

Төрөмаматова М.М.

ЖАЛАЛ – АБАД МАМЛЕКЕТТИК УНИВЕРСИТЕТИ

ФИЛОЛОГИЯ ФАКУЛЬТЕТИ

АНГЛИС ТИЛИ ЖАНА АДАБИЯТЫ КАФЕДРАСЫ

Англис тилинин стилистикасы

Жалал – Абад 2024

Англис тили жана адабияты кафедрасы тарабынан талкууланып бекитилген

Жалал – Абад мамлекеттик университетинин окуу усулдук кенешинде басмага сунушталды

Редактор: Англис тили жана адабияты кафедрасынын улуу окутуучусу Курманакунов Б.Н.

Рецензент: Пайзуллаева К.У., филол.илим.кандидаты, профессор

Түзүүчү: Англис тили жана адабияты кафедрасынын улуу окутуучусу Төрөмаматова М.М.

Англис тилинин стилистикасы дисциплинасы боюнча окуу усулдук комплекс.
Жалал – Абад. 2024, 52 бет

Тексттерге стилистикалык анализ жасоо боюнча окуу усулдук комплекс чет тилин окуган студенттерге арналган айрыкча чет тилин тере\ өздөштүрүп жаткан студенттерге чоң жардам берет. Негизинен башталганда стилистикалык анализдин тартиби, эмнеден башталып эмнеден бүтүшү, андан кийин ар бир бөлүктүн өзүнө түшүндүрмөлөр берилген. Ошондой эле ар бир стилистикалык каражаттарга аныктама жана мисалдары жазылган. Ушул окуу усулдук колдонмо чет тилин окуган жана кызыккан адамдар үчүн чоң салым кошот деген үмүттөбүз.

Англис тилинин стилистикасы курсу студенттерди ар кандай коммуникация шарттарында эмоциялар жөнүндө ойлорду жеткирүү үчүн лексикалык, грамматикалык жана фонетикалык тилдик каражаттарды тандоо жана колдонуу принциптери менен тааныштырат. Англис тили стилистикасы курсу стилистикалык билим менен лингвистикалык билимди органикалык айкалыштырат, студенттерди баарлашуу жана аң-сезимдүү окуу үчүн негиз болгон фонддук билимдер менен куралдандырат, алардын өз алдынча иштөөсүнө шарт түзөт жана критикалык ой жүгүртүүнүн өнүгүшүнө салым кошот.

НББПдагы дисциплинанын орду

Жумушчу программасы 550300 «Чет (англис) тили» профили боюнча Жогорку кесиптик билим берүүнүн Мамлекеттик билим берүү стандартына ылайык түзүлгөн. Ал "Англис тилинин стили" бөлүмүндө берилген сунуштарды эске алуу менен иштелип чыккан. «Стилистика» курсу блоктук өзгөрмөнүн дисциплиналарынын бири болуп саналат. Бул дисциплина бир катар башка теориялык жана практикалык курстарга негизделген, атап айтканда: лексикология, практикалык грамматика, теориялык жана практикалык фонетика, үйөнүп жаткан өлкөнүн адабияты.

Бул дисциплинаны окуунун максаты студенттерге англис тилинин ар кандай функционалдык стилдеринин социолингвистикалык жана прагматикалык аспектилери жана лингвистикалык стилистиканын негизги көйгөйлөрү боюнча маалыматтарды теориялык жактан жалпылоо жана системалаштыруу, билимдин зарыл көлөмүн берүү болуп саналат. Максаттын практикалык жагы – келечектеги чет тил мугалимдерин даярдоону жакшыртуу.

Дисциплинаны окуунун милдеттери

- студенттерди тилдин стилистикалык каражаттарынын лингвистикалык табиятын өз системасында аныктоого жана бул каражаттардын функционалдуулугуна үйрөтүү.

- студенттерди тилдин түрдүү функционалдык стилдери менен тааныштыруу
- англис тилинин ар кандай функционалдык стилдеринин мүнөздүү өзгөчөлүктөрүн сүрөттөп берүү

- студенттерге адабий жана көркөм эмес тексттерди изилдөө ыкмалары жөнүндө стилистика менен маалымат теориясынын байланышын изилдөөнүн заманбап ыкмалары жөнүндө түшүнүк берүү

- оозеки жана жазма тексттердин кеп структурасынын бардык деңгээлдериндеги стилистикалык норманын үлгүлөрүн ачуу

«Англис тилинин стилистикасы» «Стилистикалык анализдин методдору» курстарын окуу процессинде иш курулган негиз болуп саналат. Теориялык

жана практикалык дисциплиналардын кеңири спектри менен ырааттуу байланыш стилистика курсуна жалпылоочу ролду берет, бул бул курсту изилдөөдө алынган билимдерди «Аналитикалык окуу» жана «Көркөм чыгармаларды интерпретациялоо» курстары боюнча мындан аркы иштерде колдонууга мүмкүндүк берет.

Англис тилинин стилистикасы курсун окуу процессинде студент төмөнкүлөрдү **билиши, билүүсү, ээ болушу керек:**

Стилистиканын теориясын келечекте өз алдынча колдонуу үчүн принциптердин жалпы системасы катары кароо.

Стилдик лингвистикалык кубулуштарга сын баа берүү.

Тилдин ар кандай функционалдык стилдерине байланыштуу тексттерди жана кеп үлгүлөрүн түшүнүү жана талдоо.

Белгилүү бир тилдик бирдиктер колдонулушу мүмкүн болгон контекстти жана кырдаалдарды так чагылдыруу.

Экзаменде студент заманбап англис тили стилистикасынын негизги теориялык аспектилери боюнча билимди жана көркөм жана көркөм эмес тексттерди талдоодо тилдин стилистикалык каражаттары жана экспрессивдүү каражаттары менен иштөө боюнча практикалык көндүмдөрдү табуу.

550300 Филология билими багыты боюнча бүтүрүүчү ЖОЖдун максаттарына жана ушул ЖОЖдун Мамлекеттик билим берүү стандартынын В.3.С.4-пунктунда көрсөтүлгөн кесиптик ишмердиктин милдеттерине ылайык “бакалавр” академиялык даражасын ыйгаруу менен студент төмөнкү компетенцияларга **ээ болушу керек:**

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Экзаменде студент заманбап англис тили стилистикасынын негизги теориялык аспектилери боюнча билимди жана көркөм жана көркөм эмес тексттерди талдоодо тилдин стилистикалык каражаттары жана экспрессивдүү каражаттары менен иштөө боюнча практикалык көндүмдөрдү табышы керек.

Class rules:

Plagiarism: All work you submit must be your own. Plagiarism is VERY serious in English academic society. If you are caught deliberately plagiarizing at the lesson you will be receiving “F” automatically for the assignment.

English only: The lesson has an English only policy. If you need to communicate in your own language, please go outside to do so. This is a matter of respect, progress and honor. If this is difficult for you, it should help to sit next to someone who doesn't speak your language.

Attendance: You are expected to attend class every day. Excessive absences decrease your chances of passing this class, and could lead to your dismissal from the lesson. Lesson's policy is that students up to 15 minutes late are marked late, and students arriving later than 15 minutes after class starts are marked absent. Please note this also means that if you are absent from class for longer than 15 minutes, you will be marked absent.

Grading:

A grade at the lessons is representative of a student's effort. A grade less than 3 will disqualify you from attending the lesson next semester. Your grade will be determined by the following:

60% Home work- completing homework assignments on time.

20% Attendance – attending your classes on a regular basis.

20% Participation – participating actively in classroom activities

Сабактын кыскача мазмуну

№	Иштин аталышы	Бардык сааты	Семестр
	Жалпы	120	
1	Аудиториялык		
	Лекция	30	6
	Практикалык (семинар)	30	6
	Лабораториялык		
2	СӨАИ	60	6

Курстун бөлүктөргө сааттык бөлүнүшү

№	Бөлүмдүн аталышы	Жалпы сааты	Ауд. сааты	Лек. сааты	Жум .	Прак. сааты	Жум. Бөл.	СӨ АИ	Жу ма Бөл
		120		30	2	30	2	60	4
	Жалпы сааты	120		30		30		60	

Themes of the Lectures:

- | | |
|--|---------|
| Lecture 1.
A brief history of Stylistics.
Subject of Stylistics. | 1 hour |
| Lecture 2.
The origin of Stylistics and it's modern trends and reunification. | 2 hours |
| Lecture 3.
The relation between stylistics and linguistics | 1 hour |
| Lecture 4.
What is the language?
Communication. | 1 hour |
| Lecture 5. | 1 hour |

Synonymy as a linguistic category	
Lecture 6.	2 hours
Stylistic varieties of the English language.	
Stylistic classification of the English vocabulary	
Special literary vocabulary	
Lecture 7.	1 hour
Neutral, common, literary and colloquial vocabulary	
Lecture 8.	1 hour
Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	
Metaphor, metonymy	
Lecture 9.	1 hour
Simile, Irony, Synecdoche;	
Lecture 10.	1 hour
Epithet, Hyperbole;	
Lecture 11.	1 hour
Hyperbaton , Litotes;	
Lecture 12.	1 hour
Oxymoron, Chiasmus;	
Lecture 13.	1 hour
Polysemy, Parallelism;	
Lecture 14.	1 hour
Allusion, Antithesis;	
Lecture 15.	1 hour
Anaphora, Climax;	
Lecture 16.	1 hour
Antonomasia, Hypophora;	
Lecture 17.	1 hour
Rhetorical questions, Analogy, Zeugma	
Lecture 18.	1 hour
Phonetic expressive means, Onomatopoeia, Rhyme;	
Lecture 19.	1 hour
Phonetic expressive means, Rhythm, Alliteration;	
Lecture 20.	1 hour
Syntactic level in Stylistics;	
Lecture 21.	1 hour
Lexico – Syntactical Stylistic Devices Antithesis	
Lecture 22.	1 hour
Types of narration;	
Lecture 23.	1 hour

Functional Styles in the English language; Lecture 24.	1 hour
Scientific style; Lecture 25.	1 hour
Official style; Lecture 26.	1 hour
Publicist style; Lecture 27.	1 hour
Newspaper style; Lecture 28.	1 hour
Belles- letters style;	
Themes of the Practical lessons:	
A brief history of Stylistics. Subject of Stylistics.	2 hours
The origin of Stylistics and it's modern trends and reunification.	
Special literary vocabulary.	2 hours
Special Colloquial Vocabulary.	2 hours
Lexical expressive means and stylistic devices . (Interaction of primary dictionary and contextually imposed mean	2 hours
(Interaction of primary dictionary and contextually imposed meanings)	3 hours
Lexico – Syntactical Stylistic Devices Antithesis;	3 hours
Phonetic expressive means, and Stylistic devices.	2 hours
Phonetic expressive means, and Stylistic devices.	2 hours
Syntactical level in Stylistics;	2 hours
Lexico – Syntactical Stylistic Devices Antithesis;	3 hours
Types of narration;	3 hours
Functional Styles in the English language (Belles-lettres style);	2 hours
Functional Styles in the English language (Publicistic style);	2 hours
Themes of the independent works:	
A brief outline of the development of the English language.	4 hours
The relation between stylistics and linguistics.	4 hours
Neutral and elevated, colloquial words.	4 hours
Figures of speech.	4 hours
Lexical expressive means and SDs.	4 hours
Terms, Poetic and highly literary words, archaic words.	4 hours
Slang, Jargonisms, Professionalisms, Dialectal words etc.	4 hours
Phonetic expressive means.	4 hours
Hyperbaton, Litotes, Oxymoron, Chiasmus.	4 hours
Polysemy, Parallelism, Allusion, Antithesis.	4 hours
Anaphora, Climax, Antonomasia, Hypophora.	4 hours
Syntactical level in Stylistics.	4 hours

Lexico – Syntactical SDs.	4 hours
Types of narration.	4 hours
Functional styles in the English language.	4 hours

Lecture 1

1. A brief history of Stylistics

How Stylistics began...

Stylistics explores how readers interact with the language (mainly literary) text in order to explain how we understand, and are affected by text when we read them.

The development of Stylistics, given that it combines the use of linguistic analysis with what we know about the psychological processes involved in reading, depended (at least in part) on the study of Linguistics and Psychology (both Largely twentieth-century phenomena) becoming reasonably established. Stylistics, then, is a sub-discipline which grew up in the second half of the twentieth century: Its beginnings in Anglo-American criticism are usually traced back to the publication of the books listed below. Three of them are collections of articles, some of which had been presented as conference papers or published in journals a little earlier:

Стилистиканын өнүгүшү, ал лингвистикалык анализди колдонуу менен окууга байланышкан психологиялык процесстер жөнүндө биз билген нерселер менен айкалыштыргандыгын эске алуу менен, (жок дегенде жарым-жартылай) лингвистика менен психологиянын (экөө тең 20-кылымдын феномендери) негиздүү болушуна көз каранды. түзүлгөн. Стилистика, демек, 20-кылымдын экинчи жарымында өсүп чыккан суб-дисциплина: Анын англо-америкалык сындагы башталышы, адатта, төмөндө саналып өткөн китептердин басылышына байланыштуу. Алардын үчөө макалалардын жыйнагы болуп саналат, алардын айрымдары конференциянын баяндамасы катары берилген же журналдарда бир аз мурда жарыяланган:

Fowler, Roger (ed.) (1966) Essays on style in language. London: Routledge and Kegan Paul.

Freeman, Donald C.(ed) (1971) Linguistic and literary Style. London: longman.

Sebeok, Thomas a. (1960) Style in Language/ Cambridge, Mass: MIT Press/

Студент төмөнкү компетенцияга ээ болушу керек:

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка.М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 2. Subject of Stylistic

The origin of stylistics and its modern trends and reunification

The word style goes back to the ancient times. It was into European languages from Latin where «*stylos*» meant an instrument made of metal or bone used for writing on waxed tablets. One of its ends was pointed for incising the letters and the other end was blunt for rubbing out writing and smoothing the tablet. Later «*stylos*» came to denote metonymically also a manner of writing and speaking.

The word stylistics, however, is a newcomer to the English vocabulary according to the Oxford Engl. Dict. It was recorded for the first time only in 1882 meaning «the science of literary style, the study of stylistic features». Until quite recently this term has been used somewhat unwillingly, by the linguists of the English speaking countries.

Стиль деген сөз байыркы доорлорго барып такалат. Бул европалык тилдерге латын тилинен кирген, мында «стилос» мом таблеткаларына жазуу үчүн колдонулган металлдан же сөөктөн жасалган аспапты билдирген. Анын бир учу тамгаларды оюп түшүрүү үчүн учтуу, экинчи учу жазууну сүртүп, планшетти тегиздөө үчүн учтуу болгон. Кийинчерээк «стилос» метонимикалык түрдө жазуу жана сүйлөө ыкмасын да билдирген.

Стилистика деген сөз, бирок Оксфорд англис тили сөздүгүнүн айтымында, англис лексикасына жаңы келген. Ал биринчи жолу 1882-жылы гана жазылган, «адабий стилдин жымжырттыгы, стилистикалык өзгөчөлүктөрүн изилдөө». Жакынкы убакка чейин бул термин англис тилдүү өлкөлөрдүн тилчилери тарабынан бир аз каалабастан колдонулуп келген.

Nowadays the term stylistics is rapidly gaining currency in denoting that part of linguistics, which concentrates on the study of style in language. It has derivative stylistician for one who makes a scientific and methodical study on the principles of style. The stylistician is thus distinct from the stylist. Who is a writer or speaker skilled in a literary style?

Stylistics is the most direct heir of rhetoric, the art of composition and delivery of speeches.

The birth of rhetoric as a specific discipline is the first indication of a reflection on language. It is first attested in Sicily in the 5th c. BC.

A legend relates that Heron at that time tyrannical ruler of Syracuse had forbidden his subject to speak. Thus made was conscious of the importance of speech. The Sicilians created. They began to study language not as tongue but as discourse. At

the outset rhetoric was above all a technique intended to allow its possessor to achieve, within a discursive situation, the desired goal.

Студент төмөнкү компетенцияга ээ болушу керек:

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 3. The relation between stylistics and linguistic

The teaching of Stylistics depends on a technical terminology with which students can describe the stylistic choices. Much of this technical terminology is in practice taken from traditional grammar or from some linguistic theory. In addition, students will need to be able to construct diagrams of texts (such as tree structures for sentences, or some equivalent for syllable structure, or word structure or discourse structure), and again various linguistic theories provide methods for doing this.

Стилистиканы окутуу студенттер стилистикалык тандоолорду сүрөттөй ала турган техникалык терминологияга көз каранды. Бул техникалык терминологиянын көбү практикада салттуу грамматикадан же кандайдыр бир лингвистикалык теориядан алынган. Мындан тышкары, студенттер тексттердин диаграммаларын (мисалы, сүйлөмдөрдүн дарак структуралары, же муундун түзүлүшү үчүн кандайдыр бир эквиваленттүү, же сөз түзүмү же дискурс структурасы сыяктуу) түзө алышы керек жана дагы ар кандай лингвистикалык теориялар муну жасоонун ыкмаларын камсыз кылат.

One of the puzzles for Stylistics- and acutely a problem in teaching Stylistics- is the extent to which Stylistics depends on any particular linguistic theory, and particularly on any particular syntactic theory or theory of grammar. Ways of representing linguistic form were in the 60s and 70s drawn from the new (and mutually incompatible) theories of Systematic Grammar, Transformational Grammar, and Generative Semantics. Syntactic theory has for the past few decades been much too difficult to simply introduce in Stylistics teaching, and furthermore produces representations which are very distinct from the surface forms seen in texts; and Stylistics classes can rarely rely on students having a good understanding of Linguistics. This forces a certain decoupling of syntactic theory and Stylistics teaching. It is this decoupling which enables Stylistics to be successful as a discipline

even though it may be out of step with (formal) linguistic theory, and successful as a subject to teach to students even though they may have little understanding of linguistic theory. (On the other hand, it means that Stylistics is not necessarily a good introduction to linguistic theory, as is sometimes suggested.)

Студент төмөнкү компетенцияга ээ болушу керек:

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

LECTURE 4. What is the language?

Stylistics, sometimes called linguo-stylistics, is a branch of linguistics. The object of linguistic study is so varied and multiform that is difficult to give a single and watertight definition of style. Nevertheless, we cannot proceed without accepting what may be taken as a working definition. In connection with this two basic questions have to be answered:

What is stylistics and style generally?

What is linguo-stylistics and linguistic style (or style in language)?

The concept style presupposes the existence of objects which are essentially identical but which differ in some secondary, subservient feature of features.

Стилистика, кээде лингво-стилистика деп аталат, тил илиминин бир тармагы. Лингвистикалык изилдөөнүн объектиси ушунчалык ар түрдүү жана көп формалуу болгондуктан, стилге бирдиктүү жана суу өтпөгөн аныктама берүү кыйын. Ошого карабастан, биз жумушчу аныктама катары кабыл алынышы мүмкүн болгон нерсени кабыл албай туруп кете албайбыз. Буга байланыштуу эки негизги суроого жооп бериш керек:

Стиль жана стилистика деген эмне?

Лингвостилистика жана лингвистикалык стиль (же тилдеги стиль) деген эмне?

Концепциянын стили түпкүлүгү боюнча окшош, бирок айрым бир экинчилик, багынуучу белгилери менен айырмаланган объекттердин болушун болжолдойт.

For instance, we speak of the style of a building, a hair-style etc. only if the existence of certain feature common to all buildings, hair-styles etc. is assumed, i.e. if there exist” primary objects such as houses heads of hair etc. in general. In other

words, style is a concept which can be applied to any two or more objects, provided they are essentially the same while differing in some characteristics which are more or less superficial in the sense that they do not form part of the objects, basic properties.

The word “style” is derived from the Latin word “stilus” which means a short stick one end and flat at the other used by the Romans for writing on wax tables. Now the word “style” is used in so many senses that it has become a breeding ground for ambiguity. The word “style” is applied to the teaching of how to write a composition it is also used to reveal the correspondence between thought and expression, it frequently denotes an individual manner of making use of language, it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as example, “Style is the man himself (Buffon)”, “Style is depth (Derbyshire)”, “Style is a choice” and the like. All these ideas directly or indirectly bear on issues in stylistics.

Communication

Information theory may be regarded as a branch of the cybernetic theory of communication by signal communication or exchange of information which plays a most important role in all phenomena of the world. Communication is an activity in which some information is transferred from one system to another by means of some physical embodiment.

Маалымат теориясы дүйнөдөгү бардык кубулуштарда эң маанилүү роль ойногон сигналдык байланыш же маалымат алмашуу аркылуу байланыштын кибернетикалык теориясынын бир тармагы катары каралышы мүмкүн. Байланыш - бул кандайдыр бир физикалык ишке ашыруунун жардамы менен кээ бир маалымат бир системадан экинчи системага өткөрүлүүчү иш.

Communication can be defined in a number of different ways and in a number of different situations, by it is probably more helpful to represent communication in the form of a model, therefore enabling us to visualize and analyze different aspects of the process. One of the difficulties in creating a model of a process is that we must freeze and isolate the elements involved. For instance, a diagram of the digestive process may illustrate the organs or elements involved in digestion, but it cannot show the process in action. A model is also an abstraction and simplification is inherent in abstracting. Despite their Limitations, there are many ways to utilize models of communication process.

Every act of communication consists of 6 parts:

- The encoding of the message
- Its transmission
- Its realization as a signal through
- A channel
- Its reception

Its decoding

Студент төмөнкү компетенцияга ээ болушу керек:

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 5. Synonymy as a Linguistic category

Synonymy (in ancient Greek ‘syn’ = plus and onoma ‘nomen’= name) are different words with similar or identical meanings. Antonyms are words with opposite or nearly opposite meanings. (Synonym and antonym or antonyms.) An example of synonyms is the words cat and feline. Each describes any member of the family Felidae. Similarly, if we talk about a long time or an extended time long and extended become synonyms.

Синонимия (байыркы грек тилинде 'syn' = плюс жана онома 'nomen' = аты) окшош же окшош маанидеги ар кандай сөздөр. Антонимдер - карама-каршы же дээрлик карама-каршы маанидеги сөздөр. (Синоним жана антоним же антоним.) Синонимдерге мышык жана мый-мый сөздөрү мисал боло алат. Ар бири Felidae үй-бүлө мүчөлөрүн сүрөттөйт. Ошо сыяктуу эле, эгерде биз узак убакыт же көп убакыт жөнүндө айтсак, синонимдер болуп калат.

In the figurative sense, two words are often said to be synonymous if they have the same connotation: “a widespread impression that... Hollywood was synonymous with immorality” (Doris Kearns Goodwin) Synonyms can be nouns, adverbs or adjectives, as long as both members of the pair are the same part of speech.

More examples of English synonyms: baby and infant; student and pupil; pretty and attractive; smart and intelligent; sick and ill funny and humorous; died and expired. Some lexicographers claim that no synonyms have exactly the same meaning (in all contexts or social levels of language) because etymology, orthography, phonic qualities, ambiguous meanings, usage, etc. make them unique. However, many people feel that the synonyms they use are identical in meaning for all practical purposes. Different words similar in meaning usually differ for a reason: feline is more formal than cat; long and extended are only synonyms in one usage and not in others, such as a long arm and an extended arm. Synonyms are also a source of

euphemisms. The purpose of a thesaurus is to offer the user a listing of similar or related words; these are often, but not always, synonyms. In a way, hyponyms are similar to synonyms.

Студент төмөнкү компетенцияга ээ болушу керек:

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 6 Stylistic varieties of the English Language

Language is closely connected with thinking and is considered as a vehicle of thought it has fallen under scrutiny of philosophers. Logicians study the laws of thinking and their reflection in language. Language is of social character by its origin and thus draws the attention of sociologist. There are many definitions of language have been made by different thinkers.

Тил ой жүгүртүү менен тыгыз байланышта жана ой жүгүртүү каражаты катары каралып, философтордун сынына кабылган. Логиктер ой жүгүртүүнүн мыйзамдарын жана алардын тилде чагылдырылышын изилдешет. Тил өзүнүн келип чыгышы боюнча коомдук мүнөзгө ээ жана ошону менен социологдун көңүлүн бурат. Ар кандай ойчулдар тарабынан тилге көптөгөн аныктамалар берилген.

F.e: Hegel (1770-1831) the prominent German philosopher, said that «Language is the art of theoretical intelligence in its true sense, for its outward expression».

Ferdinand de Saussure (1857-1913), the famous French linguist, defined language as a system of signs expressing ideas.

Edward Sapir (1884-1939), an outstanding American linguist considered language to be a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols.

In defining language, everything depends on the investigator's methodological starting-point and the aims with which he sets out.

The transmission of meaning, the conveyance of significant concepts, may be realized not only by language, but also with sign posts, the Morse code gesture language and signal fires, and so on, i.e. by devices that have nothing to do either with spoken language or with its written counterpart.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 7. Neutral, Common literary and Colloquial vocabulary

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

Англис лексикасынын негизги бөлүгүн түзгөн нейтралдуу сөздөр адабий тилде да, оозеки тилде да колдонулат. Нейтралдуу сөздөр синонимдүүлүктүн жана полисемиянын негизги булагы болуп саналат. Бул жаңы маанилерди чыгарууда абдан көп сөздүн нейтралдуу запасы.

Most neutral English words are of monosyllabic character, as, in the process of development from Old English to Modern English, most of the parts of speech lost their distinguishing suffixes. This phenomenon has led to the development of conversion as the most productive means of word building. Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial word. The reason for this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of them undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation. The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Lecture:8

Lexical expressive means and stylistic devices

Interaction of primary and contextually imposed meanings

1. Metaphor

2. Metonymy

- 3.Irony
- 4.Simile
- 5.Synecdoche
- 6.Epithet
- 7.Hyperbole
- 8.Hyperbaton
- 9.Litotes
- 10.Oxymoron
- 11.Chiasmus
- 12.Polysemy
- 13.Parallelism
- 14.Allusion
- 15.Antithesis
- 16.Anaphora
- 17.Climax
- 18.Antonomasia
- 19.Hypophora
- 20.Rhetorical questions
- 21.Analogy
- 22.Zeugma

Metaphor. The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects-the one which is actually named and the which supplies its own” legal” name. So that formally we deal with the name transference based on the of the similarity of one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected-the more expressive - is the metaphor.

Метафоранын экспрессивдүүлүгү эки объекттин – иш жүзүндө аталган жана өзүнүн «юридикалык» аталышын камсыз кылган объектилердин элестеринин кыйыр түрдө болушу менен шартталган. Ошентип, биз формалдуу түрдө аталыштын өтүшү менен эки башка затка жалпы бир өзгөчөлүктүн окшоштугуна таянып карайбыз, ошол эле учурда ар бири өзүнүн башка мүнөздөмөлөрүнүн татаалдыгы боюнча сөз айкашын тез арада киргизет. Байланышкан объекттердин ортосундагы ажырым канчалык чоң болсо, ошончолук таң калыштуу жана күтүүсүз болот - метафора ошончолук экспрессивдүү болот.

If a metaphor involves likeness between inanimate and animate objects, we deal with personification, as in “the face of London”, or “the pain of the ocean”. Metaphor, as all other SDs, is fresh, original, genuine, when first used, and trite, hackneyed, stale when often repeated. In the latter case it gradually loses its expressiveness becoming

just another entry in dictionary, as in the “leg of a table” or the “sunrise”, thus serving a very important source of enriching the vocabulary of the language. Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members. When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of the described phenomenon, this cluster creates a sustained (prolonged) metaphor. Unlike a simile or analogy, metaphor asserts that one thing is another thing, not just that one is like another. Very frequently a metaphor is invoked by the verb “to be». Affliction then is ours;/We are the trees whom shaking fastens more.—George Herbert

Then Jesus declared, “I am the bread of life”. —John 6:35 {And compare the use of metaphor in 6:32-63}

1. Тан нуру жерди болоду,
Таннурушаттыктороду.

Эмгектиншанынэркежел,
Таскактапкоштопжоноду(Тур.К)

2. Досум экзаменденкулады (С.М)

3. Ушул кичу иним иштебей, окуубай бизди тим эле тиреулойолтурду.(С.М)

4. Thus a mind that is free from passion is a very citable; man has no stronger fortress in which to seek shelter and defy every assault. Failure to perceive this is ignorance; but to perceive it, and still not to seek its refuge, is misfortune indeed. —Marcus Aurelius

5. The mind is but a barren soil; a soil which is soon exhausted and will produce no crop, or only one, unless it be continually fertilized and enriched with foreign matter.

—Joshua Reynolds
6. What sort of monster then is man? What a novelty, what a portent, what a chaos, what is a mass of contradictions, what a prodigy! Judge of all things a ridiculous earthworm who is the repository of truth, a sink of uncertainty and error; the glory and the scum of the word. Blaise Pascal

7. The most learned philosopher knew little more. He had partially unveiled the face of Nature, both immortal lineaments that seemed to keep human beings from entering the citable of nature, and rashly and ignorantly I had repined. —Mary Shelley
The furnace of affliction had softened his heart and purified his soul. Compare the different degrees of direct identification between tenor and vehicle. There is fully expressed.

8. Your eye is the lamp of your body; when your eye is sound, your whole body is full of light; but when it is not sound, your body is full of darkness. —Luke 11:34 (RSV)
Like simile and analogy, metaphor is profoundly important and useful device. Aristotel says in his Rhetoric, “It is metaphor above all else that gives clearness, charm, and distinction to the style. «And Joseph Addison says of it: By these allusions a truth in the understanding is as it were reflected by the imagination; we are able to see something like color and shape in a notion, and to discover a scheme

of thoughts traced out upon matter. And here the mind receives a great deal of satisfaction, and has of its faculty and transcribing ideas out of the intellectual world into the material.

Burn with passion ---кулдой куйун кетти

To be in the same boat---бир кайыкта болуу

Food of a bed---такмайдын буту

Leg of a chair---такмайдын буту

Head of a nail---тырмактын башы

Metonymy - is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent. Metonymy is another lexical SD, - like metaphor - on losing its originality also becomes instrumental in enriching the vocabulary of the language, though metonymy is created by a different semantic process and is based on contiguity (nearness) of objects or phenomena.

сөздүк менен контексттик маанилердин ортосундагы мамиленин башка түрүнө, идентификацияга эмес, бул маанини билдирген эки концептти байланыштырган кандайдыр бир ассоциацияга негизделген байланышка негизделген. Метонимия дагы бир лексикалык СК, - метонимия башка семантикалык процесс аркылуу жаралып, предметтердин же кубулуштардын туташуулугуна (жакындыгына) негизделсе да, оригиналдуулугун жоготкон метафора сыяктуу тилдин лексикасын байытууга да жардам берет.

Metonymy used in Language-in-action, i.e. contextual metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, on the ground of some strong impressing produced by a chance feature of the thing. Many attempts have been made to pinpoint the types of relation which metonymy is based on. Among them the following are most common.

A concrete thing used instead of an abstract notion.

“The camp, the Bullpit and the Low for rich man’s sons are free.”

The container instead of the thing contained. The hall applauded, The hall applauded, The cattle boiled. (instead of water).

3) The relation of proximity; as in; *“The round game table was boisterous and happy”*.

4) The material instead of the thing made of it; as in; *“The marble spoke”*.

5) The instrument which the doer uses in performing the action or the doer himself; as the sword is the worst argument that can be used, so should it be last. 6) The name of the author for his work: I read Shakespeare. Looking up Denis saw two heads overtopping the hedge immediately above him.

two heads- men’s heads used instead of men themselves. In this sentence the author of the book is used instead of the book.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш. 1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М, В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 9

IRONY-is a stylistic device also based on the simultaneous realization of two logical meaning dictionary and contextual, but the two meaning stand in opposition to each other.

эки логикалык маанини сөздүк менен контексттик бир убакта ишке ашырууга негизделген стилистикалык түзүлүш, бирок эки маани бири-бирине карама-каршы турат.

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

In the stylistic device of irony is it always possible to indicate the exact word whose contextual meaning diametrically opposed its dictionary meaning. This is why this type of irony is called *verbal* irony. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied.

Simile is a direct, expressed comparison between two things essentially unlike, but resembling each other in at least one aspect, in formal prose the simile is a device both of art and explanation, comparing the unfamiliar thing to be explained to some familiar thing (an object, event, process, etc.) known to the reader. There is no simile in the comparison, “My car is your car,” because the two objects are not “essentially unlike” each other.

Окшотуу – эки нерсенин түпкүлүгүндө окшошпогон, бирок жок эле дегенде бир жагынан окшош болгон эки нерсенин ортосундагы түз, туюндурулган салыштыруу, формалдуу прозада окшоштук көркөмдүктү да, түшүндүрүүнү

да, кандайдыр бир тааныш нерсе менен түшүндүрө турган бейтааныш нерсени салыштыруу (объект, окуя, процесс ж.б.) окурманга белгилүү. Салыштырууда эч кандай окшоштук жок: "Менин машинам - сенин унааң", анткени эки объект бири-бирине "негизинен айырмаланбайт".

When you compare a noun to a noun, the simile is usually introduced by like:

I see men, but they look like trees, walking. ---Mark 8:24

After such long exposure to the direct sun, the leaves of the houseplant looked like pieces of overcooked bacon.

The soul in the body is like a bird in a cage.

Кайран баатыр! Суудай таза, жолборстой эр кокурок, жузго чыккан карыдай акылга дыйкан эле (Т.К.)

Мышыкча басуу; ай сыяктуу; таанымал ондуу...

When a verb or phase is compared to a verb or phase, as is used:

They remained constantly attentive to their goal, *as* a sunflower always turns and stays focused on the sun.

Here is your pencil and paper. I want you to compete *as* the greatest hero would in the race of his life.

Often the simile—the object or circumstances of imaginative identity (called the vehicle, since it carries or conveys a meaning about the word of thing which is likened to it)—precedes the thing likened to it (the tenor). In such cases, so usually shows the comparison:

The grass bends with every wind; so does Harvey.

The seas are quiet when the winds give o're; So calm are we when passions are no more. ---Edmund Waller

Synecdoche—is a form metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or short, any portion, section, or main quality for the whole or the thing itself (o vice versa).

Синекдоха – метафоранын формасы, мында бөлүк бүтүндү, бүтүн бир бөлүккө, тукум түргө, түр урууга, жасалган нерсеге материал же кыска, кандайдыр бир бөлүк, бөлүм же негизги бүтүндөй же нерсенин өзү үчүн сапат (же тескерисинче).

Farmer Jones has two hundred head of cattle and three hired hands. Here we recognize that Jones also owns the bodies attached. This is a simple part-for-whole synecdoche. Here are a few more:

If you had some wheels, I'd put on my best threads and ask for Jane's hand in marriage. The army included two hundred horse and three hundred foot. It is sure hard to earn a dollar these days.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 10

Epithet is an adjective or adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject, as in “laughing happiness,” “sneering contempt,” “untroubled sleep” “peaceful dawn” and “lifegiving water.” Sometimes a metaphorical epithet will be good to use, as in “lazy road” “tired landscape” “smirking billboards,” “anxious apple”. Aptness and brilliant effectiveness are the key considerations in choosing epithet. Be fresh, seek striking images, pay attention to connotative value.

Эпитет - бул предметтин негизги же маанилүү мүнөздөмөсүн атоо менен предметти (зат атоочту) тийиштүү түрдө квалификациялоочу сын атооч же сын атоочтук сөз айкашы, мисалы "күлүүчү бакыт», «кызыл жек көрүү», «тынчсыз уйку», «бейпил таң» жана «өмүр берүүчү суу». Кээде метафоралык эпитетти колдонуу жакшы болот, мисалы "жалкоо жол", "чарчаган пейзаж", "жылмайган көрнөк-жарнактар", "тынчсызданган алма". Эпитетти тандоодогу негизги жагдайлар – бул эптүүлүк жана мыкты эффективдүүлүк. Жаңы болуңуз, укмуштуудай сүрөттөрдү издениңиз, коннотативдик мааниге көңүл буруңуз.

A transferred epithet is an adjective modifying a noun which it cannot logically modify, yet which works because the metaphorical meaning remains clear: At length I heard a ragged noise and mirth of thieves and murderers. ----- George Herbert. Blind mouths! That scarce themselves know how to hold /A sheep hook.... —John Milton. In an age of pressurized happiness, we sometimes grow insensitive to subtle joys.

Бет алдында түз талаа гана эмес, те алда кайда карарган чоочун Ташкен дубалы...; Баягы чатыраган мырза мүнөшкөр кайда?

Суу үстүндө чимирилген кумуш таза, көбүктөр быжырап, күндүн кызгылт нуруна кубулжуп, жылжылдап кетип жаты (Т .К)

Шер Манас; Эр Табылды; кыз Сайкал; Жаныл Мырза; Ак Моор; Кыз Жибек.

Epithet is probably as well known to you as metaphor, because it is widely mentioned –by the critics, scholars, teachers, and students discussing a literary work. Epithet expresses characteristics of an object, both existing and imaginary. Its basic **Hyperbole** is the most overused and overdone rhetorical figure in the whole world (and that is no hyperbole); we are society of excess and exaggeration. Nevertheless, hyperbole still has a rightful and useful place in art and letters just handle it like dynamite and do not blow up everything you can find.

Гипербола – бүткүл дүйнөдөгү эң ашыкча колдонулган жана ашыкча риторикалык фигура (жана бул гипербола эмес); биз ашыкча жана аша чапкан коомбуз. Ошого карабастан, гипербола дагы эле искусстводо татыктуу жана пайдалуу орунга ээ жана тамгалар аны динамит сыяктуу кармап, тапканыңыздын баарын жардырбаңыз.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 11

Hyperbaton includes several rhetorical devices involving departure from normal word order, one device, a form of inversion, might be called delayed epithet, since the adjective follows the noun. If you want to amplify the adjective, the inversion is very useful:

Гипербатон кадимки сөз тартибинен чыгууну камтыган бир нече риторикалык түзүлүштөрдү камтыйт, инверсиянын бир түрү болгон бир түзүлүштү кечиктирилген эпитет деп атоого болот, анткени сын атооч зат атоочтун артынан келет. Эгерде сиз сын атоочту күчөткүңүз келсе, инверсия абдан пайдалуу:

From his seat on the bench he saw the girl content-content with the promise that she could ride on the train again next week.

But the delayed epithet can also be used by itself, though in only a relatively few cases:

She had a personality indescribable.
was a countenance sad.

His

Some rhetoricians condemn delayed epithet altogether in formal writing because of its potential for abuse. Each case must be tested carefully, to make sure it does not sound too poetic:

was a countenance friendly.

His

are rumors strange.

There

And

especially make sure the phrase is not affected, offensive, or even disgusting:

Welcome to our home comfortable.

That

is a story amazing.

I

cannot give you a rule (why does “countenance sad” seem okay when “countenance friendly” does not?) other than to consult your own taste or sense of what sound all right and what does not.

Litotes, a particular form of understatement, is generated by denying the opposite or contrary of the word which otherwise would be used. Depending on the tone and context of the usage, litotes either retain the effect of understatement, or becomes an intensifying expression. Compare the difference between these statements:

Литота, башкача айтканда, кемчиликтен келип чыккан, башкача колдонула турган сөздүн карама-каршысын четке кагуу аркылуу түзүлөт. Колдонуунун тонуна жана контекстине жараша литоттор же басаңдатуунун таасирин сактап калат, же күчөгөн туюнтмага айланат. Бул билдирүүлөрдүн ортосундагы айырманы салыштырыңыз:

* Heat waves are common in the summer.

* Heat waves are not rare in the summer.

Жеңил эмес , жок эмес , жакшы эмес

Jonson uses litotes to make a modest assertion, saying “not improperly” rather than “correctly” or “best”:

This

kind of writing may be termed not improperly the comedy of romance...

Occasionally a litotic construction conveys an ironic sentiment by its understatement:

We

saw him throw the buckets of paint at his canvas in disgust, and the result did not perfectly represent his subject, Mrs. Jittery.

Usually, though, litotes intensifies the sentiment intended by the writer, and creates the effect of strong feeling moderately conveyed.

Hitting that telephone pole certainly didn't do your car any good.

If you can tell the fair one's mind, it will be no small proof of your art, for I dare say it is more than she herself can do. —Alexander Pope

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М,В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969.-568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 12

Oxymoron is a stylistic device the syntactic and semantic structure of which come to clashes. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet*, perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members.

Оксиморон – синтаксистик жана семантикалык түзүлүшү карама-каршы келген стилдик түзүлүш. Шекспирдин «Ромео менен Джульеттасынан» көп цитаталанган сүйүүгө болгон аныктамаларында синтаксистик жактан эң туура, атрибутивдик айкалыштар алардын мүчөлөрүнүн ортосунда күчтүү семантикалык карама-каршылыкты көрсөтөт.

Cf.: “O browling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!” Here are some examples of oxymoron in the Kyrgyz Language: Тирүү өлүк;

билбегенди билгизүү;

тилдүү дудук;

жакын жүргөн менен алыспыз

As is clearly see from this string of oxymoron, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one observed in previously discussed SDs. But there also other, in which verbs are employed. Such verbal structures as “to shout mutely” (I.Sh.) or “to cry silently” (M.W) эскинин жанысы ; далилсиз далил; арбын туруп аз болу; каардуу мээрман; пайдалуу кемчилик; кылым карытар бир кун; тугонгон сайын тутуо; тугол туруп кемуу; бийик туруп пас болу—seem to strengthen the idea , which leads to the conclusion that oxemoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker’s (writer’s) subjective view can be expressed through either of the members of the word combination.

Oxymoron can be useful when things have gone contrary to expectation, belief, desire, or assertion, or when your position is opposite to another’s which you are discussing. The figure then produces an ironic contrast which shows, in your view, how something has been misunderstood:

Senator Rosebud calls this a useless plan; if so, it is the most helpful useless plan we have ever enacted. The

cost-saving program became an expensive economy.

Other oxymoron, as more or less true paradoxes, show the complexity of a situation where two apparently opposite things are true simultaneously, either literally (“desirable calamity”) or imaginatively (“love precipitates delay”). Some examples other writers have used are these: scandalously nice, sublimely bad, darkness visible, cheerful pessimist, sad joy, wise fool, tender cruelty, despairing hope, freezing fire.

Chiasmus might be called “reverse parallelism,” since the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. Instead of an A, B structure (e.g., “learned unwillingly”) A, B will be followed by B, A (“gladly forgotten”). So instead of writing, “What is learned unwillingly is forgotten gladly,” you could write, “What is learned unwillingly is gladly forgotten.” Similarly, the parallel sentence, “What is now great was at first little,” could be written chiasmically as, “What is now great was little at first.” Here are some examples:

Грамматикалык курулуштун экинчи бөлүгү биринчи бөлүк менен тең салмактуу же параллелдүү болгондуктан, хиазмус "кайтарым параллелизм" деп атоого болот. А, В түзүмүнүн ордуна (мисалы, "каалабастан үйрөндүм") А, В кийин В, А ("кубаныч менен унутулган") болот. Демек, "Каалабастан үйрөнгөн нерсе кубануу менен унутулат" деп жазуунун ордуна, "Каалабастан үйрөнгөн нерсе кубаныч менен унутулат" деп жазсаңыз болот. Ошо сыяктуу эле, параллелдүү сүйлөмдү, "Азыр улуу болгон башында кичинекей болчу" деп, "Азыр улуу болгон нерсе кичинекей болчу башында" деп жазылышы мүмкүн. Бул жерде кээ бир мисалдар келтирилген:

He labors
without complaining and without bragging rests. Polished in
courts and hardened in the field, Renowned for conquest, and in council skilled.—
Joseph Addison For the
Lord is a Great God. . . in whose hand are the depths of the earth; the peaks of the
mountains are hid also.—Psalm 95:4 Chiasmus is
easiest to write and yet can be made very beautiful and effective simply by moving
subordinate clauses around:

If you come to them, they are not asleep; if you ask inquire of them, they do not
withdraw themselves; they do not chide if you make mistake; they do not laugh at
you are ignorant. —Richard de Bury

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

- Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973
- Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990
- Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М, В.Ш. 1991
- Каимов К. Атай. Роман. – Ф.: 1969. -568 б.
- Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 13

Polysemy comes from Neo-Latin polysemia, which comes from Greek polusemous [poly-(many)+sema(sign)] giving us a linguistic term, “having many meanings” or multiple meaning. The words polysemy [puh LIS uh mee or RAWL I see” mee] and polysemous [puh LIS uh muhs or pawl”ee SEE muhs] are defined as “having or characterized by many meaning; for a single word or phrase”.

Полисемия нео-латын полисемиясынан келип чыккан, ал гректин polusemous [поли-(көп)+сема(белги)] деген сөзүнөн келип чыккан, бизге “көп мааниге ээ” же көп мааниге ээ тилдик терминди берет. Полисемия [puh LIS uh mee or RAWL I see” mee] жана көп маанилүү [puh LIS uh muhs or pawl”ee SEE muhs] сөздөрү “көп мааниге ээ же мүнөздөлөт; бир сөз же сөз айкашы үчүн».

As said earlier, these terms refer to “words” or other “items of language with two or more senses”; *for example, walk as in The child started to walk and They live at 213 Meadow Walk*. Such senses may be more or less distant from one another: *walk* (action), *walk* (street) are relatively close, but *crane*(bird), *crane* (machine) are much further apart.

It is generally agreed that in each case only one word is being discussed, not two that happen to have the same form (to which the name homonym is given). Senses of the same word are seldom ambiguous in context, but the less specific the context, the greater the possibility of ambiguity; for example, if someone who is looking at a picture says What big cranes! it may not be immediately clear to someone who cannot see the picture whether the comment refers to birds or machines.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

- Арнольд И.В. Стилистика современного английского языка. М., В.Ш.1973
- Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990
- Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М, В.Ш. 1991
- Каимов К. Атай. Роман. – Ф.: 1969. -568 б.
- Кожина М.Н. Стилистика русского языка. М, 1977

LECTURE 14.

Allusion is a casual and brief reference to historical or literary figure or event.

Аллюзия - тарыхый же адабий инсанга же окуяга кокусунан жана кыскача шилтеме.

You must borrow me Gargantua`s mouth first. Tis a word too great for any mouth of this age`s size, --Shakespeare

If you take his parking place, you can expert World War II all over again Plan ahead: it wasn`t raining when Noah built ark. —Richard Cushing

Our examination of the relation of the historian to the facts of history finds us, therefore, in an appeantly precarious situation, navigating delicately between the Skaylla of an untenable theory of history as an objective compilation of facts ...and the Charybdis of an equally untenable theory of history as the subjective product of the mind of the historian.... Edward Hallet Carr

Notice in these examples that the allusions are to very well know characters or events, not to obscure ones. (The best sources for allusions are literature, history, Greek myth, and the Bible)

Antithesis-establishes a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure. Human beings` area inveterate systematizes and categorizers, so the mind has natural love for antithesis, which creates a definite and systematic relationship between ideas.

Антитеза-эки идеяны бириктирүү же жанаша коюу аркылуу, көбүнчө параллелдүү түзүлүштө, алардын ортосундагы так, карама-каршы мамилени белгилейт. Адамдын чөйрөсү системалаштырат жана категорияларга бөлөт, ошондуктан акыл-эсте антитезага табигый сүйүү бар, ал идеялардын ортосунда белгилүү жана системалуу байланышты түзөт.

To err is human; to forgive, divine —Pope

That short and easy trip made a lasting and profound change in Harolds outlook. That`s one small step for a man, one giant leap for mankind. Neill Armstrong
Antithesis can cover some sense of complexity in a person or idea by admitting opposite or nearly opposite truths:

Though surprising, it is true; though frightening at first, it is really harmless. It we try, we might succeed; if we do not try, we cannot succeed/

Succeed maces men proud; failure makes them wise.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Арнольд И.В. Стилистика современного английского языка.М., В.Ш.1973

- Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990
- Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М, В.Ш. 1991
- Каимов К. Атай. Роман. – Ф.: 1969. -568 б.
- Кожина М.Н. Стилистика русского языка. М, 1977

Lecture 15

Anaphora can be used with questions, conclusions, and subordinating conjunctions, although care must be taken not to become affected or to sound rhetorical and be cubistic. Consider these selections:

Анафораны суроолор, корутундулар жана баш ийүүчү байланыштар менен колдонсо болот, бирок таасирленбөө же риторикалуу болуп, кубист болбоо үчүн сүйлөшүү керек. Бул тандоолорду карап көрөлү:

Will he read the book? Will he learn what it has to teach him? Will he live according to what he has learned?

Not time, not money, not laws, but willing diligence will get this done.

If we can get the lantern lit, if we can find the main cave, and if we can see the stalagmites, I'll show you the one with the bat skeleton in it be used for

Adverbs and prepositions can be anaphora, too:

They are who instruct us without rod or ferule, without angry words, without angry words, without clothes or Money-Richard de Bury

Climax (gradatio) consists of arranging word, clauses, or sentences in the order of increasing importance, weight, or emphasis. Parallelism usually forms a part of the arrangement, because it offers a sense of continuity, order and movement-up the ladder of importance. But if you wish to vary the amount of discussion on each point, parallelism is not essential.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Maltzev V. A. Essays on English Stylistics., М., 1986

Одинцов В.В. Стилистика текста. 1980 А.Н. Мороховский (О.П.Воробьева, И.И.Лихошерст, З.В.Тимошенко) Стилистика английского языка, Киев, «Вища школа», 1984

Пустовалов П.С., Сенкевич М.П., Пособие по развитию речи. М, Просвещение, 1987.

Разинкина Н.М. Функциональная стилистика, М, В, Ш, 1989

Скрбнев Ю.М. Основы стилистики английского языка. М., 2000

Lecture 16

Antonomasia

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning acquires the new nominal- component. Logical meaning, as you know, serves to denote concepts and thus to classify individual object into group (classes).

Антономазия

Антономазия – лексикалык СК, мында энчилүү ат жалпы аттын ордуна колдонулат же тескерисинче, мында энчилүү аттын номиналдык мааниси логикалык мааниси менен басылып, жаңы номиналдык-компонентке ээ болот. Логикалык маани, белгилүү болгондой, түшүнүктөрдү белгилөө үчүн жана ошону менен жеке объектилерди топко (класстарга) классификациялоо үчүн кызмат кылат

Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word <Marry> does nobles out without object refers to the class of women, girls, boats, cats, etc, for it singles out without denotational classification. But in Th. Dreiser we read: <He took little satisfaction in telling each Marry, shortly after she arrived, something...><The attribute <each>, used with the name, turns it into a common noun denoting any female. Here we deal with a case of antonomasia of the first type.

Hypophora consist of raising one or more questions and then proceeding to answer them, usually at some length. A common usage is to ask the questions at the beginning of a paragraph and then use that paragraph to answer it:

Гипофора бир же бир нече суроону көтөрүп, андан кийин аларга жооп берүүнү улантуудан турат, адатта, бир аз узундукта. Жалпы колдонуу абзацтын башында суроолорду берип, андан кийин ага жооп берүү үчүн ошол абзацты колдонуу:

There is a striking and basic difference between a man`s ability to imagine something and an animal`s failure.... Where is it that the animal falls short? We get a clue answer, I think, when Hunter tells us.... –Jacob Bronowski

What then shall we say that Abraham, our forefather, discover in this matter?

What does the Scripture say? Abraham believed Got. - Rom.4:1,3 (NIV)

This is an attractive rhetorical device, because asking an appropriate question appears quite natural and helps to maintain curiosity and interest.

Hypophora can also be used to raise a question or to introduce material of importance, but which the reader might not have the knowledge or thought to ask for himself:

How then, in the middle of the twentieth century, are we to define the obligation of the historian to his facts? The duty of the historian to respect his fact is not exhausted by. —Edward Hallett Carr

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Maltzev V. A. Essays on English Stylistics., М., 1986

Одинцов В.В. Стилистика текста. 1980 А.Н. Мороховский (О.П.Воробьева, И.И.Лихошерст, З.В.Тимошенко) Стилистика английского языка, Киев, «Вища школа», 1984

Пустовалов П.С., Сенкевич М.П., Пособие по развитию речи. М, Просвещение, 1987.

Разинкина Н.М. Функциональная стилистика, М, В, Ш, 1989

Скребнев Ю.М. Основы стилистики английского языка. М., 2000

Lecture 17

Rhetorical question differs from hypophora in that it is not answered by the writer, because its answer is obviously or desired, and usually just yes or no. It is used for effect emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand.

Риторикалык суроонун гипофорадан айырмасы, ага жазуучу жооп бербейт, анткени анын жообу ачык же каалаган, адатта жөн гана ооба же жок. Ал эффективдүү басым жасоо, же провокациялоо, же болгон фактылардан жыйынтык чыгаруу үчүн колдонулат.

But how can we be expert to enjoy the scenery rarely of when the scenery consists entirely of garish billboards?

For if we lose the ability to perceive our faults, what is the good of living on? — Marcus Aurelius

Is justice then to be considered merely a word? Or is it whatever result from the bating between attorneys?

Often the rhetorical question and its implied answer will lead to further discussion: Is this the end to which we are reduced? Is the disaster film the highest form of art we can expect from our area? Perhaps we should examine the alternatives presented by independent film maker Joe Blow....

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Maltzev V. A. Essays on English Stylistics., М., 1986

Одинцов В.В. Стилистика текста. 1980 А.Н. Мороховский (О.П.Воробьева, И.И.Лихошерст, З.В.Тимошенко) Стилистика английского языка, Киев, «Вища школа», 1984

Пустовалов П.С., Сенкевич М.П., Пособие по развитию речи. М, Просвещение, 1987.

Разинкина Н.М. Функциональная стилистика, М, В, Ш, 1989

Скребнев Ю.М. Основы стилистики английского языка. М., 2000

LECTURE 18

Phonetic expressive means

Onomatopoeia

Rhyme

Rhythm

Alliteration

Onomatopoeia (Gr., =word-making), in language, the representation of a sound by an imitation thereof; e.g., the cat mews. Poets often convey the meaning of a verse through its very sound. For example, in “Song of the Lotus-Eaters” Tennyson indicates the slow, sensuous, and languorous life of the Lotus-Eaters by the sound of the words he uses to describe the land in which they live:

Onomatopoeia (гр., =сөз жасоо), тилде, тыбышты туурап көрсөтүү; мис., мышык мыелойт. Акындар көбүнчө ырдын маанисин анын үнү аркылуу беришет. Мисалы, "Лотос жегичтер ырында" Теннисон лотос жегичтердин жай, сезимдүү жана оор жашоосун, алар жашаган жерди сүрөттөө үчүн колдонгон сөздөрдүн үнү менен көрсөтөт:

Here are cool mosses deep,
And through the moss the ivies creep,
And in stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Onomatopoeia can also represent harsh and unpleasant sounds, as in Browning’s “Meating at night”

A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match.

The word that describes words which “sound like they are”. Onomatopoeic words are widely in poetry and prose.

When the pronunciation of a word sounds is similar to the noise the word describes. Sizzle sounds like the noise something makes when a sizzles, and is therefore an onomatopoeia. other examples of this would be words like ding, moan, or chirp. Some examples of onomatopoeia are croak, sizzle and splash.

- 1) The formation of words in imitation of natural sounds.
- 2) An imitative word.
- 3) The selection and use of such words.
- 4) Simply, words that sound like what they are such as...

Crack, splash, bow-wow, creek, smack, etc.

A word of Greek origin for “mimicry”. Used by very posh and/or very old grammaticians.

“The ancient Greeks thought that all words originated from the sounds of things, so they invented a new word – onomatopoeia – which sounds just like a load of old waffle.”

So, has anyone heard the sound of “hush” “silence” “il silencio”?

And, if the pope is a primate, what sounds does he make?

Rhyme Etymology: The word comes from the Old French *rime*, derived from Old Frankish language **rim*, a Germanic term meaning “series, sequence” attested in Old English (Old English *rim* – “enumeration, series, numeral”) and Old High German *rim*, ultimately cognate to Old Irish *rim*, Greek *arithmos* “number”.

The spelling rhyme (for original rime) was introduced at the beginning of the Modern English Period, due to a learned (but incorrect) association with Greek (*rhythmos*).

Рим этимологиясы: Бул сөз эски француз тилинен келип чыккан, эски франк тилинен алынган **rim*, герман термини "сериялар, ырааттуулук" дегенди билдирет, эски англисче (эски англис тилкеси - "санак, катар, сан") жана эски жогорку немис тилдеринде тастыкталган. *rim*, акырында Байыркы Ирландиялык *RIM* менен тектеш, грекче арифмос "сан".

Орфографиялык рифма (оригиналдуу рим үчүн) азыркы англис мезгилинин башында грек (ритмос) менен үйрөнүлгөн (бирок туура эмес) байланыштан улам киргизилген.

Perfect rhymes can be classified according to the number of syllables included in the rhyme.

Masculine: a rhyme in which the stress is on the final syllable of the words. (rhyme, sublime, crime)

Feminine: a rhyme in which the stress is on the penultimate (second from last) syllable of the words. (picky, tricky, sticky, icky)

Dactylic: a rhyme in which the stress is on the antepenultimate (third from last) syllable (“cacophonies”, “Aristophanes”).

In the general sense, “rhyme” can refer to various kinds of phonetic similarity between words, and to the use of such similar-sounding words in organizing verse. Rhymes in the general sense are classified according to the degree and manner of the phonetic similarity.

syllabic: a rhyme in which the last syllable of each word sounds the same but does not necessarily contain vowels. (*cleaver, silver or pitter, patter*).

imperfect: a rhyme between a stressed and an unstressed syllable. (*wing, caring*)

semirhyme: a rhyme with an extra syllable on one word. (*bend, ending*)

oblique (or slant): a rhyme with an imperfect match in sound. (*green, fiend*)

assonance: matching vowels (*shake, hate*)

consonance: matching consonants. (*lady, lounges*)

half rhyme (or sprung rhyme): matching final consonants. (*bent, ant*)

alliteration (or head rhyme): matching initial consonants. (*short, ship*)

Rhythm

The study of rhythm, stress, and pitch in speech is called prosody; it is a topic in linguistics. Narmour (1980, p.147-53) describes three categories of prosodic rules which create rhythmic successions which are additive (same duration repeated), cumulative (short-long). Cumulation is associated with closure or relaxation, counter cumulation with openness or tension, while additive rhythms are open-ended and repetitive. Richard Middleton points out this method cannot account for syncopation and suggests the concept of transformation.

Сүйлөөдөгү ритмди, басымды жана бийиктикте изилдөө просодия деп аталат; бул тил илиминин темасы. Нармур (1980, s.147-53) ритмикалык сукцессияларды түзүүчү просодик эрежелердин үч категориясын сүрөттөйт, алар аддитивдик (бир эле узактык кайталануучу), кумулятивдик (кыска-узун) болуп саналат. Кумуляция жабылуу же релаксация менен, каршы кумуляция ачыктык жана чыңалуу менен байланышкан, ал эми кошумча ритмдер ачык жана кайталануучу. Ричард Миддлтон бул ыкма синкопацияны эсепке албайт жана трансформация түшүнүгүн сунуштайт.

A rhythmic unit is a durational pattern which occupies a period of time equivalent to a pulse or pulses on an underlying metric level, as opposed to a rhythmic gesture which does not (DeLone et al.(Eds)1975)

Alliteration is the recurrence of initial consonant sounds. The repetition can be juxtaposed (and then it is usually limited to two words):

Ah, what a delicious day!

Yes, I have read that little bundle of pernicious prose, but I have no comment to make upon it.

Done well, alliteration is a satisfying sensation.

This two-word alliteration calls attention to the phrase and fixes it in the reader's mind, and so is useful for emphasis as well as art. Often, though, several words not next to each other are alliterated in a sentence. Here the use is more artistic. And not in the second example how wonderfully alliteration combines with antithesis:

I shall delight to hear the ocean roar, or see the stars' twinkle, in the company of men to whom Nature does not spread her volumes or utter her voice in vain. — Samuel Johnson.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Maltzev V. A. Essays on English Stylistics., М., 1986

Одинцов В.В. Стилистика текста. 1980 А.Н. Мороховский (О.П.Воробьева, И.И.Лихошерст, З.В.Тимошенко) Стилистика английского языка, Киев, «Вища школа», 1984

Пустовалов П.С., Сенкевич М.П., Пособие по развитию речи. М, Просвещение, 1987.

Разинкина Н.М. Функциональная стилистика, М, В, Ш, 1989

Скребнев Ю.М. Основы стилистики английского языка. М., 2000

LECTURE 19

SYNTACTICAL LEVEL IN STYLISTICS

Main Characteristics of the Sentence. Syntactical SDs. Sentence Length. One-Word Sentences. Sentence Structure. Punctuation. Arrangement of Sentence Members. Rhetorical Question. Types of Repetition. Parallel Constructions. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences. Apakoinu Constructions. Break. Types of Connection. Polysyndeton . asyndeton. Attachment.

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

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

Indeed, psychologically, no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 124th word (Joyce Carol Oates. Expensive People), or 128th word (E. Hemingway The Short Happy Life of Francis Macomber) or 256th word (T. Pynchon. The Crying of Lot 49), or 631st word (N. Mailer. Why Are We in Vietnam?), or even after 45 whole pages of the text (J. Joyce. Ulysses).

At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases: “He promised he’d come if the cops leave”.(J.B)”Their father who was the poorest man in town kept turning to the

same jokes when he was treated to a beer or two”.(A.S) Still, most often, bigger length go together with complex structures.

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

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Maltzev V. A. Essays on English Stylistics., М., 1986

Одинцов В.В. Стилистика текста. 1980 А.Н. Мороховский (О.П.Воробьева, И.И.Лихошерст, З.В.Тимошенко) Стилистика английского языка, Киев, «Вища школа», 1984

Пустовалов П.С., Сенкевич М.П., Пособие по развитию речи. М, Просвещение, 1987.

Разинкина Н.М. Функциональная стилистика, М, В,Ш,1989

Скребнев Ю.М. Основы стилистики английского языка. М., 2000

Lecture 20

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs to repetition. We have already seen the repetition of a phoneme (as in alliteration), of a morpheme (as in rhyming, or plain morphemic repetition). As a syntactical SD repetition is recurrence of the same word, word combination, phrase of two or more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. Anaphora: the beginning of two or more sentences (clauses) is repeated - a..., a..., a... . The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background text to the non-repeated unit, which, though its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically. Pay attention to their semantics and syntactical function in the sentence when working with Exercise 2

2. Epiphora: the end of successive sentences (clauses) repeated - a, ..., a, ..., a. The main function of epiphora is to add stress to the final words of the sentence.

3. Framing: the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) - a, ..., a. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantic is concretized and specified.

4. Catch repetition (anadiplosis). the end of the clause (sentence) is repeated in the beginning of the following one - ... a, a, Specification of the semantics occurs here too, but on a 'more modest level.

5. Chain repetition presents several successive anadiplosis - ... a, a...b, b...c, c. The effect is that of the smoothly developing logical reasoning.

6. Ordinary repetition has no definite place in the sentence and the repeated unit occurs in various positions - ... a, a, a, Ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

7. Successive repetition is a string of the closely following each other reiterated units - ... a, a, a, This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

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

The biggest contributors to the telegraphic style are one-member sentences. i.e. sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. Isolated verbs, proceeding from the ontological features of a verb as a part of speech, cannot be considered one-member sentences as they always rely on the context for their semantic fulfillment and are thus heavily ellipticized sentences. In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of

a detailed but laconic picture foregrounding its main components; and as the background of dialogue, mentioning the emotions, attitudes, moods of the speakers. In **apokoinu** constructions the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the subject of the first one is simultaneously used as the subject of the second one. Cf:” there was a door led into the kitchen” (Sh.A)”he was the man killed that deer”.(R.W) The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as “entrusted” in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. “Performative Stylistics and the question of Academic Prose”. Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, “Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy.” Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

LECTURE 21

Lexico-Syntactical Stylistic Devices Antithesis.

a) *Climax*

b) *Anticlimax*

c) *Simile*

d) *Litotes*

e) *Periphrasis*

Syntactical stylistic devices add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, whose emphasis depends not only on the arrangement of sentence members but also on the lexico-semantic aspect of the utterance. are known as lexico-syntactical SDs.

Синтаксистик стилистикалык каражаттар сүйлөмдүн компоненттеринин лексикалык маанисине карабастан сүйлөмгө логикалык, эмоционалдык, экспрессивдүү маалымат кошот. Белгилүү структуралар бар, алардын басымы

сүйлөм мүчөлөрүнүн жайгашуусуна гана эмес, айтылышын лексика-семантикалык жагына да көз каранды. катары белгилүү лексика-синтаксистик СД.

Antithesis is a good example of them: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other, as in the sad maxim of O. Wilde: "Some people have much to live on, and little to live for", where "much" and "little" present a pair of antonyms, supported by the contextual opposition of postpositions "on" and "for". Another example: "If we don't know who gains by his death we do know who loses by it." (Ch) Here, too, we have the leading antonymous pair "gam-lose" and the supporting one, made stronger by the emphatic form of the affirmative construction "don't know / do know".

a) Climax

Another type of semantically complicated parallelism is presented by climax, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit: "Better to borrow, better to beg, better to die!" (D.) "I am firm, thou art obstinate, he is pig-headed." (B.Ch.) If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

b) Anticlimax

Climax suddenly interrupted by an unexpected turn of the thought which defeats expectations of the reader (listener) and ends in complete semantic reversal of the emphasized idea, is called anticlimax. To stress the abruptness of the change emphatic punctuation (dash, most often) is used between the ascending and the descending parts of the anticlimax. Quite a few paradoxes are closely connected with anticlimax.

c) Simile

A structure of three components is presented at a stylistic device extremely popular at all times - simile. Simile is an imaginative comparison of two unlike objects belonging to two different classes. The one which is compared is called the tenor, the one with which it is compared, is called the vehicle. The tenor and the vehicle form the two semantic poles of the simile, which are connected by one of the following link words "like", "as", "as though", "as like", "such as", "as...as", etc. Simile should not be confused with simple (logical, ordinary) comparison. Structurally identical, consisting of the tenor, the vehicle and the uniting formal element, they are semantically different: objects belonging to the same class are likened in a simple comparison, while in a simile we deal with the likening of objects belonging to two different classes. So, "She is like her mother" is a simple comparison, used to state an evident fact. "She is like a rose" is a simile used for

purposes of expressive evaluation, emotive explanation, highly individual description.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. "Performative Stylistics and the question of Academic Prose". Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, "Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy." Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

Lecture 22

A **simile**, often repeated, becomes trite and adds to the stock of language phraseology. Most of trite similes have the foundation mentioned and conjunctions "as, as...as" used as connectives. Cf.: "as brisk as a bee", "as strong as a horse" "as live as a bird" and many more.

Similes in which the link between the tenor and the vehicle is expressed by notional verbs such as "to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear", etc. are called disguised, because the realization of the comparison is somewhat suspended, as the likeness between the objects seems less evident. Cf.: "His strangely taut, full-width grin made his large teeth resemble a dazzling miniature piano keyboard in the green light." (J.) Orf "The ball appeared to the batter to be a slow spinning planet looming toward the earth." (B. M.)

a) *Litotes*

Litotes -is a two-component structure in which two negations are joined to give a positive evaluation. Thus "not unkindly" actually means "kindly", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of a litotes is always the negative particle "not", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.

Litotes is especially expressive when the semantic center of the whole structure is stylistically or/and emotionally colored, as in the case of the following occasional creations: "Her face was not unhandsome" (A.H.) or "Her face was not unpretty". (K.K.)

- Heat waves are common in the summer.

- Heat waves are not rare in the summer.

Johnson uses litotes to make a modest assertion, saying “not improperly” rather than “correctly” or “best”:

- This kind of writing may be termed not improperly the comedy of romance.

Occasionally a litotic construction conveys an ironic sentiment by its understatement:

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. “Performative Stylistics and the question of Academic Prose”. Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, “Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy.” Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

LECTURE 23

TYPES OF NARRATION

Author’s narrative

Dialogue

Interior

Speech

Represented Speech

Compositional Forms

A work of a creative prose is never homogenous as to the form and essence of the information it carries. Both very much depend of the viewpoint of the addresser, as the author and his personages may offer different angles of perception of the same object. Naturally it’s the author who organizes this effect of polyphony, but we, the readers, while reading the text, identify various views with various personages, not attributing them directly to the writer. The latter’s views and emotions are most explicitly expressed in the author’s speech (*or the author’s narrative*).

Чыгармачыл проза чыгармасы алып жүргөн маалыматтын формасы жана маңызы боюнча эч качан бир тектүү болбойт. Экөө тең кайрылуучунун көз карашынан көз каранды, анткени автор жана анын инсандары бир эле объекти кабыл алуунун ар кандай бурчтарын сунуш кылышы мүмкүн. Албетте, бул полифония эффекттин уюштурган автор, бирок биз, окурмандар, текстти окуп жатып, ар кандай инсандардын ар кандай көз караштарын аныктап, аларды түздөн-түз жазуучуга ыйгарбайбыз. Акыркысынын көз караштары жана

эмоциялары автордун сөзүндө (же автордун баянында) эң ачык-айкын чагылдырылган.

The unfolding of the plot is mainly concentrated here, personages are given characteristics, and the time and the place of action are also described here, as the author sees them. The author's narrative supplies the reader with direct information about the author's preferences and objections, beliefs and contradictions, i.e. serves the major source of shaping up the author's image.

In contemporary prose, in an effort to make his writing more plausibly, to impress the reader with the effect of authenticity of the described events, the writer entrusts some fictitious character (who might also participate in the narrated events) with the task of story-telling. The writer himself thus hides behind the figure of the narrator, presents all the events of the story from the latter's viewpoint and only sporadically emerges in the narrative with his own considerations, which may reinforce or contradict that expressed by the narrator. This form of the author's speech is called entrusting narrative.

Студент төмөнкү компетенцияга ээ болушу керек:

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. "Performative Stylistics and the question of Academic Prose". Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, "Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy." Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

LECTURE 24

Functional Styles in the English Language

1. Scientific style

In the English literary standard, we distinguish the following major functional styles.

The language of belles-lettres.

The language of publicistic literature

The language of newspapers.

The language of scientific prose.

The language of official documents.

Each FS may be characterized by a number of distinctive features, leading or subordinate constant or changing obligatory or optional.

The belles-lettres FS has the following substyles:

The language style of poetry.

The language style of emotive prose.

The language style of drama.

The publicistic FS comprises the following substyles:

The language style of oratory.

The language style of feature articles in newspapers and journals.

The newspaper falls into:

The language style of brief new items and communiqués.

The language style of newspaper headings.

The language style of notices and advertisements.

The scientific prose FS also has three divisions:

The language style of humanization sciences.

The language style of «exact» sciences.

The language style of popular scientific prose.

The official document FS can be divided into four varieties:

The language style of diplomatic documents.

The language style of business documents.

The language style of legal documents.

The language style of military documents.

Language means which we choose for communication depend on several factors, the most important among them being the situation of the communication act. Indeed, depending on the situation (which includes the purpose of the communication and its participants) we adhere either to informal, or to formal manner. The former is observed in everyday non-official communication which is known as *colloquial speech*. Colloquial speech occupies a prominent place in our lives, and is viewed by some linguists as a system of language means so strongly differing from those presented the formal (literary) communication that it can be classified as an independent entity with its own peculiar units and rules of their structuring. (See the works of O. Lapteva, O. Sirotinina, L. Zemskaya.)

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. “Performative Stylistics and the question of Academic Prose”. Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, “Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy.” Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

Lecture25

2. Official style

Official style, or the style of official documents, is the most conservative one. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) – all this is strictly regulated both lexically and syntactically. All emotiveness and subjective modality are completely banned out of this style.

Расмий стиль же расмий документтердин стили эң эскичил стили болуп саналат. Ал структуралаштыруунун чоюн формаларын сактап, эч жерде байкалбаган архаикалык катары белгилүү болгон синтаксистик конструкцияларды жана сөздөрдү колдонот. Документтерге жана расмий каттарга кайрылуу, аларды ырдоо, документтин (каттын) предметине алып келүүчү себептерди жана ойлорду билдирүү – мунун баары лексикалык жактан да, синтаксистик жактан да катуу жөнгө салынат. Бардык эмоциялык жана субъективдүү модальдуулук бул стилден толугу менен тыюу салынган.

The Style of Official Documents and its Substyles

Language of business letters;

Language of legal documents;

Language of diplomacy;

Language of military documents;

The aim

To reach agreement between two contracting parties;

To state the conditions binding two parties in an understanding. Each of substyles of official documents makes use of special terms. Legal documents: military documents, diplomatic documents. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents many words have Latin and French origin. There are a lot of abbreviations and conventional symbols.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. "Performative Stylistics and the question of Academic Prose".

Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, "Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy." *Refiguring Prose Style: Possibilities for Writing Pedagogy*. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. *A book of Practice in Stylistics*. M., 1986.

Lecture 26

3. Publicist style

- Oratory and speeches
- The essay
- Articles

Publicist style is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g., it was practiced mainly in its oral form and was best known as *oratoric style*, within which views and sentiments of the addresser (orator) found their expression.

Публицистикалык стиль – дискурстардын стилдик дифференциациясынын тарыхый өзгөрмөлүүлүгүнүн эң сонун үлгүсү. Байыркы Грецияда, мис., ал негизинен оозеки түрүндө колдонулган жана чечендик стили катары белгилүү болгон, анын ичинде кайрылуучунун (оратордун) көз караштары жана сезимдери өз көрүнүшүн тапкан.

Nowadays political, ideological, ethical, social beliefs and statements of the addresser are prevailingly expressed in the written form, which was labeled *publicist* in accordance with the name of the corresponding genre and its practitioners. Publicist style is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author. Correspondingly, we find in publicist style a blend of the rigorous logical reasoning, reflecting the objective state of things, and a strong subjectivity reflecting the author`s personal feelings and emotions toward the discussed subject.

Oratory and speeches

Oratorical style is the oral subdivision of the publicistic style.

Direct contact with the listeners permits the combinations of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience (ladies and gentlemen, honorable member(r), the use of the 2nd person pronoun *you*, etc.), sometimes constructions (I`ll, won`t, haven`t, isn`t and others) and the use of colloquial words.

The essay

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. Personality in the treatment of theme and naturalness of expression are 2 of the most obvious characteristics of the essay. An essay is rather a series of

personal and witty comments than a finished argument or a conclusive examination of any matter. This literary genre has definite linguistic traits which shape the essay as a variety of publicist style.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. “Performative Stylistics and the question of Academic Prose”. Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, “Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy.” Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

Lecture 27

4. Newspaper style

- Brief new items
- The headline
- Advertisements and announcements
- The editorial
- Scientific prose style
- The style of official documents

Newspaper style, as it is evident from its name, is found in newspapers. You shouldn't conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some – feature articles, some - -scientific reviews, some – official stock-exchange accounts etc., so that a daily (weekly) newspaper also offers a variety of styles.

Гезит стили, анын атынан көрүнүп тургандай, гезиттерде кездешет. Гезитте жарыяланган нерселердин бардыгын гезит стилине шилтеме кылуу керек деп тыянак чыгарууга болбойт. Кагаз өтө ар түрдүү материалдарды камтыйт, алардын айрымдары публицистикалык очерктер, кээ бирлери – көркөм макалалар, кээ бирлери – илимий рецензиялар, кээ бирлери – расмий биржа эсептери ж.б.у.с.

When we mention “newspaper style”, we mean informative materials, characteristic of newspaper only and not found in other publications. To attract the reader's attentions to the news, special graphical means are used. British and American papers are notorious for the change of type, specific headlines, space ordering, etc.

We find here a large proportion of dates and personal names of countries, territories, institutions, individuals. To achieve the effect of objectivity and impartiality in rendering some fact or event, most of the newspaper information is published anonymously, without the name of the newsman who supplied it, with little or no subjective modality. But the position and attitude of the paper, nonetheless, become clear from the choice not only of the subject-matter but also of the words denoting international or domestic issues.

Brief news items

The function of a brief news item is to inform the reader. It states only facts without giving comments. Newspaper style has its specific vocabulary features and is characterized by an extensive use of:

1. Special political and economic terms;
2. Non-term political vocabulary;
3. Newspaper cliché;
4. Abbreviations;
5. Neologisms.

The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as grammatical parameters of newspaper style:

1. Complex sentences with a developed system of clauses;
2. Syntactical complexes;
3. Attributive noun groups;
4. Specific word order.

The headline

The headline is the title given to a news item of a newspaper article. The main function of the headline is to inform the reader briefly of what that follows is about. Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences;
2. Interrogative sentences;
3. Nominative sentences;
4. Elliptical sentences;
5. Sentences with articles omitted;
6. Phrases with verbal;
7. Questions in the forms of statements;
8. Complex sentences;
9. Headlines including direct speech.

Advertisements and announcements

The function of advertisements and announcements is to inform the reader. There are 2 basic types of advertisements and announcements in the modern English newspaper: classified and non-classified(separate).

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. "Performative Stylistics and the question of Academic Prose". Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, "Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy." Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

Lecture28

5. Belles-lettres style

Language of poetry

Emotive prose

Language of the drama

Belles-letters style, or the style of imaginative literary may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-letters style makes ample use of other styles too, for in numerous works of literary art we find elements of scientific, official and other functional types of speech.

Беллес-тамга стилин же элестүү адабий стилди баарлашуунун эң бай реестри деп атоого болот: коммуникациянын башка чөйрөсүндө колдонулбаган өзүнүн тилдик каражаттарынан тышкары, беллес-тамга стили башка стилдерди да кеңири колдонот, анткени адабий искусствонун көптөгөн чыгармаларынан биз кептин илимий, расмий жана башка функционалдык түрлөрүнүн элементтерин табабыз.

Besides informative and persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically. The form becomes meaningful and carries additional information as you must have seen from previous chapters. Boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style a highly attractive field of research for a linguist.

Polysemanticism- the same concept may be expressed by different meanings all belonging to the same word.

Semiotics- different systems of signs.

Semes- the smallest units of meaning of a word consists.

Archaic purism- to retain and revive Old English words.

The semantic structure of the word- the meaning are to the sound or in writing.

Студент төмөнкү компетенцияга ээ болушу керек:

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13)

Колдонулган адабияттар:

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. "Performative Stylistics and the question of Academic Prose". Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, "Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy." Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. M., 1986.

Цель и задачи создания ФОС:

Целью создания ФОС учебной дисциплины «стилистика английского языка» является установление соответствия уровня подготовки студента требованиям рабочей программы учебной дисциплины.

Основными и задачами ФОС по дисциплине являются:

-оценка достижений студента в процессе изучения дисциплины в соответствии с разработанными и принятым настоящим положением критериям и контроля;

Управлением процессом приобретение студентами необходимых знаний, умений, навыков и формирование компетенций, определенных в ГОС СПО.

- контроль и управление процессом достижений профессиональных компетенций;

Совершенствований традиционных и внедрение инновационных методов обучения в образовательный процесс.

Требования к студентам:

Процесс изучения дисциплины 550300 «Филологическое образование» направлен на формирование и развитие следующих компетенций:

- изилденүүчү тилдин адабияты жөнүндө анын тарыхый өнүгүүсүндөгү жана азыркы абалындагы билимге ээ болот (ПК-10);

- тексттердин ар кандай түрлөрүн талдоо, интерпретациялоо, иштетүү, түзүү жана трансформациялоо ыкмаларын колдоно билет (ПК-12);

- лингвистикалык (жана адабий) көз караштан тексттердин ар кандай түрлөрүн өз алдынча талдап, чечмелей билүү (ПК-13);

Жыйынтык аттестациянын формасы:

6-семестрдин 2-жарым жылдыгында (2 модулдун жыйынтыгынын негизинде)

Баалоо каражаттарынын фондунун паспорту:

4.1. Лекциялык сабактардын мазмуну

№	Лекциянын темалары	саат ы	Тапшырманын мазмуну	СӨАИ	Тек ш фор мас ы	Тапшыруу мөөнөтү

1	A brief history of Stylistics. Subject of Stylistics. The origin of Stylistics and it's modern trends and reunification.	1	The term "style" Individual style	A brief outline of the development of the English language	orally	Week 1
2	The relation between stylistics and linguistics; What is the language? Communication	2	Expressive means (EM) and Stylistic devices (SD) Functional Styles of languages	The relation between stylistics and linguistics	orally	Week 2
3	Synonymy as a linguistic category	1	Neutral, elevated, colloquial words	Neutral and elevated, colloquial words	orally	Week 3
4	Stylistic varieties of the English language. Stylistic classification of the English vocabulary	1	Neutral, Common, Literary and Common Colloquial Vocabulary	Figures of speech	orally	Week 4
5	Special literary vocabulary	1	Terms, Poetic and Highly Literary words Archaic, Obsolescent and obsolete words	Lexical expressive means and SDs	orally	Week 5
6	Special Colloquial Vocabulary	1	Slang, Jargonisms, Professionalism, Dialectal words, Vulgar words, Colloquial coinages	Terms, Poetic and highly literary words, Archaic words	orally	Week 7
7	Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	2	Metaphor, metonymy	Slang, Jargonisms, Professionalism s Dialectal words, Vulgar words, Vulgarisms, Colloquial coinages	orally	Week 7
8	Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	2	Simile, Irony, Synecdoche, Epithet, Hyperbole;	Phonetic expressive means	orally	Week 8
9	Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	2	Hyperbaton , Litotes; Analogy, Zeugma	Hyperbaton , Litotes; Oxymoron, Chiasmus;	orally	Week 8
10	Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	2	Polysemy, Parallelism Allusion, Antithesis	Polysemy, Parallelism Allusion, Antithesis	orally	Week 9

11	Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	2	Anaphora, Climax; Antonomasia, Hypophora	Anaphora, Climax; Antonomasia, Hypophora	orally	Week 9
12	Lexical expressive means and stylistic devices (Interaction of primary dictionary and contextually imposed meanings)	1	Rhetorical questions, Oxymoron, Chiasmus;		orally	Week 10
13	Phonetic expressive means, and Stylistic devices	1	Rhythm, Alliteration;		orally	Week 10
14	Syntactical level in Stylistics;	2	Main characteristics of the Sentence, Sentence structure, Punctuation, Rhetorical Question, Types of Repetition, Chiasmus, Inversion.	Syntactical level in Stylistics	orally	Week 11
15	Lexico - Syntactical Stylistic Devices Antithesis;	2	Climax, anticlimax, Simile, Litotes, Periphrasis	Lexico-Syntactical Stylistic Devices, Antithesis	orally	Week 12
16	Types of narration;	2	Author's narrative, Dialogue, Interior, Speech, Represented speech, Compositional Forms	Types of narration	orally	Week 13
17	Functional Styles in the English language;	2	Scientific style, Official style, Publicist style;	Functional styles in the English language	orally	Week 14
18	Functional Styles in the English language;	2	Newspaper style, Belles-lettres style		orally	Week 15
	Total	30				

«Англис тилинин стилистикасы» дисциплинасы боюнча студенттердин окуусунун сапатына жана прогрессине мониторинг жүргүзүү системасы

- учурдагы контролду практикалык сабактарды өткөрүүчү лектор жана окутуучу жүргүзөт: сурамжылоо, интервью, жазуу иштерин текшерүү (лекция конспектилери, практикалык сабактар, өз алдынча иштөө, баяндамалар, рефераттар ж.б.);
- аралык контроль: 2 модулдун жыйынтыгы боюнча тест;
- 2 модулдун жыйынтыгы боюнча жыйынтыктоочу контролдук сынак.

«Англис тилинин стилистикасы» дисциплинасы боюнча студенттердин билимин баалоо системасы

Дисциплинада билимди баалоо упайлары төмөнкүдөй бөлүштүрүлөт:

- биринчи модул – 30 баллга чейин;
 - экинчи модул – 30 баллга чейин;
 - экзамендер, тесттер – 40 баллга чейин.
- Бардыгы – 100 баллдан көп эмес.

Баалоо ECTS (European Credit Transfer System) баллдык шкаласына негизделген. Пайыздык көрсөткүчтө: «Эң жакшы», «Жакшы», «Канааттандыраарлык», «Жаман» деген баа берилет. Упайлардын беш баллдык системага дал келүүсү: 0-50 – кабыл алынган жок / “жаман” – 2; 50-64 – өтгү / “канааттандыраарлык” – 3; 65 – 89 “жакшы” – 4; 90-100 – “эң жакшы” – 5.

«Англис тилинин стилистикасы» сабагы боюнча студенттердин билимин баалоо

Цифра менен	Сөз менен	түшүндүрмө
5	Эң жакшы (өтгү)	Жумуштун толук көлөмү аткарылды, студенттин жообу толук жана туура. Окуучу жалпылай алат
4	Жакшы (өтгү)	Иштин 75% аткарылган, окуучунун жообу туура, бирок толук эмес. Иллюстративдик мисалдар келтирилген эмес, окуучунун жалпы пикири так айтылган эмес;
3	Канааттандыраарлык(өтгү)	Иштин 50% аткарылган, негизги пункттарда туура жооп берилген, иллюстративдик мисалдар жок, окуучунун өз ою жок, майда-чүйдөсүнө чейин каталар бар/же алар жөн эле жок
2	Канааттандыраарлык эмес (өтпөдү)	Иштин 50% дан азы аткарылган жоопто теманын негизги аспектилеринде олуттуу каталар бар;

Тесттик суроолор

Вопрос 1

Roman Jakobson became one of the most influential linguists of the ____ century.

ОТВЕТ:

20

ОТВЕТ:

19

ОТВЕТ:

18

ОТВЕТ:

21

Вопрос 2

R. Jakobson left Moscow at the time of the _____ and moved to Prague.

ОТВЕТ:

Russian war

ОТВЕТ:

Russian revolution

ОТВЕТ:

World War 2

ОТВЕТ:

Russian Civil war

Вопрос 3

R Jakobson moved to the ____ when Chechoslovakia became communist.

ОТВЕТ:

England

ОТВЕТ:

France

ОТВЕТ:

USA

ОТВЕТ:

Northern Ireland

Вопрос 4

Stylistic analyses is a normal part of ____ studies.

ОТВЕТ:

Colloquial

ОТВЕТ:

Informative

ОТВЕТ:

Narrative

ОТВЕТ:

literary

Вопрос 5

_____ expresses characteristics of an object, both existing and imaginary.

ОТВЕТ:

Epithet

ОТВЕТ:

Metonymy

ОТВЕТ:

Simile

ОТВЕТ:

Metaphor

Вопрос 6

_____ includes several rhetorical devices involving departure from normal word order.

ОТВЕТ:

Epithet

ОТВЕТ:

Hyperbaton

ОТВЕТ:

Simile

ОТВЕТ:

Metonymy

Вопрос 7

His was a countenance friendly. What SD is it?

ОТВЕТ:

Simile

ОТВЕТ:

Epithet

ОТВЕТ:

Hyperbaton

ОТВЕТ:

Metonymy

Вопрос 8

She had a personality indescribable. What SD is it?

ОТВЕТ:

Epithet

ОТВЕТ:

Simile

ОТВЕТ:

Metonymy

OTBET:

Hyperbaton

Вопрос 9

His was a countenance sad. What SD is it?

OTBET:

Epithet

OTBET:

Hyperbaton

OTBET:

Simile

OTBET:

Metonymy

Вопрос 10

Hitting that telephonepole certainly didn't do your car any good. What SD is it?

OTBET:

litotes

OTBET:

Epithet

OTBET:

Metonymy

OTBET:

Simile

Вопрос 11

He who examines his own self will not long remain ignorant of his feelings. What SD is it?

OTBET:

Metonymy

OTBET:

litotes

OTBET:

Hyperbaton

OTBET:

Epithet

Вопрос 12

_____ rarely became trite for their components, linked forcibly repulse each other and oppose repeated use.

OTBET:

Oxymoron

OTBET:

Chiasmus

OTBET:

Epithet

OTBET:

Simile

Вопрос 13

to shout mutely, to cry silently What SD is it?

OTBET:

Epithet

OTBET:

Oxymoron

OTBET:

Simile

OTBET:

Metaphor

Вопрос 14

_____ might be called "reverse parallelism".

OTBET:

Oxymoron

OTBET:

Simile

OTBET:

Epithet

OTBET:

Chiasmus

Вопрос 15

That is a story amazing? What SD is it?

OTBET:

Simile

OTBET:

Epithet

OTBET:

Metonymy

OTBET:

Hyperbaton

Вопрос 16

Let's go on a cooler day and less busy. What SD is it?

OTBET:

Epithet

OTBET:

Hyperbaton

ОТВЕТ:

Metonymy

ОТВЕТ:

Simile

Вопрос 17

So many pages will require a longer staple, heavy duty style. What SD is it?

ОТВЕТ:

Epithet

ОТВЕТ:

Simile

ОТВЕТ:

Hyperbaton

ОТВЕТ:

Metonymy

Вопрос 18

If you come to them, they are not asleep; if you ask inquire of them, they do not withdraw themselves, they do not clide, if you make mistake they do not laugh at, you are ignorant. What SD is it?

ОТВЕТ:

Chiasmus

ОТВЕТ:

Epithet

ОТВЕТ:

Simile

ОТВЕТ:

Metonymy

Вопрос 19

Sitting together at lunch the kids talked innocently, but sitting in the dentist's office they said nothing at all

ОТВЕТ:

Epithe

ОТВЕТ:

Simile

ОТВЕТ:

Chiasmus

ОТВЕТ:

Hyperbaton

Вопрос 20

_____ comes from the Neo-Latin polysemia, which comes from Greek polysemious, giving us a linguistic term, having many meanings or multiple meaning.

ОТВЕТ:

Polysemy

ОТВЕТ:

Synonyms

ОТВЕТ:

Hyponyms

ОТВЕТ:

Hyperbaton

Вопрос 21

_____ is an activity in which some informative is tranferred from one system to another by means of some physical embodiment.

ОТВЕТ:

Observation

ОТВЕТ:

Communication

ОТВЕТ:

Detonation

ОТВЕТ:

Connotation

Вопрос 22

How many parts consist of every act of communication?

ОТВЕТ:

6

ОТВЕТ:

4

ОТВЕТ:

7

ОТВЕТ:

2

Вопрос 23

What is the first part of communication?

ОТВЕТ:

A channel

ОТВЕТ:

The encoding of the message

OTBET:

Sending the message

OTBET:

The encoding of the idea

Вопрос 24

How many types may be the information encoded in messages according to I.V. Arnold's points of view?

OTBET:

3

OTBET:

2

OTBET:

8

OTBET:

4

Вопрос 25

What are the two types of information encoded messages according to I.V. Arnold's points of view?

OTBET:

the neutral and the secondary

OTBET:

the primary and the literary

OTBET:

the primary and the secondary

OTBET:

the literary and secondary

Вопрос 26

What is the second part of the communication?

OTBET:

It's transmission

OTBET:

It's reception

OTBET:

It's decoding

OTBET:

It's sending

Вопрос 27

What is the third part of communication?

OTBET:

It's realization as a copy through

OTBET:

It's reception

OTBET:

It's realization as a signal through

OTBET:

It's realization as a message through

Вопрос 28

Hyponyms are similar to _____.

OTBET:

antonyms

OTBET:

homonyms

OTBET:

chiasmus

OTBET:

synonyms

Вопрос 29

Who said "language is the art of theoretical intelligence in its true sense for its outward expression!"

OTBET:

Hegel

OTBET:

F.D.Sassier

OTBET:

Edward Sapir

OTBET:

I.V. Arnold

Вопрос 30

What is the fourth part of communication?

OTBET:

It's reception

OTBET:

A channel

OTBET:

It's sending

OTBET:

It's decoding

Вопрос 31

What is the fifth part of communication?

OTBET:
It's decoding

OTBET:
It's sending

OTBET:
It's organizing

OTBET:
It's reception

Вопрос 32

Who defined language as a system of signs expressing ideas?

OTBET:
Ferdinand de Saussure

OTBET:
Hauger

OTBET:
Edward Sapir

OTBET:
I.V. Arnold

Вопрос 33

What is the last part of communication?

OTBET:
It's organizing

OTBET:
It's sending

OTBET:
It's decoding

OTBET:
It's reception

Вопрос 34

_____ is almost synonymous with the term standard English.

OTBET:
Neutral English

OTBET:
Colloquial English

OTBET:
Informative English

OTBET:
Literary English

Вопрос 35

When had literary English markedly to flourish?

OTBET:
in the 17th century

OTBET:
in the 16th century

OTBET:
in the 20th century

OTBET:
in the 18th century

Вопрос 36

What kind of words form the bulk of the English Vocabulary?

OTBET:
Dictionary

OTBET:
Literary

OTBET:
Neutral

OTBET:
Contextual

Вопрос 37

Which words are chiefly used in written and in polished speech?

OTBET:
Common colloquial words

OTBET:
Common literary phrases

OTBET:
Common dictionary words

OTBET:
Common literary words

Вопрос 38

What are the two types of lexical meaning?

OTBET:
common and contextual

OTBET:
dictionary and contextual

OTBET:
dictionary and literary

OTBET:
dictionary and informative

Вопрос 39

How many stylistic devices are there in English language?

OTBET:

21

OTBET:

32

OTBET:

22

OTBET:

19

Вопрос 40

What meaning do the contextual meaning depends on?

OTBET:

dictionary (logical)

OTBET:

dictionary (optional)

OTBET:

dictionary (general)

OTBET:

literary (logical)

Вопрос 41

The SD based on the principle of identification of two objects is called a _____.

OTBET:

simile

OTBET:

metaphor

OTBET:

irony

OTBET:

metonymy

Вопрос 42

The SD based on the principle of substitution of one object for another is called _____.

OTBET:

epithet

OTBET:

metonymy

OTBET:

irony

OTBET:

hyperbole

Вопрос 43

The SD based on contrary concept is called _____.

OTBET:

zeugma

OTBET:

chiasmus

OTBET:

irony

OTBET:

antithesis

Вопрос 44

If metaphor involves likeness between inanimate and animate objects, we deal with _____.

OTBET:

parallelism

OTBET:

hypophora

OTBET:

anaphora

OTBET:

personification

Вопрос 45

What parts of speech can be expressed metaphor?

OTBET:

all notional parts of speech

OTBET:

all secondary parts of speech

OTBET:

all general parts of speech

OTBET:

all parts of speech

Вопрос 46

Which verb can a metaphor be invoked very frequently?

OTBET:

verb "to have"

OTBET:

verb "to be"

OTBET:

verb "to make"

OTBET:

verb "to do"

Вопрос 47

How do we call metaphors expressed by one word?

Ответ:

simple

Ответ:

single

Ответ:

auxiliary

Ответ:

complex

Вопрос 48

How do we call metaphors which are expressed by several words?

Ответ:

metaphorical phrases

Ответ:

metaphorical periphrases

Ответ:

metaphorical words

Ответ:

metaphorical synonyms

Вопрос 49

Metaphors which are absolutely

unexpected, i.e. are quite unpredictable are called_____.

Ответ:

simple metaphor

Ответ:

complicated metaphor

Ответ:

genuine metaphor

Ответ:

trite metaphor

Вопрос 50

Metaphors which are commonly used in speech and therefore are fixed in dictionaries are _____

Ответ:

genuine metaphor

Ответ:

old metaphor

Ответ:

simple metaphors

Ответ:

trite metaphors

Колдонулган адабияттар:

Айтматов Ч. Тоолор кулаганда. – Бишкек. – 2007

Айтматов Ч. Кылым карытар бир кун. –Бишкек. – 2009

Айтматов Ч. Жамийла. – Бишкек. – 2003

Арнольд И.В. Стилистика современного английского языка.М., В.Ш.1973

Егимамабетова З.Б., М.В. Вербицкая. Стилистика английского языка в фонетическом освещении. Учебное пособие, Фрунзе, 1990

Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста, М, В.Ш. 1991

Каимов К. Атай. Роман. – Ф.: 1969. -568 б.

Кожина М.Н. Стилистика русского языка. М, 1977

Кухаренко В.А. Практикум з стилістики англійської мови: Підручник.-Вірриця. «Нова книга», 2000 – 160с

Maltzev V. A. Essays on English Stylistics., М., 1986

Одинцов В.В. Стилистика текста. 1980 А.Н. Мороховский (О.П.Воробьева, И.И.Лихошерст, З.В.Тимошенко) Стилистика английского языка, Киев, «Вища школа», 1984

Пустовалов П.С., Сенкевич М.П., Пособие по развитию речи. М, Просвещение, 1987.

Разинкина Н.М. Функциональная стилистика, М, В, Ш, 1989

Скребнев Ю.М. Основы стилистики английского языка. М., 2000

Слово и предложение в структурно – семантическом и социально стилистическом аспектах (на материале английского языка), Пятигорск, 1989

Ahmanova O.S. Linguostylistics, theory and method. MGU., 1972

Ahmanova O.S. What is the language we use? Moscow university Press, 1978

Holcomb, Chris. “Performative Stylistics and the question of Academic Prose”. Rhetoric Review 24.2 (2005): 188-206

Howard, Rebecca Moore, “Contextual stylistics: Breaking down the Binaries in Sentence- Level Pedagogy.” Refiguring Prose Style: Possibilities for Writing Pedagogy. Ed. T.R. Johnson and Tom Pace. Logan: Utah State UP, 2005. 42-56

Kucharenko V.A. A book of Practice in Stylistics. М., 1986.