
3. She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a hovvid woman." (J.Br.)
4. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek." (K.K.)
5. "My daddy's coming tomorrow on a nairplane." (S.)
6. After a hum a beautiful Negress sings "Without a song, the dahaywouldnehever end." (U.)
7. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E.A.)

8. "I allus remember me man sayin' to me when I passed me scholarship - "You break one o'my winders an' I'll skin ye alive." (St.B.)
9. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing." (N.M.)
10. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (S.)
11. "Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J.K.)
12. Usually she was implacable in defence of her beloved fragment of the coast and if the summer weekenders grew brazen, -getoutofitsillyoldmoo, itsthesoddingbeach, - she would turn the garden hose remorselessly upon them. (S.R.)
13. The demons of jealousy were sitting on his shoulders and he was screaming out the same old song, wheethehellwhothe don't think you canpull the wool how dare you bitch bitchbitch. (S.R.)

Тема № 4.2 Lexical Stylistic Devices.

Задание 1. Перечень контрольных вопросов по теме:

- What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
- What SDs are based on the use of the logical (denotational) meaning of a word?
- What is a contextual meaning? How is it used in a SD?
- What is the difference between the original and the hackneyed SDs?
- What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
- What is a metonymy? Give a detailed description of the device.
- What is included into the group of SDs known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
- Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of nonsequence.
- What meanings of a word participate in the violation of a phraseological unit?
- What is the basic effect achieved by the play on words?
- What is irony, what lexical meaning is employed in its formation?
- What types of irony do you know? What is the length of the context needed for the realization of each of them?
- What is antonomasia? What meanings interact in its formation?
- What types of antonomasia do you know? Give examples of each.
- What lexical meaning is instrumental in the formation of epithets?
- What semantic types of epithets do you know?
- What structural types of epithets do you know?
- What parts of speech are predominantly used as epithets and why?
- What meaning is foregrounded in a hyperbole?
- What types of hyperbole can you name?
- What makes a hyperbole trite and where are trite hyperboles predominantly used?
- What is understatement? In what way does it differ from hyperbole?
- What is an oxymoron and what meanings are foregrounded in its formation?
- Why are there comparatively few trite oxymorons and where are they mainly used?

Задание 2.

I. Analyse the given cases of metaphor from all sides mentioned above -semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created

image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one – the metaphorized one – presented explicitly:

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

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

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)
2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J.O'H.)
3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?"
- "Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)
5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)
6. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. H.)
7. The man looked a rather old forty-five, for he was already going grey. (K. P.)
8. The delicatessen owner was a spry and jolly fifty. (T. R.)
9. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job." (P.)
10. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)

II. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
- 2 There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)
5. In December, 1960, Naval Aviation News, a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's

usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buyos." (N.)

6. When I am dead, I hope it may be said:

"His sins were scarlet, but his books were read." (H. B.)

7. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O.W.)

8. I'm full of poetry now. Rot and poetry. Rotten poetry. (H)

9. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm - I'm not a planner. I'm a liver." "I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away. (Ph. R.)

10. "Someone at the door," he said, blinking. "Some four, I should say by the sound," said Fili. (A. T.)

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

1. "You cheat, you no-good cheat - you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sncerface." (Ph. R.)

2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him. "Don't ask me," said Mr. Owl Eyes washing his hands of the whole matter. (Sc.F.)

3. To attend major sports event most parents have arrived. A Colonel Sidebotham was standing next to Prendergast, firmly holding the tape with "FINISH". "Capital," said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. "I can see you are a fine judge of the race, sir. So was I once. So's Grimes. A capital fellow, Grimes; a bounder, you know, but a capital fellow.

Bounders can be capital fellows; don't you agree. Colonel Slidebottom... I wish you'd stop pulling at my arm, Pennyfeather. Colonel Shybottom and I are just having a most interesting conversation." (E.W.)

4. I keep six honest serving-men

(They taught me all I know);

Their names are What and Why and When

And How and Where and Who.

I send them over land and sea,

I send them east and west;

But after they have worked for me

I give them all a rest.

I let them rest from nine till five,

For I am busy then,

As well as breakfast, lunch, and tea,

For they are hungry men.

But different folk have different views.

I know a person small -

She keeps ten million serving-men,

Who get no rest at all.

She sends 'em abroad on her own affairs,

From the second she opens her eyes -

One million Hows, two million Wheres,

And seven million Whys. (R. K.)

5. "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that Lady Bracknell is one. In any case, she is a monster without being a myth." (O.W.)

6. Our secretary is Esther D'Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth. (S. Ch.)
7. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (G. M.)
8. "Your fur and his Caddy are a perfect match. I respect history: don't you know that Detroit was founded by Sir Antoine de la Mothe Cadillac, French fur trader." (J.O'H.)
9. Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. Whatd'you-call-him, and that's an American. (E.W.)
10. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W.G1.)

Задание 3.

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

1. The book was entitled Murder at Milbury Manor and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, bycatching the three-forty-three train at Hilbury and changing into the four-sixteen at Milbury, could have reached Silbury by five-twenty-seven, which would have given him just time to disguise himself and be sticking knives into people at Bilbury by six-thirty-eight. (P.G.W.)
2. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E.W.)
3. "I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (D.)
4. The lift held two people and rose slowly, groaning with diffidence. (I.M.)
5. England has been in a dreadful state for some weeks. Lord Coodle would go out. Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government (D.)
6. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)
7. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all. (R.Ch.)
8. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (R.Ch.)
9. "Well. It's shaping up into a lovely evening, isn't it?" "Great," he said. "And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)
10. Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed, by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (D.)

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

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I.M.)
2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (J.)

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

4. He's a proud, haughty, consequential, turned-nosed peacock. (D.)

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

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

7. She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore. (D.B.)

8. Harrison - a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steakfed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn.B.)

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

10. Her painful shoes slipped off. (U.)

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

1. I was scared to death when he entered the room. (S.)

2. The girls were dressed to kill. (J.Br.)

3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J.R.)

4. I was violently sympathetic, as usual. (Jn.B.)

5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A. S.)

6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J.B.)

7. Her family is one aunt about a thousand years old. (Sc.F.)

8. He didn't appear like the same man; then he was all milk and honey - now he was all starch and vinegar. (D.)

9. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)

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

11. Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War. (S.M.)

12. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (G.)

13. We danced on the handkerchief-big space between the speakeasy tables. (R.W.)

14. She wore a pink hat, the size of a button. (J.R.)

15. She was a sparrow of a woman. (Ph. L.)

16. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O.W.)

17. He smiled back, breathing a memory of gin at me. (W.G.)

18. About a very small man in the Navy: this new sailor stood five feet nothing in sea boots. (Th.P.)

19. She busted herself in her midget kitchen. (T.C.)
 20. The rain had thickened, fish could have swum through the air. (T.C.)
- IV. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:
1. He caught a ride home to the crowded loneliness of the barracks. (J.)
 2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)
 3. They were a bloody miserable lot - the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J. St.)
 4. He behaved pretty busily to Jan. (D. C.)
 5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern. (Ph. S.)
 6. There were some bookcases of superbly unreadable books. (E.W.)
 7. Absorbed as we were in the pleasures of travel - and I in my modest pride at being the only examinee to cause a commotion - we were over the old Bridge.(W.G.)
 8. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (Sh. D.)
 9. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I.M.)
 10. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (J. Car.)
 11. It was an open secret that Ray had been ripping his father-in-law off. (D.U.)
 12. A neon sign reads "Welcome to Reno - the biggest little town in the world." (A. M.)
 13. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (V.)
 14. Haven't we here the young middle-aged woman who cannot quite compete with the paid models in the fashion magazine but who yet catches our eye? (Jn. H.)
 15. Their bitter-sweet union did not last long. (A. C.)
 16. He was sure the whites could detect his adoring hatred of them. (Wr.)
 17. You have got two beautiful bad examples for parents. (Sc.F.)
 18. He opened up a wooden garage. The doors creaked. The garage was full of nothing. (R.Ch.)
 19. She was a damned nice woman, too. (H.)
 20. A very likeable young man with a pleasantly ugly face. (A. C.)

Задание 4.

Pay attention to the stylistic function of various lexical expressive means used individually and in convergence:

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)
2. At Archie Schwert's party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Balcairn, Viscount Erdinge, Baron Cairn of Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Aquitaine, "Hullo," he said. "Isn't it a repulsive party? What are you going to say about it?" for they were both of them as it happened, gossip writers for the daily papers, (E. W.)
3. Across the street a bingo parlour was going full blast; the voice of the hot dog merchant split the dusk like an axe. The big blue blared down the street. (R.Ch.)
4. Lester was all alone. He listened to his steps, as if they weren't his at all but somebody else's. How long can a guy stand this without going nuts? Wattinger has been a good boy but it got him and he was blown to smithereens; they say they'd seen his arm sailing through the air; higher and higher, an arm alone rising to meet God. He wondered whether, up there, they'd accept an arm in

place of the whole man. His soul couldn't possibly have been in the arm; it was in your heart or in

your guts or in your bram but not in your arm. (St H)

5. For me the work of Gertrude Stein consists in a rebuilding, an entire new recasting of life, in the city of words. Here is one artist who has been able to accept ridicule, to go live among the little housekeeping words, the swaggering bullying street-comer words, the honest working, money-saving words, and all the other forgotten and neglected citizens of the sacred and half forgotten city. (Sh. A.)

6. Only a couple of the remaining fighters began to attack the bombers On they all came, slowly getting larger. The tiny mosquitoes dipped and swirled and dived in a mad, whirling dance around the heavier, stolid horseflies, who nevertheless kept serenely and sedately on. (J.)

7 "I guess," said Mr. Hiram Fish sotto voce to himself and the world at large, "that this has been a great little old week." (Ch.)

8. The good ships Law and Equity, those teak-built, copper-bottomed ironfastened, brazen-faced, and not by any means fast-sailing Clippers, are laid up in ordinary. (D.)

9 An enormous grand piano grinned savagely at the curtains as if it would grab them, given the chance. (W.G1.)

10. Duffy was face to face with the margin of mistery where all our calculations collapse, where the stream of time dwindles into the sands of eternity, where the formula fails in the test-tube, where chaos and old night hold sway and we hear the laughter in the ether dream. (R.W.)

11. Mrs. Ape watched them benignly, then squaring her shoulders and looking (except that she had really no beard to speak of) every inch a sailor strode resolutely forrad to the first-class bar. (E.W.)

12. The fog comes on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

(K. S.)

13. On that little pond the leaves floated in peace and praised Heaven with their hues, the sunlight haunting over them. (G.)

14. From the throats of the ragged black men, as they trotted up and down the landing-stage, strange haunting notes. Words were caught up, tossed about, held in the throat. Word-lovers, sound-lovers - the blacks seemed to hold a tone in some warm place, under their led tongues perhaps. Their thick lips were walls under which the tone hid. (Sh. A.)

15. It was a relief not to have to machete my way through a jungle of what-areyou-talking-aboutery before I could get at him. (J. A.)

16. Some say the world will end in fire,

Some say in ice,

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice

I think I know enough of hate

To say thatfor destruction ice

Is also great

And would suffice. (R. Fr.)

17. Outside the narrow street fumed, the sidewalks swarmed with fat stomachs. (J.R.)

18. The owner, now at the wheel, was the essence of decent self-satisfaction; a baldish, largish, level-eyed man, rugged of neck but sleek and round of face – face like the back of a spoon bowl. (S.L.)

19. His fingertips seemed to caress the wheel as he nursed it over the dark winding roads at a mere whispering sixty. (L. Ch.)

20. We plunged in and out of sun and shadow-pools, and joy, a glad-to-be-alive exhilaration, jolted through me like a jigger of nitrogen. (T.C)

21. They were both wearing hats like nothing on earth, which bobbed and nodded as they spoke. (E.W.)

22. These jingling toys in his pocket were of eternal importance like baseball or Republican Party. (S.L.)

23. He might almost have been some other man dreaming recurrently that he was an electrical engineer. On the other side of the edge, waiting for him to peer into it late at night or whenever he was alone and the show of work had stopped, was illimitable unpopulated darkness, a greenland night; and only his continuing heart beats kept him from disappearing into it. Moving along this edge, doing whatever the day demanded, or the night offered, grimly observant (for he was not without fortitude), he noticed much that has escaped him before. He found he was attending a comedy, a show that would have been very funny indeed if there had been life outside the theatre instead of darkness and dissolution. (P.)

24. Poetry deals with primal and conventional things - the hunger for bread, the love of woman, the love of children, the desire for immortal life. If men really had new sentiments, poetry could not deal with them. If, let us say, a man felt a bitter craving to eat brass fenders or mahogany tables, poetry could not express him. If a man, instead of falling in love with a woman, fell in love with a fossil or a sea anemone poetry could not express him. Poetry can only express what is original in

one sense -the sense in which we speak of original sin. It is original not in the paltry sense of being new, but in the deeper sense of being old; it is original in the sense that it deals with origins. (G. K. Ch.)

25. His dinner arrived, a plenteous platter of food - but no plate. He glanced at his neighbors. Evidently plates were an affectation frowned upon in the Oasis cafe. Taking up a tarnished knife and fork, he pushed aside the underbrush of onions and came face to face with his steak.

First impressions are important, and Bob Eden knew at once that this was no meek, complacent opponent that confronted him. The steak looked back at him with an air of defiance that was amply justified by what followed. After a few moments of unsuccessful battling, he summoned the sheik. "How about a steel knife?" inquired Bob.

"Only got three and they're all in use," the waiter replied.

Bob Eden resumed the battle, his elbows held close, his muscles swelling. With set teeth and grim face he bore down and cut deep. There was a terrible screech as his knife skidded along the platter, and to his horror he saw the steak rise from its bed of gravy and onions and fly from him. It travelled the grimy counter for a second then dropped on to the knees of the girl and thence to the floor. Eden turned to meet her blue eyes filled with laughter. "Oh, I'm sorry," he said. "I thought it was a steak, and it seems to be a lap dog." (D. B.)

1.3

Тема № 4.3 Syntactical Stylistic Devices.

Задание 1. Перечень контрольных вопросов по теме:

- What is a rhetorical question?
- What types of repetition do you know?
- What constructions are called parallel?
- Have you ever observed chiasmus? What is it?
- What types of inversion do you know? Which of them have you met more often and why?
- What is suspense, how is it arranged and what is its function?
- What do you know about detachment and punctuation used with detached sentence members?
- What sentence members are most often detached?
- What syntactical stylistic devices deal with the completeness of sentence structure?
- What types of ellipses do you know and where is each of them used predominantly?
- What member of the sentence represents "one-member sentences"?
- What punctuation is used in the break?

- What types of connecting syntactical units do you know? Which of them are used to create additional information and achieve a specific effect?
- Speak about asyndeton and its functions.
- Discuss polysyndeton. Give some examples from your reading.
- What is attachment? When and where is it used? Have you met it in your reading?

Задание 2.

I. Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)
2. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. (V.W.)
3. She was crazy about you. In the beginning. (R.W.)
4. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden-how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind – how many visions of what had been and what he hoped was yet to be - rose up before him in the old, dull, silent church! (D.)
5. It Was not the monotonous days unchecked by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. (D.)
6. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me. (D.)
7. Corruption could not spread with so much success, though reduced into a system, and though some ministers, with equal impudence and folly, avowed it by themselves and their advocates, to be the principal expedient by which they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture. (Bol.)
8. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S.M.)
9. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red, glare of eve. (D.)
10. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T.C.)

II. Discuss different types of stylistic devices dealing with the completeness of the sentence:

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.)
2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)
3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)
4. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (D.)
5. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin! (D.)
6. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dr.)
7. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (R.Br.)

8. H. The waves, how are the waves? C.: The waves? Lead. H.: And the sun? C.: Zero.
 H.: But it should be sinking. Look again. C.: Damn the sun. H.: Is it night already then? C: No.
 H.: Then what is it? C: Grey! Grey! GREY! H.: Grey! Did I hear you say grey? C.: Light black. From pole to pole. (S. B.)
 9. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T.C.)
 10. "I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind his hornrimmed glasses. (J.)
 Задание 3.

Specify stylistic functions of the types of connection given below:

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again - quiet and magical. (J.St.)
2. "What sort of a place is Dufton exactly?"
 "A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it." (J.Br.)
3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A. T.)
4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (D.)
5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (L.)
6. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dicky, gave the word for starting. (D.)
7. "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S.L.)
8. "Give me an example," I said quietly. "Of something that means something. In your opinion." (T.C.)
9. "I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights." (D.U.)
10. "He is a very deliberate, careful guy and we trust each other completely. With a few reservations." (D.U.)

Тема № 5. Theory of Functional Styles

Задание 1. Перечень контрольных вопросов по теме:

- What types of language communication do you know?
- Give the definition of functional style?
- What is meant by the sphere of communication?

- Enumerate functional styles of contemporary English.
- What types of speech situations do you know?
- What are the main characteristics of oral speech?
- What do you know about the scientific style?
- Characterize the official style.
- Discuss the peculiarities of the newspaper style.
- What are the main features of the publicist style?
- What is the status of the belles-lettres style among other functional styles?
- What dichotomies between the types and the forms of language communication do you know? Do they correlate?
- Can you think of any intermediate styles, boasting of qualities of two or even more "regular" styles?

Задание 2.

Analyse the peculiarities of functional styles in the following examples:

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

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

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

3. Techniques of comparison form a natural part of the literary critic's analytic and evaluative process: in discussing one work, critics frequently have in mind, and almost as frequently appeal to, works in the same or another language. Comparative literature systematically extends this latter tendency, aiming to enhance awareness of the qualities of one work by using the products of another linguistic culture as an illuminating context; or studying some broad topic or theme as it is realized ("transformed") in the literatures of different languages. It is worth insisting on comparative literature's kinship with criticism in general, for there is evidently a danger that its exponents may seek to argue an unnatural distinctiveness in their activities (this urge to establish

a distinct identity is the source of many unfruitfully abstract justifications of comparative literature); and on the other hand a danger that its opponents may regard the discipline as nothing more than demonstration of "affinities" and "influences" among different literatures - an activity which is not critical at all, belonging rather to the categorizing spirit of literary history. (R.F.)

4. Caging men as a means of dealing with the problem of crime is a modern refinement of man's ancient and limitless inhumanity, as well as his vast capacity for self-delusion. Murderers and felons used to be hanged, beheaded, flogged, tortured, broken on the rack, blinded, ridden out of town on a rail, tarred and feathered, or arrayed in the stocks. Nobody pretended that such penalties were anything other than punishment and revenge. Before nineteenth-century American developments, dungeons were mostly for the convenient custody of political prisoners, debtors, and those awaiting trial. American progress with many another gim "advance", gave the world the penitentiary.

In 1787, Dr. Benjamin Rush read to a small gathering in the Philadelphia home of Benjamin Franklin a paper in which he said that the right way to treat offenders was to cause them to repent of their crimes. Ironically taken up by gentle Quakers, Rush's notion was that offenders should be locked alone in cells, day and night, so that in such awful solitude they would have nothing to do but to ponder their acts, repent, and reform. To this day, the American liberal - progressive - idea persists that there is some way to make people repent and reform. Psychiatry, if not solitude will provide perfectability.

Three years after Rush proposed it, a single-cellular penitentiary was established in the Walnut Street Jail in Philadelphia. By the 1830s, Pennsylvania had constructed two more state penitentiaries, that followed the Philadelphia reform idea. Meanwhile, in New York, where such reforms as the lock-step had been devised, the "Auburn system" evolved from the Pennsylvania program. It provided for individual cells and total silence, but added congregate employment in shops, fields, or quarries during a long, hard working day. Repressive and undeviating routine, unremitting labor, harsh subsistence conditions, and frequent floggings complemented the monastic silence; so did striped uniforms and the great wall around the already secure fortress. The auburn system became the model for American penitentiaries in most of the states, and the lofty notions of the Philadelphians soon were lost in the spirit expressed by Elam Lynds, the first warden of Sing Sing (built in 1825): "Reformation of the criminal could not possibly be effected until the spirit of the criminal was broken."

The nineteenth-century penitentiary produced more mental breakdowns, suicides, and deaths than repentance. "I believe," wrote Charles Dickens, after visiting such an institution, "that very few men are capable of estimating the immense amount of torture and agony which this dreadful punishment, prolonged for years, inflicts upon the sufferers." Yet, the idea persisted that men could be reformed (now we say "rehabilitated") in such hellholes - a grotesque derivation from the idea that man is not only perfectable but rational enough to determine his behavior through self-interest.

A later underpinning of the nineteenth-century prison was its profitability. The sale and intraprisson use of prison-industry products fitted right into the productivity ethic of a growing nation. Convicts, moreover, could be and were in some states rented out like oxen to upright businessmen. Taxpayers were happy, cheap labor was available, and prison officials, busily developing their bureaucracies, saw their institutions entrenched. The American prison system - a design to reform criminals by caging humans - found a permanent place in American society and flourished largely unchanged into the twentieth century. In 1871, a Virginia court put the matter in perspective when it ruled that prisoners were "slaves of the state". (Wic.)

5. BUYERS BOX FOR PACKER \$ 350 m price tag is put on Waddington

A J350 million bidding war is set to erupt for Waddington, the packaging group that last month admitted it had received a takeover approach from its management team.

At least two venture capital firms are understood to be looking at Leeds-based Waddington,

which is expected to command a takeout of at least £325 a share against Friday's close of £247. One of the potential buyers is believed to be CinVen.

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

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

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

6. REVEALED: BRITAIN'S SECRET NUCLEAR PLANT

A SECRET nuclear fuel plant processing radioactive material a mile from the centre of a British city has been revealed to have serious safety flaws.

Nuclear fuel more volatile than the uranium which caused the recent radioactive leak at a Japanese facility is being secretly manufactured in the Rolls-Royce plant in Derby.

Highly enriched uranium fuel is processed at the factory for the Ministry of Defence (MoD) - although this has never before been disclosed and the local population has not been told because the work is classified. They are only aware that the factory makes engines for Trident nuclear submarines.

Leaked company documents reveal that there is a risk of a "criticality accident" - the chain reaction which caused the nuclear disaster at a fuel manufacturing plant in Tokaimura last month. It has also emerged that after a safety exercise at the plant this year, inspectors concluded that it was "unable to demonstrate adequate contamination control arrangements". There is still no public emergency plan in case of disaster.

"I can't believe that they make nuclear fuel in Derby and don't have an off-site public emergency plan," said a nuclear safety expert who has visited the plant. "Even in Plymouth where they [the MoD] load the uranium fuel into the submarines, they have a publicised plan for the local population."

In the Tokaimura disaster two weeks ago, clouds of deadly radiation poured out from a nuclear fuel plant after a nuclear fission chain reaction. Most nuclear plants in Britain use fuel containing about 3% uranium 235, but in the Tokaimura incident it was about 20%, which was a contributory factor for the chain reaction.

In Derby the fuel is potentially even more unstable, containing more than 90% uranium 235. Rolls-Royce has always said that its marine power division at Raynesway, Derby, makes propulsion systems for nuclear submarines. It has never previously admitted processing the uranium fuel. (S.T.)

7. I hear America singing

I hear America singing, the varied carols I hear,

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

Blithe and strong,

The carpenter singing his as he measures his plank or beam,

The mason singing his as he makes ready for work, or

Leaves off work,

The boatman singing what belongs to him in his boat, the

Deckhand singing on the steamboat deck,

The shoemaker singing as he sits on his bench, the hatter

Singing as he stands,

The wood-cutter's song, the ploughboy's on his way in the

Morning, or at noon intermission or at sundown,

The delicious singing of the mother, or of the young wife

At work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day - at night the party of
Young fellows, robust, friendly,
Singing with open mouths their strong melodious songs. (W.W.)

8.

Professor W.H. Leeman
79 Rigby Drive London
Dorset, Merseyside 10th March 1998
Dear Sir!

Contributed papers accepted for the Conference will be presented in oral sessions or in poster sessions, each type of presentation being considered of equal importance for the success of the conference. The choice between the one or the other way of presentation will be made by the Programme Committee. The first is a ten-minute talk in a conventional session, followed by a poster presentation in a poster area. In the poster period (about two hours) authors will post visual material about their work on a designated board and will be prepared to present details and answer questions relating to their paper. The second mode of presentation is the conventional format of twenty-minute talks without poster periods. This will be used for some sessions, particularly those for which public discussion is especially important or for which there is a large well-defined audience.

Sincerely T. W. Thomas, Chairman.

9. My Lord,

February 7th, 1755

I have been lately informed, by the proprietor of "The World", that two papers, in which my "Dictionary" is recommended to the public, were written by your Lordship. To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive or in what terms to acknowledge.

When, with some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself "Le vainqueur du vainqueur de la terre", - that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little. Seven years, My Lord, have now passed since I waited in your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before. The shepherd in Virgil grew at last acquainted with love, and found him a native of the rocks. Is not a patron, My Lord, one, who looks with unconcern on a man straggling for life in water, and when he has reached ground, encumbers him with help?

The notice you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. I hope it is no very cynical asperity, not to confess obligations when no benefit has been received; or to be unwilling that the public should consider me as owing that to a patron, which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall now be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation,

My Lord
Your Lordship's most humble,
most obedient Servant
Sam Jonson.

10. ENEMY OF THE PEOPLE

Radio 2

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

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

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

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

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

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

So for Radio 2 to have a chap on the staff who's had a brush with cocaine and wild living was a lucky bonus. For a short time, Radio 2 producers could turn up at nightclub doors without being sniggered at. (S.T.)

11. TOBACCO CAN HELP STOP THE HAIR LOSS FROM CANCER DRUGS

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

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

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

12.US FIRM QUILTS BISCUIT RACE

THE US venture capital firm Hicks, Muse, Tate & Furst, which bought Hillsdown Holdings this year, has ruled out a bid for United Biscuits.

Hicks Muse, which owns the Peak Freans brand, was previously a hot favourite in the City to bid for UB, whose products include McVitie's, Penguin, Jaffa Cakes, KP, Skips and Phileas Fogg.

UB, which is expected to command a price tag of about \$1.2 billion, admitted last week it had received an approach that might lead to an offer.

However, Hicks Muse's departure leaves just four serious bidders for some or all of UB.

They are two venture capitalists - Kohlberg Kravis Roberts and CVC Capital Partners - as well as Nabisco, America's leading biscuits firm, and Danone, the French food group that owns Jacob's cream crackers and HP sauce. (S.T.)

13. Between my finger and my thumb The squat pen rests; snug as a gun. Under my window, a clean rasping sound When the spade sinks into gravelly ground: My father, digging, I look down. Till his straining rump among the flowerbeds Bends low, comes up twenty years away Stooping in rhythm through potato drills Where he was digging.
The coarse boot nestled on the lug, the shaft

Against the inside knee was levered firmly.
He rooted out tall tops, buried the bright edge deep
To scatter new potatoes that we picked
Loving their cool hardness in our hands.
My God, the old man could handle a spade. Just like his old man. (S.H.)

14. PREPARING A BUSINESS PLAN

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

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

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

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

15. United States Department of Agriculture

Commercial Agriculture Development Project 2

LuctukivPereulokMaliv, Ukraine 25002 Tel/Fax: (380-02) 42-80-80 E-mail: eller@te.net.ua

March 2, 2000

Harry Mead, USAID

19 Rubyy Val St.254 Kyi'v, Ukraine

Dear Mr. Walters,

I have discussed the issue of using funds allocated for wages, transportation, technical assistance, and other expenditures in the KNO Project for larger capital purchases for the four cooperatives with you and Ken Boyle and I am seeking formal approval to do this. I have also discussed this idea with the boards of the four cooperatives and they have agreed that this would be a better way to use the funds in the budget.

Artsis is working on a deal with Monsanto for no-till planting equipment. I agreed to make the down payment for that deal, which is \$10,000.00. We have been working on this for a long time (it seems like forever) with CNFA and Monsanto. The payment has already been made to Monsanto.

I have already purchased seed treating equipment and two tractors for Ivanov Coop. They got the equipment from bankrupt collectives and got a very good deal on all of it. The seed treating equipment was still in crates and was purchased from Germany two years ago for \$27,000.00. We got it all for \$7,000.00. The Ivanov Coop will specialize in hailing, storing and selling seed. They got the two tractors from a bankrupt collective in Ivanovka for \$3,000.00 and will provide a plowing service for their members this year.

Sincerely,

John Wales USDA/CADP Odessa

Оценка компетенций осуществляется в соответствии с таблицей 4.

Тестовые задания

1. The word-stock of any given language can be roughly divided into the following groups:

- A) Literary, neutral and colloquial vocabulary
- B) Literary and colloquial vocabulary
- C) Only literary
- D) Only colloquial
- E) Neutral and colloquial

2. What do Literary words serve to satisfy?

- A) communicative demands of official, scientific, poetic messages
- B) non-official everyday communicative demands
- C) communicative demands of official messages
- D) communicative demands of poetic messages
- E) communicative demands of scientific messages

3. What do colloquial words serve to satisfy?

- A) communicative demands of official, scientific, poetic messages
- B) non-official everyday communicative demands
- C) communicative demands of official messages
- D) communicative demands of poetic messages
- E) communicative demands of scientific messages

4. The biggest division of vocabulary is made up of:

- A) Literary words
- B) Colloquial words
- C) Neutral words
- D) Historical words
- E) Poetic words

5. Where can we find literary words?

- A) in authorial speech, descriptions, considerations
- B) in the types of discourse, simulating (copying) everyday oral communication
- C) in the dialogue (or interior monologue) of a prose work.
- D) In streets
- E) At home

6. The main source of synonymy and polysemy are considered to be

- A) Colloquial words
- B) Neutral words
- C) Literary words
- D) Neutral and common literary words
- E) Neutral and common colloquial words.

7. What two major subgroups constitute special literary words?

- A) Terms and archaisms
- B) Slang and jargonisms

- C) Professionalisms and jargons
- D) Argo and slang
- E) Dialectisms and foreignisms

8. Terms are:

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) words denoting objects, processes, phenomena of science, humanities, technique

9. Archaisms are:

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
- E) barbarisms and foreign words

10. Historical words are...

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

11. "These are expletives and swear words which are of an abusive character, obscene word like "damn", "bloody" etc". *The given definition is appropriate for*

- A) Jargon words
- B) Colloquial coinages
- C) Borrowed words
- D) Vulgar words
- E) Barbarisms

12. Obsolete words are the words which:

- A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. methinks[^](it seems to me); nay(=no).
- B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their in their appearance so much that they have become unrecognizable, e.g. troth(=faith), a losel(=a worthless, lazy fellow)
- C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns thy, thee, thine, thouh.

D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. *hateships*, *weatherology*.

E) are generally defined as "a new word or a new meaning for an established word".

13. "it is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. These are generally old words with entirely new meanings imposed on them". *The given definition is appropriate for:*

A) Jargon-isms

B) Barbarisms

C) Vulgarism

D) Terminology

E) Professionalisms

14. Morphological or partial archaisms are...

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) barbarisms and foreign words

15. Obsolescent words are the words which:

A) have already gone completely out of use but are still recognized by the English-speaking community: e.g. *methinks*{—\X seems to me}; *nay*{~no}.

B) are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed their appearance so much that they have become unrecognizable, e.g. *troth*(=*faith*), *a losel*(—*a worthless, lazy fellow*)

C) are in the beginning of the aging process when the word becomes rarely used, i.e. they are in the stage of gradually passing out of general use, e.g. pronouns *thy*, *thee*, *thine*, *thouh*

D) are used exactly in Modern English Literature and which are created by the English Contemporary Poets, thus belonging to concrete style of the concrete author, e.g. *hateships*, *weatherology*.

E) are generally defined as "a new word or a new meaning for an established word".

16. Archaism proper are...

A) antiquated or obsolete words replaced by new ones

B) words denoting such concepts and phenomena that have gone out of use in modern times

C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring

D) archaic forms of otherwise non-archaic words

E) barbarisms and foreign words

17. "These are the words of foreign origin which have not been entirely assimilated into the English language. They bear the appearance of a borrowing and are left as something alien to the native tongue".

The given definition is appropriate for

- A) Jargonisms
- B) Vulgarisms
- C) Barbarisms and foreignism
- D) Archaic, obsolescent and obsolete words
- E) Dialectal words.

18. Slang is:

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
- E) barbarisms and foreign words

19. Jargonisms are:

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
- E) barbarisms and foreign words

20. Professionalisms are:

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people, united professionally
- E) barbarisms and foreign words

21. Archaisms are:

- A) words denoting objects, processes, phenomena of science, humanities, technique
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people, united socially
- E) barbarisms and foreign words

22. *Vulgarisms* are:

- A) coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation
- B) words denoting objects, processes, phenomena of science, humanities, technique

- C) words denoting such concepts and phenomena that have gone out of use in modern times
- D) words, used by most speakers in very informal communication, highly emotive and expressive
- E) words, used by limited groups of people

23. *Dialectal words* are:

- A) normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong
- B) words denoting such concepts and phenomena that have gone out of use in modern times
- C) words, used by most speakers in very informal communication, highly emotive and expressive
- D) words, used by limited groups of people
- E) barbarisms and foreign words

24. In the USA the following dialectal varieties are distinguished:

- A) New England, Southern and Midwestern (Central, Midland)
- B) Northern and Southern
- C) Eastern and Western
- D) Northern, Southern and Eastern
- E) Northern, Southern and Western

25. In Great Britain four major dialects are distinguished:

- A) Lowland Scotch. Northern, Midland (Central) and Southern
- B) Northern, Southern, Eastern and Western
- C) New England, Southern, Northern and Midwestern
- D) Highland. Northern, Southern and Western
- E) New England, Southern, Eastern and Midwestern

26. Poetic and Highly literary words belong to _____ layer

- A) Neutral
- B) Colloquial
- C) Literary
- D) Both Colloquial and Literary
- E) Both Neutral and Colloquial

27. The actual situation of the communication has evolved two varieties of language:

- A) Monological and dialogical varieties of language
- B) The language of gestures and body
- C) The spoken and written varieties
- D) Syntactical and lexical varieties of language
- E) Phonetic and morphological varieties

28. Poetic words are...

- A) antiquated or obsolete words replaced by new ones
- B) words denoting such concepts and phenomena that have gone out of use in modern times

- C) archaic words with the fixed sphere of usage in poetry and elevated prose and with the function of imbuing the work of art with a lofty poetic colouring
- D) archaic forms of otherwise non-archaic words
- E) barbarisms and foreign words

29. Syntactical stylistic devices are...

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language

30. Lexical stylistic devices are...

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- A) SD based on the opposition of meanings of phonological elements of the language

31. Phonetical stylistic means are ...

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of phonological elements of the language

32. The irony is ...

- A) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- B) A combination of two words in which the meaning of the two clash, being opposite in sense.
- C) The stylistic device based on the interplay between the logical and nominal meanings of a word.
- D) Is a word phrase used to replace an unpleasant word or expression by a conventionally more acceptable one.
- E) The stylistic device based on the interaction of two well-known meanings of a word or phrase.

33. Alliteration is:

- A) A phonetic stylistic device which aims at impacting melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonants sounds.

- B) 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, etc.), and by animals.
- C) A repetition of identical or similar terminal sound combination of words.
- D) A phonetic stylistic device based on the combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard.
- E) The stylistic device based on the interplay between the logical and nominal meanings of a word.

34. Define the type of transference in "foot of a bed"

- A) metaphor
- B) synonymy
- C) antonymy
- D) metonymy
- E) homonymy

35. Expressive means of a language are:

- A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit promoted to a generalized status and thus becoming a generative model
- B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.
- C) The systems of interrelated language means that serves a definite aim in communication
- D) a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable
- E) Linguo-stylistics, a branch of general linguistics

36. Lexico-syntactical stylistic devices are:

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language

37. Find simile in the sentences:

- A) She was a teacher
- B) I like darkness so much
- C) I like chocolate
- D) She was like a beautiful exotic flower
- E) I like little stones very much

38. Find metonymy in the sentences:

- A) I translate an article
- B) I read a lot of books

- C) I like ice-cream
- D) I book a set in the theatre
- E) I never read Balzac.

39. Stylistic device of language is:

- A) The conscious and intentional intensification of some typical, structural and semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.
- B) Those phonetic, morphological, word-building, lexical, phraseological and syntactical forms existing in a language as-a-system for the purpose of logical and emotional intensification of the utterances.
- C) The systems of interrelated language means that serves a definite aim in communication
- D) Is a unique combination of language units (expressive means and stylistic devices) peculiar to a given writer, which makes that writer's works or even utterances easily recognizable
- E) Linguo-stylistics, a branch of general linguistics

40. Graphical stylistic means are:

- A) SD based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance
- B) SD based on the binary opposition of syntactical meanings regardless of their semantics
- C) SD based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units
- D) SD based on the opposition of meanings of graphical elements of the language
- E) SD based on the opposition of meanings of phonological elements of the language

41. What is onomatopoeia?

- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- D) a combination of two words in which the meaning of the two clash, being opposite in sense.
- E) the repetition of similar vowels, usually in stressed syllables

42. What is alliteration?

- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the repetition of similar vowels, usually in stressed syllables
- D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.
- E) A combination of two words in which the meaning of the two clash, being opposite in sense.

43. What is assonance?

- A) the repetition of consonants, usually-in the beginning of words
- B) the use of words whose sounds imitate those of the signified object or action
- C) the repetition of similar vowels, usually in stressed syllables

D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

E) A combination of two words in which the meaning of the two clash, being opposite in sense

44. Such words as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more are examples of:

A) Assonance

B) Alliteration

C) Onomatopoeia

D) Metaphor

E) Metonymy

45. What two phonetic stylistic devices may produce the effect of *euphony* or *cacophony*?

A) Assonance and Alliteration

B) Capitalization and Multiplication

C) Onomatopoeia and Assonance

D) Metaphor and Metonymy

E) Irony and Epithet

46. What is *euphony*?

A) a sense of ease and comfort in pronouncing or hearing

B) a sense of strain and discomfort in pronouncing or hearing

C) the repetition of similar vowels, usually in stressed syllables

D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

E) A combination of two words in which the meaning of the two clash, being opposite in sense

47. What is *cacophony*?

A) a sense of ease and comfort in pronouncing or hearing

B) a sense of strain and discomfort in pronouncing or hearing

C) the repetition of similar vowels, usually in stressed syllables

D) The stylistic device based on simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings stand in opposition to each other.

E) A combination of two words in which the meaning of the two clash, being opposite in sense

48. As an example of _____ the famous lines of E.A. Poe may serve:

...silken sad uncertain

rustling of each purple curtain...

A) Metaphor

B) Metonymy

C) Irony

D) Euphony

E) Cacophony

49. An example of _____ is provided by the unspeakable combination of sounds found

in R. Browning: Nor soul helps flesh now more than flesh helps soul.

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Euphony

50. The given definition: "intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation" is true for:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

51. What is an effective way of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc?

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

52. What does graphon indicate?

- A) Standard pronunciation
- B) irregularities or carelessness of pronunciation
- C) the use of words whose sounds imitate those of the signified object or action
- D) the repetition of consonants, usually-in the beginning of words
- E) the repetition of similar vowels, usually in stressed syllables

53. The words "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile) are examples of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

54. The following "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to) are examples of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Graphon
- E) Metonymy

55. To purely *graphical means*, not involving the violations, we should refer:

- A) Italics

- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) All the above-mentioned means

56. The following phrase "A1III1 aboarrrrrd" is an example of:

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) Metaphor

57. The following phrase: "Help. Help. HELP." is an example of:

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) Metaphor

58. The following phrase: "grinning like a chim-pan-zee" is an example of:

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) Alliteration

59. The following phrase: "Streaked by a quarter moon, the Mediterranean shushed gently into the beach" is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Irony
- E) Hyperbole

60. The following phrase: "He swallowed the hint with a gulp and a gasp and a grin" is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

61. The following phrase: "Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station." is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia

- D) Metaphor
- E) Metonymy

62. State the type of the following graphical expressive means:

Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:
this shall take

"If is I never to
flying really it." (M.)

- A) Italics
- B) Capitalization
- C) Hyphenation
- D) Multiplication
- E) Spacing of lines

63. How can we also call a stylistic device (SD)?

- A) a trope
- B) a functional style
- C) expressive means
- D) transference
- E) jargonism

64. Substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones is ...

- A) a trope
- B) a functional style
- C) expressive means
- D) transference
- E) stylistic device

65. What is a *metaphor*?

- A) transference of names based on the associated likeness between two objects
- B) likeness between inanimate and animate objects
- C) a sense of ease and comfort in pronouncing or hearing
- D) a sense of strain and discomfort in pronouncing or hearing
- E) the repetition of similar vowels, usually in stressed syllables

66. What is a *personification*?

- A) likeness between inanimate and animate objects
- B) transference of names based on the associated likeness between two objects
- C) a sense of ease and comfort in pronouncing or hearing
- D) a sense of strain and discomfort in pronouncing or hearing
- E) the repetition of similar vowels, usually in stressed syllables

67. In "the face of London", or "the pain of the ocean" we deal with ...

- A) Assonance
- B) Alliteration

- C) Onomatopoeia
- D) Personification
- E) Metonymy

68. Such words as the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky" are the examples of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

69. Metaphor can be expressed by:

- A) all notional parts of speech
- B) only verbs
- C) only adjectives
- D) only nouns
- E) only asdverbs

70. A group of metaphors, each supplying another feature of the described phenomenon, creates ...

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) A sustained (prolonged) metaphor
- E) Metonymy

71. What lexical SD is based on contiguity (nearness) of objects or phenomena?

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

72. Which lexical SD is based on the relations between a part and the whole?

- A) Assonance
- B) Synecdoche
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

73. The conversational cliché "Will you have another cup?" is a case of...

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

74. In the following abstract "She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually." We can find the examples of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

75. The following phrase ""Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures."" is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

76. The following phrase "You have nobody to blame but yourself. The saddest words of tongue or pen." is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

77. The following phrase "He made his way through the perfume and conversation" is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

78. The following phrase "His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt." is an example of:

- A) Assonance
- B) Alliteration
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

79. Which lexical SD is also referred as paronomasia?

- A) Pun
- B) Zeugma

- C) Metaphor
- D) Metonymy
- E) violation of phraseological units

80. What is pun?

- A) transference of names based on the associated likeness between two objects
- B) a sense of ease and comfort in pronouncing or hearing
- C) a sense of strain and discomfort in pronouncing or hearing
- D) the repetition of similar vowels, usually in stressed syllables
- E) the simultaneous realization of two meanings

81. The following phrase ""There comes a period in every man's life, but she is just a semicolon in his."" is an example of:

- A) Assonance
- B) Pun
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

82. The following phrase "He took his hat and his leave" is an example of:

- A) Assonance
- B) Zeugma
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

83. The following phrase "She went home, in a flood of tears and a sedan chair" is an example of:

- A) Assonance
- B) Zeugma
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

84. Combination of polysemantic verbs with nouns of most varying semantic groups, which are not connected semantically, is called:

- A) Assonance
- B) Zeugma
- C) Onomatopoeia
- D) Metaphor
- E) Metonymy

85. When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal with...

- A) Semantically false chains
- B) Zeugma

- C) Pun
- D) Metaphor
- E) Metonymy

86. The following case "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering." from S. Leacock may serve an example of:

- A) Semantically false chains
- B) Zeugma
- C) Pun
- D) Metaphor
- E) Metonymy

87. Zeugma restores the literal original meaning of the word, which also occurs in ...

- A) Semantically false chains
- B) Violation of phraseological units
- C) Pun
- D) Metaphor
- E) Metonymy

88. The following phrase "Little Jon was born with a silver spoon in his mouth which was rather curly and large" is an example of:

- A) Semantically false chains
- B) Violation of phraseological units
- C) Pun
- D) Metaphor
- E) Metonymy

89. Which stylistic device rests on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence?

- A) Semantically false chains
- B) Violation of phraseological units
- C) Pun
- D) Nonsense of non-sequence
- E) Metonymy

90. The following phrase "Emperor Nero played the fiddle, so they burnt Rome." is an example of:

- A) Semantically false chains
- B) Violation of phraseological units
- C) Pun
- D) Nonsense of non-sequence
- E) Metonymy

Оценка компетенций осуществляется в соответствии с таблицей 4.

Вопросы к зачету с оценкой

1. Stylistics as a branch of linguistics, its aims and tasks.
2. Different branches of stylistics: literary and linguostylistics, stylistics of language and speech, decoding and encoding stylistics.
3. The system of the language and the problem of the norm in stylistics. Stylistic function.
4. Sound instrumentation of the text. Alliteration. Assonance. Onomatopoeia.. Rhyme and Rhythm.
5. Graphic expressive means (EM): a) Italics; b) Capitalization; c) Spacing; d) Hyphenation; e) Steps; f) Multiplication.
6. Graphon.
7. Stylistic functions of graphon and graphic EM.
8. Stylistic functions of grammar categories and the role of transposition.
9. Transposition of lexico-grammatical classes of nouns.
10. Stylistic function of articles, genitive case, plural number.
11. Stylistic functions of different grammatical categories in different parts of speech.
12. Stylistic transposition of pronouns.
13. Adjectives, stylistic function of degrees of comparison.
14. Stylistic functions of verbal categories.
15. Stylistic functions of adverbs.
16. Interaction of Primary Dictionary and Contextually Imposed Meanings. Metaphor. Metonymy. Irony.
17. Interaction of Primary and Derivative Logical Meanings. Stylistic Devices Based on Polysemantic Effect, Zeugma and Pun.
18. Interaction of Logical and Emotive Meanings. Interjections and Exclamatory words. The Epithet, Oxymoron.
19. Intencification of a Certain Feature or a Thing or Phenomenon. Similie, Periphrasis.
20. Intencification of a Certain Feature or a Thing or Phenomenon. Euphemism, Hyperbole.
21. Peculiar Use of Set Expressions. The Cliche, Proverbs and Sayings, Epigrams.
22. Peculiar Use of Set Expressions. Quotations, Allusions, Decomposition of Set Phrases.
23. Syntactical Expressive Means and stylistic Devices. Supra-Phrasal Units. The paragraph.
24. Compositional Patterns of Syntactical Arrangement. Stylistic Inversion. Detached Construction.
25. Compositional Patterns of Syntactical Arrangement. Parallel Construction. Chiasmus (Reversed parallel Construction).
26. Compositional Patterns of Syntactical Arrangement. Repetition. Enumeration.
27. Compositional Patterns of Syntactical Arrangement. Suspense. Climax. Antithesis.
28. Particular ways of Combining Parts of the Utterance. Asyndeton. Polysyndeton. The Gap-Sentence Link.
29. Particular Use of Colloquial constructions. Ellipsis. Break-in-the- Narrative (Aposiopesis).
30. Particular Use of Colloquial constructions. Question-in-the- Narrative, Represented Speech.
31. Stylistic Use of Structural Meanings. Rhetorical Questions, Litotes.
32. Functional Styles of the English Language. The Belles-Lettres Style.
33. Functional Styles of the English Language. Publicistic Style.
34. Functional Styles of the English Language. Newspaper Style
35. Functional Styles of the English Language. Scientific Prose Style
36. Functional Styles of the English Language. The Style of Official Documents.

Образец практического задания с текстовыми фрагментами для анализа

Identify and comment on the stylistic devices in the following fragments:

1. Down came the storm, and smote again
The vessel in its strength (Longfellow)
2. Blue suit grinned, might even have winked... (Priestley)

3. A handsome man kisses misses, an ugly man misses kisses.
4. O heavy lightness! Serious vanity!
Mis-shapen chaos of well-seeming forms! (Shakespeare)
5. Gold! Gold! Gold! Gold!
Bright and yellow, hard and cold... (Hood)

Translate into English:

1. синекдоха;
2. рифма;
3. метонимия;
4. архаизм;
5. гипербола.

Критерии оценивания соответствуют таблице 4

ЛИСТ РЕГИСТРАЦИИ ИЗМЕНЕНИЙ

[illegible]