

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ
ДОНЕЦКОЙ НАРОДНОЙ РЕСПУБЛИКИ
ГОУ ВПО «Донецкий национальный университет»
Факультет иностранных языков
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Основы теории второго иностранного языка (английский язык)

Учебно-методическое пособие

для студентов направления подготовки
45.04.01 Филология,
магистерская программа «Теория перевода и сопоставительное
изучение языков (немецкий язык)»

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В учебно-методическом пособии изложены основные требования к изучению дисциплины «Основы теории второго иностранного языка (английский язык)». В нем описано содержание аудиторной и самостоятельной работы студентов по данной дисциплине, представлены аутентичные тексты для самостоятельного изучения, предложены задания для индивидуальной работы студентов.

Учебно-методическое пособие предназначено для студентов, обучающихся по магистерской программе «Теория перевода и сопоставительное изучение языков (немецкий язык)» направления подготовки 45.04.01 Филология, и преподавателей, читающих данную дисциплину

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ПРЕДИСЛОВИЕ

Курс «Основы теории второго иностранного языка (английский язык)» относится к обязательным дисциплинам вариативной части Блока 1 «Дисциплины (модули)» по направлению подготовки 45.04.01 Филология, магистерская программа «Теория перевода и сопоставительное изучение языков (немецкий язык)».

Для освоения данного курса необходимы компетенции, сформированные в результате изучения таких теоретических и практических дисциплин бакалавриата, как «Введение в германскую филологию», «Основы языкознания и переводоведения», «Основы теории первого иностранного языка», «Практический курс второго иностранного языка». Знания и умения, приобретённые в результате освоения курса «Основы теории второго иностранного языка (английский язык)», являются основой для подготовки выпускной квалификационной работы и необходимы для изучения дисциплин, входящих в учебный план магистратуры.

Целью освоения дисциплины является ознакомление студентов с основными тенденциями развития английского языка на лексическом, грамматическом и стилистическом уровнях.

Основными задачами изучения дисциплины являются:

- раскрыть основные закономерности функционирования системы английского языка;
- познакомить студентов с лексическими, грамматическими и стилистическими особенностями английского языка;
- расширить теоретическую базу для осуществления переводческой деятельности по второму иностранному языку;
- формировать у студентов основы логического мышления;
- способствовать расширению профессионального кругозора студентов в области второго иностранного языка.

Учебно-методическое пособие состоит из десяти разделов и глоссария.

В первом разделе сформулированы основные требования к освоению дисциплины «Основы теории второго иностранного языка (английский язык)». Во втором разделе описаны содержание дисциплины и формы организации учебного процесса. В третьем, четвертом и пятом разделах представлено содержание лекционных и практических занятий по проблемам теоретической грамматики,

лексикологии и стилистики. Шестой раздел посвящен рассмотрению вопроса организации самостоятельной работы студентов в процессе освоения данной дисциплины. В седьмой раздел включены отрывки из аутентичных работ по теоретической грамматике, лексикологии и стилистике, предназначенные для самостоятельного изучения. Восьмой раздел содержит задания для индивидуальной работы студентов. В девятом разделе представлены формы контроля и критерии оценивания учебных достижений студентов, а в десятом разделе – список основной и дополнительной литературы, рекомендованной для успешного изучения содержания курса.

Глоссарий содержит ключевые термины трёх разделов языкознания – теоретической грамматики, лексикологии и стилистики.

Общая трудоемкость освоения курса «Основы теории второго иностранного языка (английский язык)» составляет 2 зачетные единицы, 72 часа. Программой дисциплины предусмотрены лекционные занятия (11 ч.), практические занятия (11 ч.) самостоятельная работа студента (50 ч.) и различные формы контроля.

1. ТРЕБОВАНИЯ К РЕЗУЛЬТАТАМ ОСВОЕНИЯ ДИСЦИПЛИНЫ «ОСНОВЫ ТЕОРИИ ВТОРОГО ИНОСТРАННОГО ЯЗЫКА (АНГЛИЙСКИЙ ЯЗЫК)»

Изучение дисциплины «Основы теории второго иностранного языка (английский язык)» направлено на формирование следующих компетенций в соответствии с ФГОС ВО РФ по направлению подготовки 45.04.01 Филология¹ и основной образовательной программы высшего образования направления подготовки 45.04.01 Филология, магистерская программа «Теория перевода и межкультурная коммуникация (английский язык)»²:

общекультурные компетенции (ОК):

– способность к абстрактному мышлению, анализу, синтезу (ОК-1);

– готовность к саморазвитию, самореализации, использованию творческого потенциала (ОК-3);

– способность самостоятельно приобретать, в том числе с помощью информационных технологий, и использовать в практической деятельности новые знания и умения, в том числе в новых областях знаний, непосредственно не связанных со сферой деятельности (ОК-4);

общепрофессиональные компетенции (ОПК):

– готовность к коммуникации в устной и письменной формах на русском и иностранном языках для решения задач профессиональной деятельности (ОПК-1);

¹ ГОС ВО по направлению подготовки 45.04.01 Филология [Электронный ресурс] : утвержден приказом МОН РФ 03.11.2015, № 1299. – Режим доступа : <http://fgosvo.ru/uploadfiles/fgosvom/450401.pdf> – Заглавие с экрана.

² Основная образовательная программа по направлению подготовки 45.04.01 Филология, магистерская программа «Теория перевода и сопоставительное изучение языков (немецкий язык)» [Электронный ресурс]. – Режим доступа : <http://donnu.ru/public/insites/files/ООП МАГ 45.04.01 ТПиСИЯ> – Заглавие с экрана.

**Требования к результатам освоения дисциплины
«Основы теории второго иностранного языка (английский язык)»**

– владение коммуникативными стратегиями и тактиками, риторическими, стилистическими и языковыми нормами и приемами, принятыми в разных сферах коммуникации (ОПК-2);

– способность демонстрировать знания современной научной парадигмы в области филологии и динамики ее развития, системы методологических принципов и методических приемов филологического исследования (ОПК-3);

– способность демонстрировать углубленные знания в избранной конкретной области филологии (ОПК-4).

профессиональные компетенции (ПК):

научно-исследовательская деятельность:

– владение навыками самостоятельного проведения научных исследований в области системы языка и основных закономерностей функционирования фольклора и литературы в синхроническом и диахроническом аспектах, в сфере устной, письменной и виртуальной коммуникации (ПК-1).

В результате изучения учебной дисциплины студент должен:

знать:

– основные понятия, методы исследования и терминологию курса;

– основные тенденции развития английского языка;

– основные черты лексической, грамматической и стилистической систем английского языка;

уметь:

– использовать полученные знания в практической переводческой деятельности;

– свободно выражать свои мысли на английском языке, адекватно используя разнообразные языковые средства с целью выделения релевантной информации;

– самостоятельно выполнять научные исследования;

– осуществлять поиск научной и языковой информации, используя различные источники (словари, справочники, Интернет);

**Требования к результатам освоения дисциплины
«Основы теории второго иностранного языка (английский язык)»**

владеть:

– системой лингвистических знаний, включающей в себя знание основных лексических, грамматических, словообразовательных, стилистических явлений и закономерностей функционирования английского языка.

Таким образом, освоение дисциплины «Основы теории второго иностранного языка (английский язык)» позволит сформировать у студентов необходимые общекультурные, общепрофессиональные и профессиональные компетенции.

2. СОДЕРЖАНИЕ ДИСЦИПЛИНЫ И ФОРМЫ ОРГАНИЗАЦИИ УЧЕБНОГО ПРОЦЕССА

Дисциплина «Основы теории второго иностранного языка (английский язык)» разделена на три содержательных модуля:

Содержательный модуль 1	Theoretical Grammar
Содержательный модуль 2	Lexicology
Содержательный модуль 3	Stylistics

Изучение каждого модуля направлено на углубление знаний студентов о тенденциях развития и функционирования английского языка на грамматическом, лексическом и стилистическом уровнях, на формирование теоретической базы для осуществления переводческой деятельности по второму иностранному языку (английскому), на расширение профессионального кругозора студентов в области второго иностранного языка.

Содержание дисциплины «Основы теории второго иностранного языка (английский язык)»

Порядковый номер и тема	Краткое содержание темы
Содержательный модуль 1: Theoretical Grammar	
Тема 1. Morphemic structure of the word	The notion of morpheme. Free and bound morphemes. The inner inflexion. The zero morpheme. Lexical, lexical-grammatical and purely grammatical morphemes.
Тема 2. The part-of-speech problem	Principles of classification of words into parts of speech. The notion of grammatical meaning, grammatical form, grammatical category.
Тема 3. The main categories of the English verb	The English Verb: The Categories of Tense, Taxis, Aspect, Voice and Mood. Difference between tense and time. Eleven models of Subjunctive Mood.

Содержательный модуль 2: Lexicology	
Тема 4. Word-Meaning. Types of Word-Meaning	The grammatical meaning. The part-of-speech meaning. The lexical meaning. Denotational and connotational components of lexical meaning.
Тема 5. Polysemy	The notion of polysemy. Semantic structure of the word. Oppositions of various types of lexical meanings. Context. Types of context.
Тема 6. Word-formation in English	Structural types of English words. Main types of word-formation: word-derivation (affixation and conversion), word-composition and shortening. Minor ways of word-formation in English (sound interchange, stress interchange, blending, sound imitation).
Тема 7. Etymological survey of the English word-stock	Classification of native words. Classifications of borrowings (according to the aspect borrowed, the degree of assimilation, the language from which the word was borrowed).
Тема 8. Regional varieties of the English vocabulary	The notions of Standard English, local dialects, variants of English. Variants of English in the United Kingdom (Scottish English, Irish English). Variants of English outside the British Isles (American English, Canadian English, the English of India, Australian English, New Zealand English).
Содержательный модуль 3: Stylistics	
Тема 9. Style and Stylistics. Lexical Stylistic Devices	General notes on style and stylistics. Expressive means and stylistic devices on different levels of the language. Lexical stylistic devices: metaphor, metonymy, synecdoche, irony, epithet, hyperbole, meiosis, zeugma, pun, oxymoron, antonomasia, euphemisms and disphemisms.
Тема 10. Morphological Expressive Means	The peculiarities of morphological expressive means in English. The notion of transposition. Expressive value of grammatical forms of different parts of speech.

Первый содержательный модуль посвящен рассмотрению вопросов теоретической грамматики. В нем изучаются особенности морфологической структуры слова, разные подходы к определению основных понятий теоретической грамматики (грамматическое значение, грамматическая форма, грамматическая категория), принципы классификации частей речи, семантические и грамматические характеристики английского глагола.

Во втором содержательном модуле рассматриваются особенности лексической системы английского языка. Здесь уделяется внимание понятию лексического значения слова и его типам, проблеме полисемии, специфике английского словообразования, этимологическим основам английской лексики, региональной вариативности словарного состава английского языка.

Третий содержательный модуль ориентирован на изучение стилистического потенциала английского языка, который реализуется в многочисленных лексических стилистических приёмах и морфологических экспрессивных средствах.

Курс «Основы теории второго иностранного языка (английский язык)» предусматривает следующие формы организации учебного процесса: лекционные занятия, практические занятия и самостоятельная работа студента.

В учебном процессе широко применяются активные и интерактивные формы проведения занятий, внеаудиторная самостоятельная работа, балльно-рейтинговая система оценки успеваемости, личностно-ориентированное обучение. Лекционный материал представляется в виде презентаций при помощи мультимедийного проектора.

Тематика лекционных занятий

№ п/п	Название темы	Количество часов
1.	Morphemic structure of the word	2
2.	The part-of-speech problem	2
3.	The main categories of the English verb	2
4.	Word-Meaning. Types of word-Meaning	2
5.	Polysemy	2
6.	Style and stylistics. Lexical stylistic devices	2
ВСЕГО		12

Тематика практических занятий

№ п/п	Название темы	Количество часов
1.	The main categories of the English verb	2
2.	Word-formation in English	2
3.	Etymological survey of the English word-stock	2
4.	Lexical stylistic devices	2
5.	Morphological expressive means	2
ВСЕГО		10

3. СОДЕРЖАТЕЛЬНЫЙ МОДУЛЬ 1. THEORETICAL GRAMMAR

3.1. ЛЕКЦИИ

Лекция 1

MORPHEMIC STRUCTURE OF THE WORD

1. Introduction. History of English Grammar.
2. The notion of morpheme.
3. Structural classification of morphemes: Free and bound morphemes. The inner inflexion. The zero morpheme.
4. Lexical, lexical-grammatical and purely grammatical morphemes.

Ключевые понятия темы:

prescientific grammar, scientific grammar, morpheme, root, affix, free morphemes, bound morphemes, inner inflexion, zero morpheme, lexical morphemes, lexical-grammatical morphemes, grammatical morphemes, morphs, allomorphs

Литература:

Основная

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Вопросы для самоконтроля:

1. How is the history of grammar traditionally divided?
2. What trends are found in scientific grammar?
3. What methods help to explain language phenomena in the field of grammar?
4. What is morpheme?
5. What main principles underlie the classification of morphemes?
6. What kinds of morphemes are distinguished according to the mode of their functioning?
7. What morphemes are found according to their meaning?

Лекция 2

THE PART-OF-SPEECH PROBLEM

1. Principles of classification of words into parts of speech.
2. The notions of grammatical meaning, grammatical category, grammatical form.

Ключевые понятия темы:

part of speech, semantic criterion, criterion of form, functional criterion, grammatical combinability, declinables, indeclinables, grammatical meaning, grammatical form, grammeme, synthetic forms, analytical forms, suppletive grammatical forms, grammatical category

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Вопросы для самоконтроля:

1. According to what criteria are the English words classified into parts of speech?

2. What classes are English words classified into on the upper and the lower level of classification?

3. How is grammatical meaning of the word defined in Modern linguistics?

4. What is the difference between grammatical and lexical meanings?

5. What approaches to the definition of grammatical form exist?

6. What is a grammeme? Who introduced this term?
7. What characteristics of grammatical form are discussed by A. Smirnitsky?
8. What conditions are grammatical categories singled out on?

Лекция 3

THE MAIN CATEGORIES OF THE ENGLISH VERB

1. The English Verb: The Categories of Tense, Taxis, Aspect, Voice and Mood.
2. Difference between tense and time.
3. Eleven models of Subjunctive Mood.

Ключевые понятия темы:

the category of aspect, common aspect, continuous aspect, the category of tense, the category of Perfect (taxis), the category of time correlation, the category of voice, active voice, passive voice, intransitive verbs, medial voices, reflexive voice, reciprocal voice, middle voice, the category of mood, Indicative mood, Imperative mood, Subjunctive mood

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Вопросы для самоконтроля:

1. What grammatical categories does the English verb possess?
2. What is aspect category of the English verb?
3. What aspects are distinguished by the majority of linguists?
4. What are alternative points of view?
5. How can the category of tense be defined?
6. How many English tenses are distinguished by linguists?
7. What are the arguments of “*shall / will + Infinitive*” being a modal form and not an analytical form?
8. What main trends concerning the essence of the Perfect forms in Modern English should be paid special attention to?
9. What is the essence of the category of perfect?
10. What are the main definitions of the voice?
11. What binary opposition underlies the category of voice in English?
12. What is meant by medial voices?
13. What does the category of mood express?
14. How many mood forms are distinguished by linguists in English?
15. Why is the problem of the number of moods in English the most controversial one?

3.2. ЗАДАНИЯ ДЛЯ ПРАКТИЧЕСКИХ ЗАНЯТИЙ

Практическое занятие 1

THE MAIN CATEGORIES OF THE ENGLISH VERB

1. Study theoretical material on the subject³. Get ready to discuss the following problems.

1. Grammatical categories of the English verb.
2. Traditional and alternative approaches to the aspect category of the English verb.
3. The difference between tense and time. The problem of tenses of the English verb.
4. The main trends concerning the essence of the Perfect forms in Modern English.
5. The category of voice in English.
6. The problem of the number of moods in English.

2. Read the following extract⁴ dealing with the main verb categories.

Joos M.

The English Verb, Form and Meaning

Basic Meanings and Voice

Passive Voice

The term “passive voice” here refers to the grammatical form, that has the marker “be .. -n”; the term “passive meaning” is here used as a rather general term which the examples will have to define for us as they accumulate; but the expression “the meaning of passive voice” is rather a strict term definable as the meaning, whatever it turns out to be, that is strictly correlated to the use of the passive marker [...]

If we begin with:

³ Основы теории английского языка = Modern English Studies: Theoretical Grammar, Lexicology, Stylistics [Электронный ресурс]: учебное пособие / И. М. Подгайская, А. Г. Удинская, В. А. Дроздов. – с. 15-31.

⁴ Блох М. Я. Практикум по теоретической грамматике английского языка: Учеб. пособие / М. Я. Блох, Т. Н. Семенова, С. В. Тимофеева. – М.: Высш.шк., 2004. – с. 190-200.

This is the first cross-examination, practically the first time the voice of the defense is heard.

Something certainly is expected.

The estate was cleared up.

We have examples of passive voice which no grammarian can quarrel with, either as to form or as to meaning. [...]

Now what sort of meaning do these passives have that is not shared by the corresponding non-passive verbs? The pairs (25) “*Well, then, members of the jury, there is a long gap of some 6 years, and it is right that you should be reminded*”. (26) “*Mr. Lawrence reminded you, that at the end there was no suspicion at all about the way in which Mrs. Morell died*” and (35) “*Then we know that inquiries were made from the nurses by Superintendent Hannam*”, (36) “*They made statements I upon which no doubt these proceedings in due course were founded*” show that the difference can be that particular reversing of meaning for which we possess no better definition than just such pairs - and equivalent pairs in Latin and German and many other languages: the “you” with (26) is the victim of the reminding (this is in turn the definition of the term “victim” which I need for our present purposes), and that same victim is designated by the other “you” with (25).

With (25) the designation of the victim is the subject of the passive verb; for identically the same event and the same dramatis personae (only real instead of hypothetical, which makes no difference here) the designation of the victim is in the role of object with (26).

Since this is the same event and the same victim, there is necessarily a compensatory shift in meaning between the verbs (25) and I (26). Now that shift is customarily ascribed entirely to the passive I verb, the non-passive meaning being taken as basic or unshifted, and that custom can serve us here too for the present. Accordingly, we can say: The meaning of such a passive voice is the meaning that (25) has and (26) does not have, with the understanding that precisely that meaning recurs in an indefinitely large number of other pairs. This definition is the best we can get, simply because it is axiomatic. [...]

So far, this is only the definition of the primary passive meaning. Now the primary passive is the only kind that is in use in most neighboring languages and in classical Latin; and Latin can serve as our

typical language of that sort. From Caesar we learn that people *incolunt* “inhabit” a region and that they *appellantur* “are called” various names, and we feel sure of grasping how all that works. But then Latin takes us into mysterious regions inhabited by deponent verbs where English can’t follow; and English wanders off into another area where patterns are called idiomatic to excuse us from understanding how they work. Instead of calling them that, I will give them names and display their employment. [...]

From the citations and other sources I construct various non-passive and passive sentences; the labeled display will serve also as a set of definitions.

Non-passive: *She left him a car in the will (-D LEAVE = left)*

Non-passive: *In the will she left him a car.*

Primary passive: *A car was left him in the will (-D BE -N LEAVE)*

Primary passive: *In the will a car was left him.*

Secondary passive: *He was left a car in the will.*

Secondary passive: *In the will he was left a car.*

Non-passive: *They gave her a whole grain of heroin.*

Primary passive: *When this heroin was given, ...*

Secondary passive: *She was given a whole grain of heroin.*

Non-passive: *They telephoned for Dr. Harris.*

Primary passive: *Dr. Harris was summoned.*

Tertiary passive: *Dr. Harris was telephoned for.*

Tertiary passive: *I was being made a fool of.*

Non-passive: *You can't sit down in such a dress.*

Tertiary passive: *Such a dress can't be sat down in [...]*

For the primary passive and that alone, a comprehensive description of the employment could be: the subject of the verb designates the victim in the event rather than the actor. That would be appropriate to every Latin or German passive; for when there is no victim there is no subject either: “Bei Tisch wurde über die Nachbarschaft gesprochen”.

For all the English passive verbs together, a comprehensive description has to be made broader by claiming less: the meaning of the passive is that the subject does not designate the actor. This is in fact all that can be said about the meaning. As for the form of predication, that is to say the partnership of subject and verb, what we have already learned is still valid: the subject designates some entity which is inti-

mately involved in the event. Then we can cover the whole range of three passives by remarking: (1) When the subject designates the victim, the pattern is called primary passive voice. (2) If the non-passive clause would designate not only the victim but also another entity designated without a preposition (or with the empty preposition “to” of equivalent value: “They gave heroin to the patient”), but now the designation of that other entity is the subject, the pattern is called secondary passive voice. (3) When the subject of the passive verb designates an entity involved in the event in a way that has to be specified by a preposition, the pattern is called tertiary passive voice. The preposition then is placed after the verb as if it were an adverb. [...].

To sum up: the English passive is a word-order device. It is marked by BE...-N to show that its subject is not actor, and that is all the device “means”. The rest is automatic.

Aspect, Tense, and Phase

In theory it is equally possible to discuss each of the categories “aspect”, “tense” and “phase” by itself, for they are all similarly autonomous. But there is more than one reason why I choose to cover them all in a single chapter. The discussion of phase can begin late in this chapter, and it will be too short to constitute a respectable chapter by itself. Aspect and tense are best discussed together, not because they are essentially correlated [...] but because the discussion of either would be rather uninteresting if the other were disregarded as we have a theoretical right to do. [...]

Temporary Aspect

Plainly we must distinguish between “tense” used (however strangely) as a grammatical term on the one hand, and the everyday word “time”. Now present time will serve as our name for a very sharply restricted sort of occurrence: the speaker confines his remarks (or else we can infallibly sort out those of his remarks which are confined) to what is being done, or simply is, there where he can and does report on it currently. [...]

Then the first clearly defined group of citations . consistent in form and in meaning both - is a small group here:

“Am I really hearing what you are saying?”

“Are you standing there... and saying... that when you wrote those words... they were intended to mean something quite different?”

One tradition calls this “progressive” and holds that the specifying done by the marker BE -ING adds the meaning that the action is making headway; but that is preposterous in the face of “standing” and others. Another name, more recent and especially in use in Great Britain, is “continuous”; this emphasizes the point that the other verbs (lacking BE -ING) are apt to refer to isolated acts occurring again and again. There is a grain of truth in this, but there are too many counter-examples: “Do you plead Guilty or Not Guilty?” and many others here. It has been called “imperfect” with a name borrowed from Latin and Romance-language grammar; but then there are too many counter-examples in both directions: moreover, the English marked aspect is not confined to a past tense as those are. It has a resemblance in form, and a frequent coincidence in reference, with a Spanish (and Portuguese) formula: *que Usted está diciendo* “what you are saying”. But both this Iberian formula and the Slavic imperfective differ crucially from the English marked aspect: they are specifications of the nature of the event, while the English marked aspect instead specifies something about the predication. I have borrowed the Slavic technical term “aspect” for lack of a better, but the English marked aspect has an essentially different meaning. [...] call it the temporary aspect. [...]

BE -ING is an elementary signal known to all five-year-old native speakers. [...]

Generic Aspect

[...] When the speaker is himself responsible for the event, as in the citations listed just above - and this is true under the usual understanding that we have a right to transform a question “Do you call that an independent record?” into a statement “I call that...” and a negative statement “I do not agree if you refer to heroin” into a positive one “I agree” before we scrutinize it for our present purposes the meaning is utterly specific and exact: it is what I call asseveration, meaning that the speaker makes his statement valid by speaking it.

An easy relaxation of this strict condition gives us the use of generic aspect for demonstration – the mode of speaking which we have learned to describe more or less in Shakespeare's words: “Sute the Action to the Word,

the Word to the Action”., e.g.: “Now watch – I drop the tablet into this warm water, and you see it dissolves quite nicely”.

[...] the generic aspect has no meaning of its own. It gets its meaning entirely from the context; and for our purposes the “context” includes the lexical meaning of the verb-base, so that, for example, the asseverative use is confined to “verbs of saying”. [...]

Now it has become clear what the marker BE -ING of the temporary aspect does: from among all possible aspectual significances of the generic aspect, it singles out one “by obliterating all the others”. [...]

[...] how does the speaker choose between the aspects? [...]

The difference between this, the privative significance of the English temporary aspect, and the Iberian formula already mentioned or the Romance-language imperfect tense or the Slavic imperfective or “durative” aspect, aside from the fact that they all characterize the event while English here characterizes predication, is that in those others the duration is primary (and in the Iberian formula the intensity of commitment of the actor to the event) while in the English temporary aspect it is the probabilistic limitation in the primary significance. The meaning of our temporary aspect is limitation of duration.

Tense

Now tense is our category in which a finite verb (non-finites can have voice and aspect and phase, but not tense) is either marked with -D or lacks that marker. Then by definition there can be only two tenses.

In the folklore, an English verb has a good many tenses; this notion derives [...] from Greek, Latin, and Romance-language grammatical tradition. The corresponding reaction to our dichotomy is that we are disregarding the tense-paradigm of the English verb.

What we are actually doing is making adequate use of the term “tense” at last. This is not my invention; for over a century grammarians have been saying that English (like the other Germanic languages and Russian and many others) has only two tenses: past and non-past. That is not quite our dichotomy as we will see; but a maximally useful dichotomy has to be recognized somehow and we need a name for it. If we took over the folklore sense of “tense”, we would have only occasional rather literary uses for it, and another name would have to be invented for the dichotomy which is our proper topic.

The unmarked tense will be called “actual” and the marked one “remote”. The latter name fits the meaning precisely. The Modern English remote tense has the categorial meaning that the referent (what is specified by the subject-verb partnership) is absent from that part of the real world where the verb is being spoken. In some languages, there are several kinds or degrees of such absence; for instance, on the time-scale alone, apart from other kinds of absence, French and many other languages have two possibilities: past time and future time. On this scale, English has only one, for English treats future time as not remote from the present occasion, and remoteness in time in English is always categorically past time.

Phase

[...] first the meaning of phase has to be explored. It was given this untraditional name some 15 years ago by George L. Trager and Henry Lee Smith, Jr., “An Outline of English Structure”.

The name derives from the special relation between cause and effect signified by verbs in the perfect phase.

Any event is not only sure to have a cause, though sometimes its cause may be difficult to ascertain; it is likely to have effects too, and here the relation is clearer or even obvious. A finite verb will hardly be used to specify an event unless there are effects; it is fair to say that language is not organized for entirely idle talk but is rather well adapted to mentioning things because they matter. Let us take it as axiomatic that the referent of a finite verb is regularly the cause of certain effects – unknown perhaps, often unforeseen, but in any case not assumed to be non-existent – since otherwise the finite verb would be idle, otiose, and rather left unused.

Now in all this chapter so far we have been concentrating our attention upon verbs in the current phase (lacking HAVE -N); and both here and previously when voice was discussed in the preceding chapter, the effects of the specified event have either been simultaneous with their cause (this event) or have been not substantially delayed: “The Judge came on swiftly” is the beginning of Trial, and the simultaneous effect is that he is seen to come, the immediate effect is that he is there, and later (perhaps delayed) effects can be taken for granted. Using the terminology borrowed from electrical circuit

theory, used there for cyclically recurrent causes and effects, the cause and the principal effects are “in phase with each other”, as the amount of moonlight is in phase with the phases of the moon (the two waxing and waning together) and the visibility of the moon is in phase with its being above the horizon time after time (the two occurring together cyclically), the effect never delayed behind the recurrent cause. In its English grammar use, the regular cyclic feature of that electrical phase drops out, though of course recurrence does not drop out with it: after all, the reason why items are in the vocabulary and in the grammar of English is that they are kept alive by recurrent use, and the events that they designate are not unique. For our purposes, then, the sense of phase is adequately defined so far by one example.

So much for current phase; the principal effects are in phase with the specified event, their cause. Now consider the very first appearance of the perfect phase in Trial: “*The high-backed chair has been pulled, helped forward, the figure is seated, has bowed, and the hundred or so people who had gathered themselves at split notice to their feet rustle and subside into apportioned place*”.

This is not simply a narration of events in sequence; instead, certain of them (is seated, rustle and subside) are presented as effects (or at least the possibility of their occurrence is an effect) of the earlier-in-time events stated in the perfect phase. Their presentation as effects is not marked in their own verbs; that marking is done by the perfect marker on the verbs for the precedent events. The perfect-marked verbs are there specifically for the sake of the effects of the events they designate, and that is the essential meaning.

True, the events designated by perfect verbs may be interesting in themselves, and may have simultaneous effects, but all that is now treated as uninteresting; the focus of attention is entirely in the delayed effects which remain uncertain until separately specified by other verbs. It is this focus of attention that determines what effects will figure as principal effects. The name "perfect" is traditional and entirely misleading; the essential point here is that the meaning of perfect phase is that the principal effects of the event are out of phase with it, which of course can only be true if they are delayed. [...] The perfect phase means that the event is not mentioned for its own sake but for the sake of its consequences.

Before leaving this topic, it is appropriate to mention some of the things that the English perfect phase does not mean, either because they appear in many books about English as misinterpretation of it or because they are meanings or uses of the similarly-shaped perfects of other languages such as French and German.

First, the English perfect does not mean that the specified event occurred previous to some other event specified with the current phase. That is a possible interpretation of it, but it is not what it means, just as many other kinds of utterances can be interpreted into messages that they do not intrinsically mean: “How do you do?” meaning “I’m pleased to meet you” but interpretable as an inquiry about health. The previous occurrence is at most a connotation of the perfect phase; its denotation indeed contradicts that by telling us that the event presented in the perfect phase is not being presented for its own sake but only as a means to a separate end, and its denotation positively is that we must look elsewhere for the important message. “You have seen the Cheshire reports” is not a past tense message; it belongs solely to the actual or “present tense”. Conversely, the English actual perfect cannot be used for narration: “I have seen him yesterday” is not English. The nearest thing to it is “I have seen him. Yesterday”. But this is two separate messages, the second is a one-word sentence without a verb.

Second, a French or a German perfect does not mean that the specified event is uninteresting in itself, which is always part of what the English perfect means. In both those languages it is a narrative tense, used for presenting events interesting for their own sake; and to the extent that those events can serve as preparation for later affairs the English meaning can be read out of them - but only as a connotation! As we have seen, the English past can do that too; and we can also say, “As we saw...”

Finally, by virtue of all such connotations in all languages and other connotations too, it is possible to employ any West-European perfect to convey to a reader or listener a complete sequence of events and lay out the sequence into at least six different times of occurrence. But, for reasons which ought to have become clear by now, that does not mean that the English perfect formulas are tenses in any sense of the term, however loose.

“Shall” and “Will”

[...] it's about time to dispose of the notion that “will” is a “future tense” auxiliary. Like every modal, and simply because “time will tell” whether the asserted relation of the specified event to the real world suffices to bring about its occurrence, it has a connotation of futurity; but no modal has a denotation of futurity. [...]

But now if this is not the English future, then what is? Well, a good many languages get along without any, but not English. Besides the use of future-time adverbs (*He leaves tomorrow; He is leaving tomorrow*) whose equivalents are found in all languages as far as we know, English has the quasi-auxiliary BE GOING TO. [...] It is used 28 times in Trial, 10 times looking ahead from a past epoch (“The Superintendent told the accused that he was going to charge him with murder”) and 18 times looking ahead from the present time – which is what we mean by future. [...] “I am going to suggest to you that he never said these words”.

[...] “will” serves best when the anticipated time of the event is near at hand (and indeed it was, in nearly every case), while “shall” is used when the interval is capacious enough to provide for alterations, frustrations, loss of opportunity – or when “shall” is negated, emergence of an unforeseen opportunity: *We shall not know what was in this man's heart.* [...]

Of course there is also the folklore theory in the schoolbooks which says that “I'll” is colloquial for “I shall” as well as for “I will”, but that is nothing but a measure of desperation, an attempt to save the rule where it conflicts with the facts of usage in standard British English. Nowadays, people who bear a substantial burden of responsibility for realistic English teaching have turned their backs on those books.

Whether “I'll” represents “I will” or “I shall” is perhaps an academic question. Who knows? We often say “I'll” and then have to write down what we say: when we put pen to paper, we then find ourselves wondering whether we should write “I'll”, “I will” or “I shall”. In reaching our decision, we are usually guided by the “rule” that prescribes “I shall, you will, he will” and we therefore turn “I'll” into “I shall”. Personally, I agree with Daniel Jones, and think if one uses

“shall” meaningfully (and not simply because a pedantic rule prescribes) then the weak pronunciation becomes “shall”.

3. Answer the following questions:

1. How does M. Joos describe the categorial meaning of the passive?
2. What are the principles of identifying the primary passive, the secondary passive, and the tertiary passive?
3. How does M. Joos substantiate the syntactic relevance of the passive?
4. How does M. Joos characterize the English marked aspect?
5. What does M. Joos mean saying that the English generic aspect has no meaning of its own?
6. How does he define the meaning of the English temporary aspect in contrast to the similar language phenomena in other languages?
7. How does M. Joos treat the two primary tenses: the unmarked tense and the marked remote tense?
8. What does the term “phase” imply?
9. Why does he find the traditional term “perfect” misleading?
10. Why does M. Joos exclude the English perfect formulas from the system of tenses?
11. What peculiarities of “shall” and “will” does M. Joos point out?

4. СОДЕРЖАТЕЛЬНЫЙ МОДУЛЬ 2. LEXICOLOGY

4.1. ЛЕКЦИИ

Лекция 4

WORD-MEANING. TYPES OF WORD-MEANING

1. The notion of word-meaning.
2. Types of word-meaning (grammatical, part-of-speech, lexical).
3. Denotational and connotational components of lexical meaning.

Ключевые понятия темы:

meaning, grammatical meaning, part-of-speech meaning, lexical meaning, denotational meaning, connotational meaning, stylistic connotation, stylistic reference, evaluative connotation, emotional connotation, expressive connotation, emotive charge, emotive implication

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Дополнительная

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Вопросы для самоконтроля:

1. Define the notion of word-meaning. What are its types?
2. What do we call «the grammatical meaning of the word»?
3. What type of word-meaning is referred to as lexical-grammatical? Why?
4. What components does lexical meaning consist of?
5. Deduce from the text of the lecture the main characteristic features of the denotational meaning.
6. Draw a parallel between emotive charge and emotive implication. What features distinguish one from the other?
7. Why are some colloquial and literary words identified as general?
8. What groups of words are included into special colloquial and special literary layers?

Лекция 5 POLYSEMY

1. The notion of polysemy.
2. Semantic structure of the word.
3. Oppositions of various types of lexical meanings.
4. Polysemy and context. Types of context.

Ключевые понятия темы:

polysemy, polysemantic words, monosemantic words, lexical-semantic variant, semantic structure (paradigm), diachronic approach, synchronic approach, direct meaning, transferred meaning, concrete meaning, abstract meaning, primary meaning, secondary meaning, basic meaning, peripheral meaning, obsolete meaning, modern meaning, context, linguistic context, extra-linguistic context, lexical context, grammatical context, collocation

Литература:

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Вопросы для самоконтроля:

1. What does the term “polysemy” denote?
2. What words are called monosemantic and polysemantic?
3. What is meant by a lexical-semantic variant, semantic structure or paradigm?
4. What types of meaning in the semantic structure of the word are distinguished?
5. What is necessary to study to distinguish between different meanings of a polysemantic word?

6. What is context and what types of context are relevant in lexicological studies?
7. What is meant by collocation?
8. What does the grammatical context serve to determine?
9. What does the term “extralinguistic context” denote?
10. Do semantic structures of polysemantic words in English and Russian always coincide? What do they differ in from one another?

4.2. ЗАДАНИЯ ДЛЯ ПРАКТИЧЕСКИХ ЗАНЯТИЙ

Практическое занятие 2

WORD-FORMATION IN ENGLISH⁵

1. Study theoretical material on the subject⁶. Get ready to answer the following questions:

1. What is word-formation?
2. What are the main types of word-formation?
3. What are the basic ways of forming words in word-derivation?
4. What do we mean by conversion?
5. What is meant by word-composition?
6. What is shortening and what groups of shortenings can be singled out?
7. What are the minor ways of word-formation?

2. Use a suitable prefix or suffix to form the opposite of each of these adjectives below. Here are some examples:

<i>un-</i> (<i>unhappy, unpleasant</i>)	<i>in-</i> (<i>insincere, incredible</i>)
<i>dis-</i> (<i>dishonest, dissatisfied</i>)	<i>im-</i> (<i>impolite, impossible</i>)
<i>-less</i> (<i>careless, harmless</i>)	<i>il-</i> (<i>illegible, illegal</i>)
	<i>ir-</i> (<i>irrelevant, irreligious</i>)

⁵ При разработке заданий для практических занятий 2 и 3 использовались материалы учебных пособий: Практикум по лексикологии английского языка = Seminars in English Lexicology / З. А. Харитончик и др. – Минск: МГЛУ, 2009. – 92 с. Лексикологія англійської мови. Методичні рекомендації до семінарських занять / укл. Н. М. Жилко. – Нежин, 2003. – 85 с.

⁶ Основы теории английского языка = Modern English Studies: Theoretical Grammar, Lexicology, Stylistics [Электронный ресурс]: учебное пособие / И. М. Подгайская, А. Г. Удинская, В. А. Дроздов. – с. 46-55.

<i>agreeable</i>	<i>discreet</i>	<i>kind</i>	<i>predictable</i>
<i>approachable</i>	<i>efficient</i>	<i>likeable</i>	<i>reasonable</i>
<i>articulate</i>	<i>enthusiastic</i>	<i>logical</i>	<i>regular</i>
<i>biased</i>	<i>flexible</i>	<i>loyal</i>	<i>rational</i>
<i>competent</i>	<i>friendly</i>	<i>mature</i>	<i>reliable</i>
<i>considerate</i>	<i>helpful</i>	<i>obedient</i>	<i>sensible</i>
<i>contented</i>	<i>hospitable</i>	<i>organized</i>	<i>tactful</i>
<i>decisive</i>	<i>imaginative</i>	<i>patient</i>	<i>thoughtful</i>
<i>dependable</i>	<i>intelligent</i>	<i>practical</i>	<i>tolerant</i>

3. Explain the meaning of the following words ending in the suffix -ee.

<i>appointee</i>	<i>draftee</i>	<i>licensee</i>
<i>assignee</i>	<i>escapee</i>	<i>nominee</i>
<i>bailee</i>	<i>evacuee</i>	<i>pardonee</i>
<i>cohabitee</i>	<i>examinee</i>	<i>patentee</i>
<i>callee</i>	<i>franchisee</i>	<i>resignee</i>
<i>dedicatee</i>	<i>grantee</i>	<i>trainee</i>
<i>detainee</i>	<i>internee</i>	<i>transferee</i>
<i>devotee</i>	<i>interviewee</i>	<i>trustee</i>
<i>divorcee</i>	<i>kissee</i>	<i>vaccinee</i>

4. Arrange the following compounds according to the type of composition into a) those formed by juxtaposition, b) those with a vowel or consonant as a linking element, c) those with linking elements represented by conjunctions or prepositions.

<i>man-of-war</i>	<i>handicraft</i>	<i>give-and-take</i>
<i>editor-in-chief</i>	<i>salesman</i>	<i>oil-rich</i>
<i>lady-bird</i>	<i>queen-bee</i>	<i>riff-raff</i>
<i>officer-in-charge</i>	<i>fine-looking</i>	<i>hard-working</i>
<i>Anglo-American</i>	<i>cherry-orchard</i>	<i>penny-a-liner</i>
<i>hide-and-peek</i>	<i>high-heeled</i>	<i>blue-green</i>
<i>sick-leave</i>	<i>Turko-Russian</i>	<i>city-state</i>

5. Arrange the following compounds into a) compounds proper and b) derivational compounds.

<i>blood-red</i>	<i>level-headed</i>	<i>teenager</i>
<i>dishwasher</i>	<i>lip-reading</i>	<i>ill-mannered</i>
<i>dog-show</i>	<i>many-sided</i>	<i>bookcase</i>
<i>dress-maker</i>	<i>name-dropper</i>	<i>good-humoured</i>
<i>frontbencher</i>	<i>narrow-minded</i>	<i>thin-skinned</i>
<i>honey-mooner</i>	<i>old-timer</i>	<i>film-star</i>
<i>earthquake</i>	<i>snow-white</i>	<i>water-colour</i>

6. Find cases of conversion in the following sentences. Analyse them.

1. *Have you ever summered in the country? It's a marvelous thing, isn't it?*
2. *She softshoed into the room.*
3. *I think Mark OD'ed on LSD.*
4. *It had been quite a wait before we heard her voice.*
5. *It was the usual conflict of the haves and the have-nots.*
6. *Oxford Street is a small street sandwiched between the larger streets in the neighbourhood.*
7. *What's the good of ferreting out the truth all the time?*
8. *He was just driving along the road when somebody upped and shot him.*
9. *All her life she has worn her sister's hand-me-downs.*
10. *Isabel wirelesslyed him from the ship.*
11. *It is the why of the crime that interests him.*
12. *She acted as a go-between.*

7. Comment on the phenomenon of abbreviation (clipping). Define the part of the word left (the beginning of the word, the end of the word, the middle of the word).

<i>pub</i>	<i>grad</i>	<i>story</i>
<i>fridge</i>	<i>adman</i>	<i>phone</i>
<i>fancy</i>	<i>showbiz</i>	<i>mend</i>
<i>comfy</i>	<i>rehab</i>	<i>fend</i>
<i>bike</i>	<i>porno</i>	<i>mag</i>
<i>specs</i>	<i>flu</i>	<i>sis</i>
<i>vet</i>	<i>prep</i>	<i>gent</i>
<i>ref</i>	<i>cause</i>	<i>para troops</i>

<i>trig</i>	<i>imposs</i>	<i>fancy</i>
<i>hubby</i>	<i>maths</i>	<i>auto</i>

8. Comment on the initial abbreviations. Read them in full. Arrange them into two groups according to their way of reading: a) those which have the alphabetical reading; b) those which are read as if they were ordinary words; c) those which coincide with English words in their sound form.

<i>ABC</i>	<i>IOY</i>	<i>RAF</i>
<i>AWOL</i>	<i>IQ</i>	<i>SON</i>
<i>BBC</i>	<i>LASER</i>	<i>TB</i>
<i>C&W</i>	<i>NATO</i>	<i>UFO</i>
<i>CID</i>	<i>OPEC</i>	<i>TV</i>
<i>CONUS</i>	<i>PAGE</i>	<i>UNESCO</i>
<i>DISH</i>	<i>PEN</i>	<i>UNO</i>
<i>FBI</i>	<i>PM</i>	<i>UPI</i>
<i>GMT</i>	<i>POW</i>	<i>VIP</i>

9. Determine the original components of the following blends. Translate them into Russian.

<i>absotively</i>	<i>cheeriodical</i>	<i>newtopia</i>
<i>airtorial</i>	<i>cigarroot</i>	<i>oilitics</i>
<i>angledozer</i>	<i>crocogator</i>	<i>potatoe</i>
<i>animule</i>	<i>dollrature</i>	<i>posilutely</i>
<i>bascart</i>	<i>electrocute</i>	<i>twilight</i>
<i>brunch</i>	<i>fruice</i>	<i>windoor</i>
<i>cablegram</i>	<i>guesstimate</i>	<i>wordfacturer</i>
<i>cameracature</i>	<i>informacials</i>	<i>zebrule</i>

10. Read the following phrases. Pay attention to the stress.

to conduct negations – the conduct of the government;
to increase one's vocabulary – be concerned about increase of crime;
to record a song – the record of events;
frequent rains – frequent a place;
an insult to everybody – insult everybody;
to present a matter in a false light – a nice present;
to increase oil export – to export uranium ore;

to rebel against a reactionary regime – put the rebels in prison;
to permit access to confidential files – a work permit;
to subject somebody to criticism – be a British subject;
to escort the ship – provide an escort for the ship.

11. Comment on the formation of the following words and translate them into Russian.

<i>bibble-babble</i>	<i>ping-pong</i>	<i>tirra-lirra</i>
<i>swish-swash</i>	<i>fizzle-sizzle</i>	<i>jingle-jangle</i>
<i>sputter-spatter</i>	<i>clack-click</i>	<i>dingle-dangle</i>
<i>babble-gabble</i>	<i>bleb-blob</i>	<i>hubble-bubble</i>
<i>ding-dong</i>	<i>namby-pamby</i>	<i>dumdum</i>
<i>flip-flap</i>	<i>pit-a-pat</i>	<i>clap-clap</i>

12. Read the following sentences and analyse the way of word-formation of the underlined words. Translate the sentences into Russian.

1. *The police inspector says he will fingerprint all the suspects.*
2. *There is a stowaway on board the steamer.*
3. *Give the windows double glazing to soundproof them.*
4. *The ref ordered a penalty kick.*
5. *The missile was testfired last week.*
6. *He was misquoted.*
7. *He was electrocuted, as far as I remember.*
8. *She looked neat in her white T-shirt.*
9. *Her heart went pit-a-pat.*
10. *Peter was doing sit-ups with a five- pound dumbbell in each hand.*
11. *He died of an O.D. of heroin.*
12. *After the things you told me, I really had high hopes for some sort of breakthrough.*
13. *She had brown curly hair which could have been the result of a perm.*
14. *Swiss police and Interpol are cooperating in the investigation.*
15. *You can always make it look as if you've seriously considered the possibility of having a U-boat in the right place at the right time.*

Практическое занятие 3

ETYMOLOGICAL SURVEY OF THE ENGLISH WORD-STOCK

1. Study theoretical material on the subject⁷. Get ready to discuss the following problems:

1. Words of native origin (Indo-European, Germanic words).
2. Borrowings in English. Causes of borrowing words from other languages. Types of borrowings.
3. The origin versus the source of borrowings. Etymological doublets / triplets. Folk etymology.
4. The ways and degrees of assimilation of loan words in English.
5. International words.

2. Look up the origin of the following words in Oxford Dictionary of English (ABBYY Lingvo). Comment on their etymological characteristics:

<i>Anno Domini</i>	<i>horse</i>	<i>room</i>
<i>atmosphere</i>	<i>hundred</i>	<i>salmon</i>
<i>British</i>	<i>husband</i>	<i>sphere</i>
<i>capital</i>	<i>influenza</i>	<i>street</i>
<i>cherry</i>	<i>master</i>	<i>summer</i>
<i>chocolate</i>	<i>parliament</i>	<i>timber</i>
<i>department</i>	<i>plaid</i>	<i>tomato</i>
<i>door</i>	<i>physician</i>	<i>tree</i>
<i>fashion</i>	<i>reef</i>	<i>wall</i>

3. Rearrange the borrowings listed below into groups according to their source language: Arabic, Chinese, Dutch, German, Italian, Japanese, Portuguese, Russian, Spanish, Turkish/Persian. Use the etymological information given in Oxford Dictionary of English (ABBYY Lingvo):

<i>algebra</i>	<i>guitar</i>	<i>schnapps</i>
<i>alligator</i>	<i>hausfrau</i>	<i>seminar</i>

⁷ Основы теории английского языка = Modern English Studies: Theoretical Grammar, Lexicology, Stylistics [Электронный ресурс]: учебное пособие / И. М. Подгайская, А. Г. Удинская, В. А. Дроздов. – с. 55-67.

<i>aspirin</i>	<i>iceberg</i>	<i>sherry</i>
<i>azimuth</i>	<i>judo</i>	<i>steppe</i>
<i>bolero</i>	<i>haji</i>	<i>sugar</i>
<i>boyar</i>	<i>hidalgo</i>	<i>tea</i>
<i>broccoli</i>	<i>kasha</i>	<i>tsunami</i>
<i>buffalo</i>	<i>kung fu</i>	<i>typhoon</i>
<i>caliph</i>	<i>ketchup</i>	<i>umbrella</i>
<i>cookie</i>	<i>madrigal</i>	<i>waffle</i>
<i>deck</i>	<i>opera</i>	<i>violin</i>
<i>flamingo</i>	<i>piroshky</i>	<i>zenith</i>
<i>geisha</i>	<i>ranch</i>	<i>yacht</i>

4. Say which of the borrowings given above are partially or completely assimilated in English and which are considered barbarisms.

5. Define the origin and the meaning of the following barbarisms:

<i>ab initio</i>	<i>cause celebre</i>	<i>prima ballerina</i>
<i>a capella</i>	<i>chef d'oeuvre</i>	<i>raison d'etre</i>
<i>alpha and omega</i>	<i>déjà vu</i>	<i>rendevzvous</i>
<i>alma mater</i>	<i>enfant terrible</i>	<i>schadenfreude</i>
<i>alter ego</i>	<i>eureka</i>	<i>status quo</i>
<i>apropos</i>	<i>fata morgana</i>	<i>tabula rasa</i>
<i>beau monde</i>	<i>nolens volens</i>	<i>terra incognita</i>
<i>carte blanche</i>	<i>nom de plume</i>	<i>vis-à-vis</i>

6. On the basis of the etymological information given in Oxford Dictionary of English (ABBYY Lingvo) define the type of borrowings according to the aspect borrowed: phonetic borrowings (loan words proper), translation borrowings, semantic borrowings, morphemic borrowings. Analyse their meanings. Give their Russian equivalents:

<i>Autobahn</i>	<i>gift</i>	<i>manager</i>
<i>babushka</i>	<i>history</i>	<i>pioneer</i>
<i>bank</i>	<i>homesickness</i>	<i>schoolgirl</i>
<i>bureau</i>	<i>hyper</i>	<i>superman</i>

conversation *karaoke* *tragedy*
cargo *mafia* *unforgettable*

7. Change the number form of the borrowing underlined into the plural.

1. *This place can well be called an oasis of culture.*
2. *The atomic nucleus must not be used as a medium of destruction, but rather as a medium of construction.*
3. *Every heavenly body revolves round its axis.*
4. *A more detailed analysis of this phenomenon can be found in a specialised encyclopaedia.*
5. *There is a strict criterion which makes it possible to support this hypothesis and to present it in the form of a mathematical formula.*
6. *Through a microscope we can see such a tiny living thing as a bacillus, a bacterium or a larva.*
7. *A fungus is a kind of a poisonous mushroom.*
8. *An abacus is a very simple instrument for doing arithmetic.*
9. *A nebula is a cloudlike group of stars, too far away to be seen singly.*
10. *An alumnus of a university is a person who has attended, or graduated, of this particular institution.*

8. Comment on etymological doublets. Explain the meaning and origin of the following doublets/triplets.

<i>abbreviate – abridge</i>	<i>major – mayor</i>
<i>artist – artiste</i>	<i>nay – no</i>
<i>canal – channel</i>	<i>of – off</i>
<i>captain – chieftain</i>	<i>pauper – poor</i>
<i>cavalry – chivalry</i>	<i>salon – saloon</i>
<i>hospital – hostel – hotel</i>	<i>shade – shadow</i>
<i>goal – jail</i>	<i>skirt – shirt</i>
<i>legal – loyal</i>	<i>suit – suite</i>
<i>liquor – liqueur</i>	<i>to capture – to catch – to chase</i>

5. СОДЕРЖАТЕЛЬНЫЙ МОДУЛЬ 3. STYLISTICS

5.1. ЛЕКЦИИ

Лекция 6

STYLE AND STYLISTICS. LEXICAL STYLISTIC DEVICES

1. Metaphor and its classifications.
2. Metonymy. The main types of metonymic transfers.
3. Irony, zeugma, pun, epithet, oxymoron.
4. Antonomasia, allegory, personification, allusion, simile.
5. Periphrasis, euphemism, hyperbole, meiosis, litotes.

Ключевые понятия темы:

transference, transferred meaning, trope, metaphor, metonymy, metonymic transfer, irony, zeugma, pun (play on words, paronomasia), epithet, oxymoron, antonomasia, allegory, personification, allusion, simile, periphrasis, euphemism, meiosis (understatement), litotes

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Вопросы для самоконтроля:

1. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
2. What is a metonymy? Give a detailed description of the device.
3. What is a synecdoche?
4. What is included into the group of stylistic devices known as “play on words”?
5. Describe the difference between pun and zeugma.
6. What is the basic effect achieved by the play on words?
7. What is irony, what lexical meaning is employed in its formation? What types of irony do you know?
8. What is antonomasia? What types of antonomasia do you know?
9. What lexical meaning is instrumental in the formation of epithets? What semantic and structural types of epithets do you know?
10. What meaning is foregrounded in a hyperbole? What types of hyperbole can you name?
11. What are meiosis and litotes? In what way do they differ from hyperbole?
12. What is an oxymoron and what meanings are foregrounded in its formation?
13. What is a simile and what is a simple comparison? What are the main functions of a simile?
14. In what cases can a logical or a figurative periphrasis also be qualified as euphemistic? Speak about semantic types of periphrasis.
15. What is a dysphemism? In what cases are they usually used?

5.2. ЗАДАНИЯ ДЛЯ ПРАКТИЧЕСКИХ ЗАНЯТИЙ

Практическое занятие 4 LEXICAL STYLISTIC DEVICES

1. Study theoretical material on the subject⁸. Get ready to discuss the following problems:

1. The main classifications of metaphors.
2. The main types of metonymic transfers.
3. The essence of irony, zeugma, pun, epithet, oxymoron.
4. Antonomasia, allegory, personification, allusion, simile as lexical stylistic devices.
5. Periphrasis, euphemism, hyperbole, meiosis, litotes.

2. Identify the stylistic devices and comment on their stylistic function.

O. Wilde “The Picture of Dorian Gray”

1. *As the painter looked at the gracious and comely he had so skillfully mirrored in his art, a smile of pleasure passed across his face, and seemed to linger there.*

2. *Thin-lipped wisdom spoke at her from the worn chair, hinted at prudence, quoted from that book of cowardice whose author apes the name of common sense.*

3. *There was no reason that the future should be so full of shame. Some love might come across his life, and purify him, and shield him from those sins that seemed to be already stirring in spirit and in flesh - those curious unpictured sins whose very mystery lent them their subtlety and their charm.*

4. *It seems to me to be simply like a wonderful ending to a wonderful play. It has all the terrible beauty of a Greek tragedy, a tragedy in which I took a great part, but by which I have not been wounded.*

⁸ Основы теории английского языка = Modern English Studies: Theoretical Grammar, Lexicology, Stylistics [Электронный ресурс]: учебное пособие / И. М. Подгайская, А. Г. Удинская, В. А. Дроздов. – с. 83-109.

5. *His night had been untroubled by any images of pleasure or of pain. But youth smiles without any reason.*

6. *Upon my word Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose-leaves.*

7. *I felt this grey, monstrous London of ours, with its myriads of people, its sordid sinners, and its splendid sins, as you once phrased it, must have something in store for me.*

8. *It was a poisonous book. The heavy odour of incense seemed to cling about its pages and to trouble the brain. The mere cadence the sentences, the subtle monotony of their music, so full as it was of complex refrains and movements elaborately repeated, produced in the mind of the lad, as he passed from chapter to chapter, a form of reverie, a malady of dreaming, that made him unconscious of the falling day and creeping shadows.*

9. *Time being dead raced nimbly on in front, and dragged a hideous future from its grave, and showed it to him. He stared at it. Its very horror made him stone.*

10. *A fly buzzed noisily about the room, and the tickling of the clock was the beating of a hammer.*

11. *She brought me up to Royalties, and people with Stars and Garters, and elderly lad with gigantic tiaras and parrot noses.*

12. *She laughed nervously as she spoke, and watched him with her vague, forget-me-not eyes. She was a curious woman, whose dresses always looked as if they had been designed in a rage and put on in a tempest.*

13. *But the world might guess it; and I will not bare my soul to their shallow, prying eyes. My heart shall never be put under their microscope. There is too much of myself in the thing, Harry – too much of myself.*

14. *I should like to write a novel certainly, a novel that should be as lovely as a Persian carpet and as unreal.*

15. *The darkness lifted and, flushed with faint firs, the sky hollowed itself into a perfect pearl. Huge carts filled with nodding lilies rumbled slowly down the polished empty street. The air was heavy with the perfume of the flowers, and their beauty seemed to bring him an anodyne for his pain.*

S. Fry “The Stars’ Tennis Balls”

1. *The Move North, that was another nail in the coffin.*
2. *Ashley understood Caligula’s disappointment that the people of Rome had between them more than one neck.*
3. *It was as if a bolt of electricity had shot through Oliver Delft’s body. Every nerve end tingled, his heart gave a great leap and for a second blackness crowded in on his vision.*
4. *Injustice is the most terrible thing in the world, Oliver. Everything that is evil springs from it and only a cheap soul can abide it without anger.*
5. *Perhaps the Drug Squad were searching the place from top to bottom, I thought, hoping to enter and see floorboards up and books scattered all over the Bokhara.*
6. *I think perhaps Sir Charles and the young lady here should leave before the media circus arrives and all hell breaks loose.*
7. *I discovered that the count (when I was sure of it) was always between sixteen thousand and sixteen thousand five hundred Mississippis.*
8. *The face in the mirror had tears streaking its beard. It licked its cracked lips. Its mouth pursed in disgust at the face of Thomas looking in.*
9. *Let’s not be rushing like a bull at the gate of a china shop. Or any kind of bull at all, whether at a gate, in a shop, or rising from the sea to rapine and lust.*
10. *You’re bored with me and you find me osmically offensive, which is to say you think I stink like the stinkiest stinkweed that was.*
11. *‘If a soul can read and write, a soul can play a game of chess.’*
12. *The carrier bag crackled, sounding in Ned’s ears like a truck running over a thousand plastic egg-cartons.*

13. *The blood was singing in his ears, his heart thumped and banged in his chest like a slapping belt-driven engine and every nerve in his body vibrated with power and energy.*

14. *He was Rip Van Winkle, awaking from a hundred-year sleep.*

15. *Like all ancient and venerable English institutions Oxford will roll over backwards and do all kinds of undignified somersaults if there's a smell of money in the air.*

Практическое занятие 5

MORPHOLOGICAL EXPRESSIVE MEANS

1. Study theoretical material on the subject⁹. Get ready to answer the following questions:

1. What expressive means are referred to as morphological?
2. What morphological expressive means in the sphere of the English verb do you know?
3. What expressive means in the sphere of nouns are used in English?
4. What morphological expressive means in the sphere of pronouns are there in English?
5. How can English adjectives bear stylistic colouring?
6. In what cases is the use of articles stylistically coloured?

2. Identify the morphological expressive means in the following examples paying attention to the stylistic colouring of the tense forms, mood forms and voice forms of the English verb.

1. *“Well, if you think he’s all that, doesn’t it strike you as rather strange that Julia should be so wrapped up in him as you seem to think?”*

2. *Ex fashion model and successful business woman Laura Ayars’ perfect world is shattered at a time which should have been the happiest of her life. On her honeymoon, her sports superstar husband goes for a swim – and never returns. But what has happened to David –*

⁹ Основы теории английского языка = Modern English Studies: Theoretical Grammar, Lexicology, Stylistics [Электронный ресурс]: учебное пособие / И. М. Подгайская, А. Г. Удинская, В. А. Дроздов. – с. 109-120.

can he really be dead? Whilst struggling to cope with her almost overwhelming grief, Laura is plagued by questions and doubts. Was it an accident? Or suicide? Or is it some terrible, ill-judged hoax?

3. *We do hope you can come. I'm getting fed up with those an absurd society.*

4. *Blast you, boy, you shall suffer.*

5. *'I should be honoured and delighted,' Ned replied. 'I'm going to do some shopping this afternoon, I don't suppose your charming daughter would be kind enough to escort me around the town? I assure you my intentions are strictly honourable.'*

Gunther chuckled down the telephone. 'That would disappoint her terribly,' he said. 'She was hoping they were anything but!'

6. *He said it was a complicated business but it was time the Standard had some competition.*

7. *Dr Strauss and prof Nemur say it dont matter about the ink on the cards.*

8. *"And besides, if Captain Beatty knew about those books –" She thought about it. Her face grew amazed and then horrified.*

"He might come and bum the house and the "family" That's awful! Think of our investment. Why should I read? What for?"

9. *His overheated house is always smelling of something delicious.*

10. *'Once you get the feeling that there's a woman your husband prefers to you, it becomes rather miserable being at home, imagining all the versions of that type of woman he might run into out in the world. You do feel rather powerless'.*

11. *'Bridget, look, your mother and I are having some problems. Can we ring you later in the week?'*

12. *"Who's angry?"*

"YOU are !"

"You're mad!"

"Why should I be mad!"

"Because!"

13. *As angry as he was, his father could not help but laugh. "You're not my son," he told Bran when they fetched him down, "you're a squirrel. So be it. If you must climb, then climb, but try not to let your mother see you".*

14. *His fangs be white, and White Fang shall be his name.*

15. *To those who do contemplate making Oxford their starting-place, I would say, take your own boat – unless, of course, you can take someone else's without any possible danger of being found out.*

16. *"What a doctor wants," I said, "is practice. He shall have me. He will get more practice out of me than out of seventeen hundred of your ordinary, commonplace patients, with only one or two diseases each".*

17. *I was nervous lest Harris should want to get out and fool round it.*

18. *The magazine is open on Barbara's knee, but she does not look at it. She sits with her mouth open, her fur coat kept on, her face staring through the window. The train slides slowly down the platform at Watermouth. When it stops, she picks up her luggage and gets out.*

19. *We are but the veriest, sorriest slaves of our stomach.*

20. *It's time you found yourself a girl, Frank, got married and had a family of your own.*

21. *"Why should the Huns and Turks slaughter our men like pigs while I'm sitting here safe and sound?"*

22. *She was feeling, thinking, trembling about everything; agitated, happy, miserable, infinitely obliged, absolutely angry.*

23. *He had previously made her the happiest of human beings, and now he had insulted – she knew not what to say, how to class, or how to regard it.*

24. *What I did do, though, I told the waiter to ask old Ernie if he'd care to join me for a drink.*

25. *"How the hell should I know?" he said. "How the hell should I know a stupid thing like that?"*

3. Comment on the cases of transposition in the sphere of nouns, adjectives, pronouns and articles when the usual grammar regularities are broken for stylistic reasons.

1. *“Don’t you dare hurt him!”*

2. *“T.C. is the closest friend of David’s, said Laura.”*

3. *On the other hand, it would never do to underestimate the snobbery of the Great British Electorate. They preferred the public school and Oxford manners of a Blair to all that forced Yorkshire ‘man of the people’ nonsense that came from Hague.*

4. *There was the Piscine des Tourelles, of course, the city’s other great Olympic pool.*

5. *‘Is this new girlfriend of yours?’ asked Sharon.*

6. *He answered my question after a minute or two’s pause.*

7. *Joffrey made a scared whimpery sound as he looked up at her. “No,” he said, “don’t hurt me. I’ll tell my mother.” “You leave him alone!” Sansa screamed at her sister.*

8. *Above them, Prince Joffrey sat amidst the barbs and spikes in a cloth-of-gold doublet and a red satin cape. Sandor Clegane was stationed at the foot of the throne’s steep narrow stair. He wore mail and soot-grey plate and his snarling dog’s-head helm.*

9. *“Even Lannisters are not so blind stupid as that,” Ser Marq Piper snapped. He was a swaggering bantam rooster of a youth, too young and too hot-blooded for Ned’s taste, though a fast friend of Catelyn’s brother, Edmure Tully.*

10. *There were eight in the party by then, not counting the wolf. Tyrion traveled with two of his own men, as befit a Lannister.*

11. *The foreignness of his depigmentation by unknown suns, his nourishment by strange soils, his tongue awkward with the curl of many dialects, his reactions attuned to odd alarms – these things fascinated and rested Nicole – in the moment of meeting she lay on his bosom, spiritually, going out and out.*

12. *“No, no, no,” Robert said. His breath steamed with every word. “The camp is full of ears. Besides, I want to ride out and taste this country of yours.”*

13. *It was just after the sun's futile effort to appear, that Bill slipped the rifle from under the sled-lashings.*

14. *It suited me to a "T" too, and Harris and I both said it was a good idea of George's.*

15. *What have I done to deserve so much from Thee, and from the people who love me better than they love anyone else? Why hast Thou given me so much, when I'm not worthy?*

16. *"Keep her out of the way, for – ah – pity's sake.*

17. *Mr. Crawford was no longer the Mr. Crawford who, as the clandestine, insidious, treacherous admirer of Maria Bertram, had been her abhorrence, whom she had hated to see or to speak to, in whom she could believe no good quality to exist, and whose power, even of being agreeable, she had barely acknowledged. He was now the Mr. Crawford who was addressing herself with ardent, disinterested love.*

18. *They passed the crisp green rinks where Wiener waltzes blared and the colors of many mountain schools flashed against the pale-blue skies.*

19. *I think, Miss Price, we would have indulged ourselves with a week's calm in the Atlantic at that season.*

20. *She is the friend that bought a car's sister.*

21. *A drunk rich woman with big blue eyes, silky hair, dressed in a fur coat up came to her place and said: We are at home! Meet us! We are very tired!*

22. *"I know he's dead! Don't you think I know that? I can still like him, though, can't I? Just because somebody's dead, you don't just stop liking them, for God's sake – especially if they were about a thousand times nicer than the people you know that're alive and all."*

23. *'That was the most saddest thing I've ever heard,' he said.*

24. *'He's quoting!' he shouted. 'You've got to come! He sounds just like –' 'Me?'*

25. *Shadow knew that all his faults, all his failings, all his weaknesses were being taken out and weighed and measured.*

6. ОРГАНИЗАЦИЯ САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТОВ ПО ДИСЦИПЛИНЕ

Самостоятельная работа студентов (СРС) – важная форма их учебной деятельности в системе высшего образования. В соответствии с учебным планом по направлению подготовки 45.04.01 Филология, магистерская программа «Теория перевода и сопоставительное изучение языков (немецкий язык)» самостоятельная работа студента по дисциплине «Основы теории второго иностранного языка (английский язык)» составляет 50 часов.

СРС по данному курсу предполагает изучение учебной и методической литературы, систематизацию полученной во время проведения лекций информации, подготовку к практическим занятиям, выполнение индивидуальных заданий, подготовку к модульному контролю и зачёту.

Содержание самостоятельной работы студента по курсу «Основы теории второго иностранного языка (английский язык)»

№ п/п	Название темы	Кол-во часов
1.	Morphemic structure of the word	4
2.	The part-of-speech problem	4
3.	The main categories of the English verb	6
4.	<i>Индивидуальная работа</i> The main categories of the English verb	4
5.	Word-Meaning. Types of word-Meaning	4
6.	Polysemy	2
7.	Word-formation in English	2
8.	Etymological survey of the English word-stock	6
9.	<i>Индивидуальная работа</i> Regional varieties of the English vocabulary	6
10.	Lexical stylistic devices	10
11.	<i>Индивидуальная работа</i> Lexical stylistic devices	6
12.	Morphological expressive means	6
ВСЕГО		50

7. ЗАДАНИЯ ДЛЯ САМОСТОЯТЕЛЬНОЙ РАБОТЫ

THEORETICAL GRAMMAR

1. Read the following extract¹⁰.

Francis W.N.

THE STRUCTURE OF AMERICAN ENGLISH

Building Blocks of Speech: Morphemics

Morphs and Allomorphs

The linguist who has completed a phonemic analysis of a language [...] is in about the position a chemist would be in when he had succeeded in isolating the elements. We have somewhat of an advantage over the chemist, for while he must keep a hundred and two elements, we have only 45 phonemes to worry about. But this doesn't help us a great deal. The number of possible combinations of our 45 phonemes is for all practical purposes as great as the number of possible compounds of a hundred and two elements. There are so many, in fact, that only a small percentage of them are used in actual speech. Our next duty in studying the structure of English, therefore, is to see what combinations are used, and what they are like. The study of these matters is the province of morphemics. [...]

[...] we know that the phonemes by themselves have no meaning. Therefore, we conclude that the meaning must somehow be associated with the way the phonemes are combined. [...] Because these units have recognizable shape, we call them "morphs", a name derived from the Greek word for "shape" or "form". A morph, then, is a combination of phones that has a meaning. Note that each morph, like each phone, or each person or each day, happens only once and then it is gone. Another very similar combination of very similar phones may come along right after it; if so, we will call this second combination another morph similar to the first one. If we are sure enough of the similarity, which must include similarity of both the phones and the meaning, we can say that the two morphs belong

¹⁰ Блох М. Я. Практикум по теоретической грамматике английского языка: Учеб. пособие / М. Я. Блох, Т. Н. Семенова, С. В. Тимофеева. – М.: Высш.шк., 2004. – с. 50-54.

to the same morph-type or allomorph. An allomorph can thus be defined as a family of morphs which are alike in 2 ways: (1) in the allophones of which they are composed, and (2) in the meaning which they have. Or if we wish to be a bit more precise, we can define an allomorph as a class of phonemically and semantically identical morphs. [...] We may sum up the material of this section, then, as follows:

A morph is a meaningful group of phones which cannot be subdivided into smaller meaningful units.

An allomorph is a class of morphs which are phonemically and semantically identical; that is, they have the same phonemes in the same order and the same meaning.

Morphemes

With the recognition of the uniquely occurring morphs and their association in sets of identical allomorphs, we have made a good start toward moving up the ladder of linguistic structure to the next level. One thing seems certain even this early: we shall find a much greater number and variety of units on this level than we did on the phonemic level. The number of different combinations that can be made from 33 segmental phonemes is very large indeed. In fact, we can be sure that no matter how many allomorphs we may discover, they will be only a small percentage of the total mathematical possibility. It is here, in fact, that the great diversity and adaptability of language begins to show itself. And it is here that we must give up the hope of being as exhaustive in our treatment as we were in our discussions of phonetics and phonemics, that we cannot hope to list all the allomorphs in English. Instead we can deal only with representative types and illustrations of morphemic structure. [...]

Definition: A morpheme is a group of allomorphs that are semantically similar and in complementary distribution.

As we have suggested in the title of this chapter, morphemes are the building blocks out of which the meaningful utterances of speech are put together. A morpheme is a group of allomorphs, each of which is a combination of phonemes; but, as we pointed out in the first chapter, in structure of the kind the language shares with many other natural and man-made phenomena, the whole is more than the sum of all its parts. When phonemes are organized into an allomorph, meaning is added to

make a new thing, just as when hydrogen and oxygen are organized into water, a substance emerges that has new and different qualities which could not have been guessed from a knowledge of the qualities of its components. From here on up the ladder of increasingly complex linguistic structure, we shall observe increasingly complex and precise indications of meaning, for after all it is to communicate meanings that language had been created, therefore, morphemes, the smallest structural units possessing meaning, occupy a key position in linguistic structure. They are the fundamental building blocks out of which everything we say is built.

Inflection and Derivation

So far we have distinguished 2 principal types of morphemes: *bases*, like [rat], and *affixes*, which are either *prefixes*, like [re-], or *suffixes*, like [-es]. Before we can proceed to the identification of *words*, which is the ultimate goal of morphemics, we must look a bit more closely at the various types of affixes and the ways in which they occur. [...]

We can differentiate between two types of suffixes, a distinction that will be of considerable importance in our discussion of words, as well as when we come to discuss grammar. [...] These suffixes which must always come at the end of the morpheme groups to which they belong we will call inflectional suffixes. Those which may be followed by other suffixes we will call derivational suffixes. We can make a similar distinction between the types of paradigms in which these suffixes take part. Thus a paradigm like [agri: – agri:d], the second form of which consists of the stem plus the inflectional suffix [-ed], can be called an inflectional paradigm, and the form [agri:] can be called an inflected form of *agree*. On the other hand, the pair [agri: – agri:mant] illustrates a derivational paradigm, and the form [agri:mant] is a derivative form or simply a derivative of *agree*.

The suffixes of present-day English can thus be divided into 2 groups, inflectional and derivational suffixes. No such distinction exists in the case of prefixes, however; they are all derivational. By means of prefix like [dis-], for instance, a whole new set of derivatives of *agree* can be made, corresponding to the derivatives already formed by adding suffixes. In turn, these new derivatives may add inflectional suffix *-es*, so that we may get such forms as “disagreed”, “disagreements”, and “disagreeablenesses”. Since

in adding suffixes all derivational ones must be added to the base before the final inflectional one, we assume the same of prefixes. That is, inflection takes place on a level of structure higher than that of derivation. What this comes to is that, in terms of our examples, we treat a form like “disagreements” as consisting of [disagrimant] + [-es], rather than [dis-] + [agrimants]. Or, looking at it from the other direction, we may say that in analyzing linguistic forms into their constituent morphemes, we separate inflectional suffixes first, before we separate derivational prefixes or suffixes.

Bound Bases. If we study such combinations as “conclude”, “conceive”, and “consist”, we can observe that the stem of a derivative is not always a free form; it may be bound. Thus, by comparing “conclude” with “occlude”, “preclude”, “include”, and “exclude”, we come to the conclusion that there is a morpheme [-klude], which serves as a stem for these various derivational forms. Yet we never find it as a free form; that is, we can find no environment into which [-klude] fits in [...].

1. Bound morphemes are of 3 types: suffixes, prefixes, and bound bases.
2. Suffixes are either inflectional or derivational.
 - a) Inflectional suffixes are always final in the morpheme groups to which they belong. They are of wide occurrence, making large form-classes. Their distribution tends to be regular.
 - b) Derivational suffixes may be final in the morpheme groups to which they belong, or they may be followed by other derivational suffixes or by inflectional suffixes. They are of relatively limited occurrence, and their distribution tends to be arbitrary.
3. Prefixes are always derivational.
4. Bound bases are morphemes which serve as stems for derivational forms but which never appear as free forms.

2. Answer the questions:

1. What is W.N. Francis’s definition of a morph?
2. In what does W.N. Francis see the difference between the two types of paradigms: inflectional and derivational?
3. What proves that inflection is relevant for a level of structure higher than that of derivation?
4. What types of bound morphemes does W.N. Francis identify?

LEXICOLOGY

Text 1

1. Read the following extract¹¹.

Otto Jespersen

GROWTH AND STRUCTURE OF THE ENGLISH LANGUAGE

31. Loan-words have been called the milestones of philology, because in a great many instances they permit us to fix approximately the dates of linguistic changes. But they might with just as much right be termed some of the milestones of general history, because they show us the course of civilization and the wanderings of inventions and institutions, and in many cases give us valuable information as to the inner life of nations. <...> When in two languages we find no trace of the exchange of loan-words one way or the other, we are safe to infer that the two nations have had nothing to do with each other. But if they have been in contact, the number of the loan-words and still more the quality of the loan-words, if rightly interpreted, will inform us of their reciprocal relations, they will show us which of them has been the more fertile in ideas and on what domains of human activity each has been superior to the other. If all other sources of information were closed to us except such loan-words in our modern North-European languages as *piano, soprano, opera, libretto, tempo, adagio*, etc., we should still have no hesitation in drawing the conclusion that Italian music has played a great role all over Europe. Similar instances might easily be multiplied, and in many ways the study of language brings home to us the fact that when a nation produces something that its neighbours think worthy of imitation these will take over not only the thing but also the name. This will be the general rule, though exceptions may occur, especially when a language possesses a native word that will lend itself without any special effort to the new thing imported from abroad. But if a native word is not ready to hand it is easier to adopt the ready-made word used in the other country ; nay, this foreign word is very often imported

¹¹ Лексикология английского языка: хрестоматия для студентов высш. учеб. заведений : в 2 ч / сост. А. И. Бойко. – Барановичи : РИО БарГУ, 2010. – Ч. 2. – с. 226-227.

even in cases where it would seem to offer no great difficulty to coin an adequate expression by means of native word-material. As, on the other hand, there is generally nothing to induce one to use words from foreign languages for things one has just as well at home, loan-words are nearly always *technical* words belonging to one special branch of knowledge or industry, and may be grouped so as to show what each nation has learnt from each of the others. <...>

150. ...The classical words adopted since the Renaissance have enriched the English language very greatly and have especially increased its number of synonyms. But it is not every “enrichment” that is an advantage, and this one comprises much that is really superfluous, or worse than superfluous, and has, moreover, stunted the growth of native formations. The international currency of many words is not a full compensation for their want of harmony with the core of the language and for the undemocratic character they give to the vocabulary. While the composite character of the language gives variety and to some extent precision to the style of the greatest masters, on the other hand, it encourages an inflated turgidity of style. Without siding completely with Milton’s teacher Alexander Gill, who says that classical studies have done the English language more harm than ever the cruelties of the Danes or the devastations of the Normans, we shall probably be near the truth if we recognize in the latest influence from the classical languages “something between a hindrance and a help”.

2. Answer the questions:

1. What makes Jespersen draw the conclusion that loan-words may be considered milestones of general history?
2. How does the author define the general character of loan-words in English?
3. What is the author’s opinion on the effect of the great number of synonyms (especially from the classical languages) in English?

Text 2

1. Read the following extract¹².

Hans Marchand

THE CATEGORIES AND TYPES OF PRESENT-DAY ENGLISH WORD-FORMATION

IV. Suffixation

The term “suffix”

4.1.1. A suffix is a derivative final element which is or formerly was productive in forming words. A sf has semantic value, but it does not occur as an independent speech unit. <...>

Suffixes and endings

4.1.2. It is necessary to point out the similarity and difference between derivative and functional morphemes. Morphologically, two words such as *citizens* and *citizenry* are formed after the same principle of “root plus affix”. At first sight, the conceptual structure also looks very much alike: the **-s** of *citizens* and the **-ry** of *citizenry* both express the idea of plurality, collectivity. But the difference involved is one between grammatical function and lexical meaning. The **-s** of *citizens* is the inflectional formative of the grammatical category “plural”, whereas **-ry** forms a class of words with the semantic basis “group, collectivity of...”.

A suffixal derivative is primarily a lexical form. It is a two-morpheme word which behaves like a one-morpheme word in that it is “grammatically equivalent to any simple word in all the constructions where it occurs” <...>. An inflected word is primarily a grammatical form which does not meet the requirements just stated. While in a sentence such as *this citizenry feels insulted* we could substitute the simple, one-morpheme words *crowd*, *multitude*, *nation* for bi-morphemic *citizenry* without any change in the behavior of the other members of the sentence, replacement by the two-morpheme word, *citizens* would

¹² Лексикология английского языка: хрестоматия для студентов высш. учеб. заведений : в 2 ч / сост. А. И. Бойко. – Барановичи : РИО БарГУ, 2010. – Ч. 2. – с. 183-190.

involve a change of *this* to *these* and of *feels* to *feel*. The formatives **-er**, **-est** as expressing degrees of comparison are endings, not suffixes. In a sentence such as *Paul is older than Peter* we could not substitute any one-morpheme word for bi-morphemic *old-er* whereas in *he is rather oldish* the adj *old* can take the place of *old-ish*. It will also be interesting to note the different phonetic make-up of comparatives and superlatives as compared with derived adjs. *Youngish*, *longish* betray the morpheme boundary before **-ish** in that the final consonant does not change before the initial vowel of the derivative suffix whereas in *younger*, *longer* the consonants are treated as standing in medial position in unit words, just like *finger* or *clangor*, [ŋg] being the antevocalic (and antesonantic) allophone of [ŋ]. <...>

The origin of suffixes

4.1.4. As to the origin of sfs, there are two ways in which a sf may come into existence: (1) the sf was once an independent word but is no longer one ; (2) the sf has originated as such, usually as a result of secretion. Case (1) applies to a few native sfs only. The sfs **-dom** and **-hood** are independent words still in OE, so the process whereby a second-word becomes a sf can be observed historically. <...> An instance of case (2) is the sf **-ling** which is simply the extended form of sf **-ing** in words whose stem ended in **-l**.

Half-way between second-words and sfs are certain second elements which are still felt to be words though they are no longer used in isolation: **-monger**, **-wright** and **-wise** exist only as second parts of cbs. I have treated them as semi-suffixes. The fact that a word is frequently used as the second element of a cb gives us no right to call it a suffix. Thus the following are not sfs: **-caster** (as in *broadcaster*, *gamecaster*, *newscaster*), **-fiend** (as in the AE words *cigarette-fiend*, *opium-fiend*, *absinthe-fiend*, *cocaine-fiend* etc., <...>) **-craft** (as in *witchcraft*, *leechcraft*, *priestcraft*, *statecraft*, *smithcraft*, *mothercraft*), or **-proof** (as in *bomb-*, *fire-*, *rain-*, *sound-*, *water-*, *hole-*, *kiss-*, *humor-* etc. *proof*) which Jespersen <.> wrongly terms one.

4.1.5. The contact of English with various foreign languages has led to the adoption of countless foreign words. In the process, many derivate morphemes have also been introduced, suffixes as well as

prefixes. As a consequence, we have many hybrid types of composites. We have to distinguish between two basic groups. A foreign word is combined with a native affix, as in *clear-ness*, *un-button*. Just as the introduction of a foreign word is an essentially uncomplicated matter, so is its combination with a native derivative element. As no structural problem is involved in the use of a foreign lexical unit, it can be treated like native words. This is the reason why native prefixes and suffixes were added to French words almost immediately after the words had been introduced. Suffixes such as **-ful**, **-less**, **-ness** were early used with French words so we find *faithful*, *faithless*, *clearness* and others recorded by 1300. The case is different with foreign affixes added to native words. Here, the assimilation of a structural pattern is involved, not merely the adoption of a lexical unit. Before the foreign affix can be used, a foreign syntagma must have come to be familiar with speakers so that the pattern of analysis may be imitated and the dependent morpheme be used with native words. This is much more complicated. When it does happen, such formations are found much later than those of the first type. This is to be regarded as a general linguistic phenomenon. It explains why combinations of the types *break-age*, *hindr-ance*, *yeoman-ry* crop up much later (about 1375 at the earliest) and are less numerous. The early assimilation of **-able** is exceptional. Some foreign affixes, as **-ance**, **-al** (type *arrival*), **-ity** have never become productive with native words.

4.1.6. The majority of foreign suffixes owe their existence to the reinterpretation of loans. When a foreign word comes to be analysed as a composite, a syntagma, it may acquire derivative force. The syntagmatic character of a word therefore is a precondition for the development of a derivative morpheme.

From *landscape* (which is Du *landschap*) resulted *scape* which is almost entirely used as the second element of cbs, as in *seascape* 1799 and later *earthscape*, *cloudscape*, *sandscape*, *mountainscape*, *moonscape*, *parkscape*, *skyscape*, *waterscape*, *house-scape*, *roadscape*, *mindscape*. *Bootlegger* attracted *booklegger* “one trading in obscene books”, *foodlegger* “illicit foodseller”, *meatlegger*, *tirelegger* (used at a time when things were rationed in U.S.).

The word *hierarchy* attracted *squir(e)archy* 1804, which does not, however, mean that there is a suffix **-archy** <...>. The attraction is prob. due to the rime only, and other coinages have not been made. <...>.

Another AE sf is **-eteria** with meaning “shop, store, establishment”. The starting-point is prob. Mexican Spanish *cafeteria* which passed into American English (first used about 1893). <...> As it was immediately analysable in American English, with the first element interpreted as an allomorph of [kɒfɪ] it attracted a good number of words (chiefly since 1930). Mencken has about 50 words, such as *basketeria, caketeria, candyteria, cleaneteria, luncheteria, drygoodsteria, drugteria, fruiteria, shoeteria, chocolateria, furnitureteria*. The original implication was “place where articles are sold on the self-service plan” (so in the recent coinage *gas-a-teria* <...>. The only common word, however, is *cafeteria*, stressed as indicated. <...>

4.1.7. The process of secretion requires some more comment. The basic principle is that of re-interpretation; but there are several ways in which re-interpretation occurs.

(1) A cb may be analysed by the general speaker as having two constituent elements, the basis as an independent morpheme and the sf as a derivative element. This is the case of the preceding types *lemonade* and *landscape*. This process of direct re-interpretation is the form secretion commonly assumes.

(2) A cb is not made up of two constituent elements as far as the general speaker is concerned. If *aristocracy, democracy, plutocracy* yield more or less jocular words such as *landocracy, mobocracy, cottonocracy*, this is due to a meeting and blending of two heterogeneous structural systems: a certain structural element of one linguistic system is isolated and introduced into another linguistic system. The speaker with a knowledge of Greek isolates **-ocracy** “rule” in a series of Greek- coined words and introduces it as a derivative element into the structural system of English. But dependent structural elements are tied up with certain morphologic conditions of the linguistic system to which they belong and cannot therefore be naturally transplanted, unlike words which are independent lexical elements, not subject to any specific morphologic conditions. Such coinages are felt to be hybrids by the word-

coiner himself, so the process is not used for serious purposes as a rule. Admittance of such foreign derivative elements is also impeded by the fact that they bear no resemblance to any morpheme with which the hearer of the hybrid cb is familiar. The linguistic situation is different with foreign-coined words of which one element is immediately associated with a morpheme of the hearer's language. Words like *barometer*, *thermometer* are automatically connected with the independent word *meter* whose unstressed allomorph the words contain. This explains the rise and currency of *speedometer*, *creamometer*, and quite recent *drunkometer*.

But otherwise, hybrid coinages of this derivative pattern will always have a limited range of currency or the tinge of facetiousness, as *bumpology*, *bumposopher* (both jocular from *bump* "protuberance on the cranium as the sign of special mental faculties"), *storiology*, *weatherology*, *dollolatry* a. o. Parallel to the above words in **-ocracy** are such in **-ocrat**, as *mobocrat*, *bankocrat*, *shopocrat*. Very similar to the case of *barometer* / *speedometer* is that of the American sf **-fest**. From the German words *Sangerfest* and *Turnfest*, which were first used in the early 50's in U.S., a series of other words were derived, such as *smokefest*, *walkfest*, *eatfest*, *stuntfest*, *bookfest*, *gabfest*. The element **-fest** was obviously interpreted as the "allomorph" of *feast*. The word *cavalcade* was reinterpreted as containing the element **caval-** "horse" and the sf **cade** "parade" and attracted such coinings as *aerocade*, *aquacade* (on a Latin basis of coining), *autocade*, *camelcade*, *motorcade* (on a native basis of coining), recent words which may not stand the test of time. From the word *panorama* the characteristic ending **-rama** was secreted with the meaning "pageant, show" and has recently led to such words as *cinerama*, *motorama*, *autorama*.

Sometimes ignorant but pretentious people take to coining words, re-interpreting foreign words in their own way. They vaguely feel that there is some characteristic termination in a Greek or Latin word which they then attach to some English basis to give the cb a "learned" tinge. As a result, we get barbarisms in **-athon**, coined after *Marathon*, such as *danceathon*, *swimathon*, etc., in **-torium**, such as *corsetorium*, *lubritorium*, etc.

Thus, the rise of sfs illustrated by types *aristocracy / landocracy*, *barometer / speedometer* and others treated in the preceding passage can stay out of account for suffixal derivation.

4.1.8. There is yet a third way in which sfs may arise. Words of apparently only one constituent element may develop derivative morphemes. If we take, such a word as *hamburger*, we observe that it has attracted other coinings like *cheeseburger*, *beefburger*, *fishburger*. The analysis of the word cannot be, as one may feel tempted to assume, that of *ham* and *burger* as there is no ham in the hamburger. So the word *cheeseburger* has not arisen from re-interpretation. What has taken place is a shortening of the morpheme *hamburger* into a fore-clipped **-burger**, this part being taken as representative of the semantic elements contained in *hamburger*. The cb *cheeseburger* therefore is a clipped word for non-existent *cheese hamburger*. Parallel to **-burger** words are such in **-furter**, as *shrimp-furter*, *krautfurter*, *chickenfurter* <...>. In election campaign words such as *Hoovercrat*, *Willkiecrat*, **-crat** was short for *democrat*. The word *telegram* 1852 gave rise to *cablogram*, *radiogram*, *pidgeongram*, *lettergram* where **-gram** is short for *telegram*. The diminutive sf **-ling** originated in the same way. *Wolfling* “young wolf” is a blend of *wolf*, and *young-ling* “young animal”.

Nominal and verbal suffixes

4.1.9. In PE there are nominal and verbal sfs. The sfs **-fold**, **-most**, and **-ward** form words which are used both as adjs and adverbs. <...>

4.1.10. The meaning of a suffix is conditioned by the particular semantic character of the basis to which the sf is attached, also by the linguistic circumstances in which the coinage is made. In general parlance, a *fiver* is a bill of five (dollars or pounds), in cricket jargon it is a hit for five, in school life it may denote a boy who always scrapes through with a five. A *greening* is a green variety of apple or pear, but a *whiting* is a white variety of fish. For other possibilities see **-er** and **-ing**, for instance. Some concepts are apt to be represented by sfs in many languages, as those of condition (state, quality etc.), appurtenance, collectivity, endearment, agent a. o., but theoretically there is no telling what concept may not develop to find expression in a

sf. French has a sf **-ier** (type *pommier*) to denote fruit trees, there is L **-ile** for the idea of “stable for domestic animals”, OGr has a sf **-itis** (type *nephritis*) meaning “disease”. These have no parallels in English, or in German either. But no intrinsic linguistic principle is involved in the absence of such morphemes. The rise of new sfs in English goes to corroborate this.

A few words are needed with regard to deverbal derivatives. A deverbal derivative is not fundamentally different from a cpd whose first member is a verb stem, so, as in the case of denominal sfs, a great number of meanings are possible <...>. In practice, however, the possibilities are much restricted. Deverbal sfs express grammatical functions rather than semantic concepts, and the usual implications are “act, fact, instance of...” (*arrival, guidance, warning*), sometimes “state of...” (*starvation, bewilderment*), “agent” (personal or impersonal: *baker, eraser, disinfectant*), “personal object” (direct or indirect, only with **-ee**, *transferee, draftee*), “object of result” (*breakage, savings*), “place” (*settlement, brewery, lodgings*). Similar considerations apply to derivation by a zero morpheme (*pickpocket, blackout, look*). <...>

The two morphological bases of derivation

4.1.11. To give a preliminary survey of the several methods of suffixing in English we may distinguish six ways:

(1) Derivation by native sfs, as *goodneis* f. *good*. This process involves no changes of stress, vowels or consonants in derivative as against the basis.

(2) Derivation by means of imported sfs under the same phonologic conditions as group 1), as *lovable* f. *love*.

(3) Derivation by means of imported sfs, involving phonologic changes of stress, vowels or consonants, as *Japanese* f. *Japan*, *historicity* from *historic*. The three preceding groups will be referred to as word-formation on a native basis of coining (*wfnb*).

(4) The sf is tacked on not to an English word but on to a Latin stem, which closely resembles, however, the word that stands for it in English, as *scient-ist* f. *science*.

(5) The sf is tacked on to a Latin or Greek stem which has, however, no adapted English equivalent, as *lingual* from L *lingua*,

chronic f. Gr. *chronos*. Groups (4) and (5) will be referred to as word-formation on a foreign or Neo-Latin basis of coining (*wffb*).

(6) Words which, have originally been borrowed separately come to take on the form of derivative alternations in English on whose pattern new words may be derived: on the analogy of *piracy* as from *pirate*; *candidacy* can be formed from *candidate*. This method will, be referred to as correlative derivation.

4.1.12. The difference made here between the two methods of *wfnb* and *wffb* does not correspond to the traditional distinction between derivation by means of native, and foreign sfs. For native sfs, as pointed out, the derivative basis is always native. But with sfs of foreign origin the basis of coining may be either native or foreign or both. The sf **-al** derives *postal*, *seasonal* f. E *post*, *season*, and *lingual* f. L stem *lingua*, *horizontal* f. Gr stem *horizont*; **-ify** forms *dandify*, *monkeyfy* as well as *aurify*, *carnify*, **-ism** derives both words such as *Englishism*, *Irishism* and *Anglicism*, *Briticism*.

2. Answer the questions:

1. How does Marchand define the term “suffix”?
2. What distinction does he make between suffixes and endings?
3. What ways in which a suffix may come to existence are there in English?
4. What has the contact of English with various foreign languages led to?
5. What are two basic groups of words-hybrids?
6. What do the majority of foreign suffixes owe their existence to?
7. How does re-interpretation occur?
8. What may words of apparently only one constituent element develop?
9. By what factors is the meaning of a suffix conditioned?
10. Describe six ways of suffixation in modern English.

STYLISTICS

1. Read the following extract¹³.

Paul Simpson

STYLISTICS

WHAT IS STYLISTICS?

Some years ago, the well-known linguist Jean-Jacques Lecercle published a short but damning critique of the aims, methods and rationale of contemporary stylistics. His attack on the discipline, and by implication the entire endeavour of the present book, was uncompromising. According to Lecercle, nobody has ever really known what the term 'stylistics' means, and in any case, hardly anyone seems to care (Lecercle 1993: 14). Stylistics is 'ailing'; it is 'on the wane'; and its heyday, alongside that of structuralism, has faded to but a distant memory. More alarming again, few university students are 'eager to declare an intention to do research in stylistics'. By this account, the death knell of stylistics had been sounded and it looked as though the end of the twentieth century would be accompanied by the inevitable passing of that faltering, moribund discipline. And no one, it seemed, would lament its demise.

Modern stylistics

As it happened, things didn't quite turn out in the way Lecercle envisaged. Stylistics in the early twenty-first century is very much alive and well. It is taught and researched in university departments of language, literature and linguistics the world over. The high academic profile stylistics enjoys is mirrored in the number of its dedicated book-length publications, research journals, international conferences and symposia, and scholarly associations. Far from moribund, modern stylistics is positively flourishing, witnessed in a proliferation of sub-disciplines where stylistic methods are enriched and enabled by theories of discourse, culture and society. For example, feminist stylistics, cognitive stylistics and discourse stylistics, to name just three, are established branches of contemporary stylistics which have

¹³ Simpson, Paul. *Stylistics. A resource book for students.* – London and New York: Routledge Taylor & Francis Group, 2004. – p. 2-9.

been sustained by insights from, respectively, feminist theory, cognitive psychology and discourse analysis. Stylistics has also become a much valued method in language teaching and in language learning, and stylistics in this 'pedagogical' guise, with its close attention to the broad resources of the system of language, enjoys particular pride of place in the linguistic armoury of learners of second languages. Moreover, stylistics often forms a core component of many creative writing courses, an application not surprising given the discipline's emphasis on techniques of creativity and invention in language.

So much then for the current 'health' of stylistics and the prominence it enjoys in modern scholarship. It is now time to say a little more about what exactly stylistics is and what it is for. Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text's 'meaning', an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. The preferred object of study in stylistics is literature, whether that be institutionally sanctioned 'Literature' as high art or more popular 'noncanonical' forms of writing. The traditional connection between stylistics and literature brings with it two important caveats, though.

The first is that creativity and innovation in language use should not be seen as the exclusive preserve of literary writing. Many forms of discourse (advertising, journalism, popular music – even casual conversation) often display a high degree of stylistic dexterity, such that it would be wrong to view dexterity in language use as exclusive to canonical literature. The second caveat is that the techniques of stylistic analysis are as much about deriving insights about linguistic structure and function as they are about understanding literary texts. Thus, the question 'What can stylistics tell us about literature?' is always paralleled by an equally important question 'What can stylistics tell us about language?'

In spite of its clearly defined remit, methods and object of study, there remain a number of myths about contemporary stylistics. Most of the time, confusion about the compass of stylistics is a result of confusion about the compass of language. For instance, there appears to be a belief in many literary critical circles that a stylistician is simply a dull old grammarian who spends rather too much time on such trivial pursuits as counting the nouns and verbs in literary texts. Once counted, those nouns and verbs form the basis of the stylistician's 'insight', although this stylistic insight ultimately proves no more far-reaching than an insight reached by simply intuiting from the text. This is an erroneous perception of the stylistic method and it is one which stems from a limited understanding of how language analysis works. True, nouns and verbs should not be overlooked, nor indeed should 'counting' when it takes the form of directed and focused quantification. But the purview of modern language and linguistics is much broader than that and, in response, the methods of stylistics follow suit. It is the full gamut of the system of language that makes all aspects of a writer's craft relevant in stylistic analysis. Moreover, stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. These 'extra-linguistic' parameters are inextricably tied up with the way a text 'means'. The more complete and context-sensitive the description of language, then the fuller the stylistic analysis that accrues.

The purpose of stylistics

Why should we do stylistics? To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts. With the full array of language models at our disposal, an inherently illuminating method of analytic inquiry presents itself. This method of inquiry has an important reflexive capacity insofar as it can shed light on the very language system it derives from; it tells us about the 'rules' of language because it often explores texts where those rules are bent, distended or stretched to breaking point. Interest in language is always at the fore in contempo-

rary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language.

Synthesizing more formally some of the observations made above, it might be worth thinking of the practice of stylistics as conforming to the following three basic principles, cast mnemonically as three 'Rs'. The three Rs stipulate that:

- stylistic analysis should be rigorous
- stylistic analysis should be retrievable
- stylistic analysis should be replicable.

To argue that the stylistic method be *rigorous* means that it should be based on an explicit framework of analysis. Stylistic analysis is not the end-product of a disorganised sequence of *ad hoc* and impressionistic comments, but is instead underpinned by structured models of language and discourse that explain how we process and understand various patterns in language. To argue that stylistic method be *retrievable* means that the analysis is organised through explicit terms and criteria, the meanings of which are agreed upon by other students of stylistics. Although precise definitions for some aspects of language have proved difficult to pin down exactly, there is a consensus of agreement about what most terms in stylistics mean (see A2 below). That consensus enables other stylisticians to follow the pathway adopted in an analysis, to test the categories used and to see how the analysis reached its conclusion; to retrieve, in other words, the stylistic method.

To say that a stylistic analysis seeks to be *replicable* does not mean that we should all try to copy each others' work. It simply means that the methods should be sufficiently transparent as to allow other stylisticians to verify them, either by testing them on the same text or by applying them beyond that text. The conclusions reached are principled if the pathway followed by the analysis is accessible and replicable. To this extent, it has become an important axiom of stylistics that it seeks to distance itself from work that proceeds *solely* from untested or untestable intuition.

A seemingly innocuous piece of anecdotal evidence might help underscore this point. I once attended an academic conference where a well-known literary critic referred to the style of Irish writer George

Moore as ‘invertebrate’. Judging by the delegates’ nods of approval around the conference hall, the critic’s ‘insight’ had met with general endorsement. However, novel though this metaphorical interpretation of Moore’s style may be, it offers the student of style no retrievable or shared point of reference in language, no *metalanguage*, with which to evaluate what the critic is trying to say. One can only speculate as to what aspect of Moore’s style is at issue, because the stimulus for the observation is neither retrievable nor replicable. It is as if the act of criticism itself has become an exercise in style, vying with the stylistic creativity of the primary text discussed. Whatever its principal motivation, that critic’s ‘stylistic insight’ is quite meaningless as a description of style.

Unit A2, below, begins both to sketch some of the broad levels of linguistic organisation that inform stylistics and to arrange and sort the interlocking domains of language study that play a part in stylistic analysis. Along the thread, unit B1 explores further the history and development of stylistics, and examines some of the issues arising. What this opening unit has sought to demonstrate is that, over a decade after Lecercle’s broadside, stylistics as an academic discipline continues to flourish. In that broadside, Lecercle also contends that the term *stylistics* has ‘modestly retreated from the titles of books’ (1993: 14). Lest they should feel afflicted by some temporary loss of their faculties, readers might just like to check the accuracy of this claim against the title on the cover of the present textbook!

STYLISTICS AND LEVELS OF LANGUAGE

In view of the comments made in A1 on the methodological significance of the three Rs, it is worth establishing here some of the more basic categories, levels and units of analysis in language that can help organise and shape a stylistic analysis. Language in its broadest conceptualisation is not a disorganised mass of sounds and symbols, but is instead an intricate web of levels, layers and links. Thus, any utterance or piece of text is organised through several distinct *levels of language*.

Levels of language

To start us off, here is a list of the major levels of language and their related technical terms in language study, along with a brief description of what each level covers:

Level of language	Branch of language study
The <i>sound</i> of spoken language; the way words are pronounced.	phonology; phonetics
The patterns of <i>written</i> language; the shape of language on the page.	graphology
The way words are constructed; words and their constituent structures.	morphology
The way words combine with other words to form phrases and sentences.	syntax; grammar
The words we use; the vocabulary of a language.	lexical analysis; lexicology
The <i>meaning</i> of words and sentences.	semantics
The way words and sentences are used in everyday situations; the meaning of language in context.	pragmatics; discourse analysis

These basic levels of language can be identified and teased out in the stylistic analysis of text, which in turn makes the analysis itself more organised and principled, more in keeping so to speak with the principle of the three Rs. However, what is absolutely central to our understanding of language (and style) is that these levels are interconnected: they interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance. Consider in this respect an unassuming (hypothetical) sentence like the following:

(1) That puppy's knocking over those potplants!

In spite of its seeming simplicity of structure, this thoroughly innocuous sentence requires for its production and delivery the assembly of a complex array of linguistic components. First, there is the palpable physical substance of the utterance which, when written, comprises *graphetic substance* or, when spoken, *phonetic substance*. This 'raw' matter then becomes organised into linguistic structure

proper, opening up the level of *graphology*, which accommodates the systematic meanings encoded in the written medium of language, and *phonology*, which encompasses the meaning potential of the sounds of spoken language. In terms of graphology, this particular sentence is written in the Roman alphabet, and in a 10 point emboldened ‘palatino’ font. However, as if to echo its counterpart in speech, the sentence-final exclamation mark suggests an emphatic style of vocal delivery. In that spoken counterpart, systematic differences in sound sort out the meanings of the words used: thus, the word-initial /n/ sound at the start of ‘knocking’ will serve to distinguish it from, say, words like ‘rocking’ or ‘mocking’. To that extent, the *phoneme* /n/ expresses a meaningful difference in sound. The word ‘knocking’ also raises an issue in *lexicology*: notice for instance how contemporary English pronunciation no longer accommodates the two word-initial *graphemes* <k> and <n> that appear in the spelling of this word. The <kn> sequence – originally spelt <cn> – has become a single /n/ pronunciation, along with equivalent occurrences in other Anglo-Saxon derived lexis in modern English like ‘know’ and ‘knee’. The double consonant pronunciation is however still retained in the vocabulary of cognate languages like modern Dutch; as in ‘knie’ (meaning ‘knee’) or ‘knoop’ (meaning ‘knot’).

Apart from these fixed features of pronunciation, there is potential for significant variation in much of the *phonetic* detail of the spoken version of example (1). For instance, many speakers of English will not sound in connected speech the ‘t’s of both ‘That’ and ‘potplants’, but will instead use ‘glottal stops’ in these positions. This is largely a consequence of the phonetic environment in which the ‘t’ occurs: in both cases it is followed by a /p/ consonant and this has the effect of inducing a change, known as a ‘secondary articulation’, in the way the ‘t’ is sounded (Ball and Rahilly 1999: 130). Whereas this secondary articulation is not necessarily so conditioned, the social or regional origins of a speaker may affect other aspects of the spoken utterance. A major regional difference in accent will be heard in the realisation of the historic <r> – a feature so named because it was once, as its retention in the modern spelling of a word like ‘over’ suggests, common to all accents of English. Whereas this /r/ is still present in Irish and in most American pronunciations, it has largely disappeared in Australian and in most English accents. Finally, the articulation of the ‘ing’

sequence at the end of the word 'knocking' may also vary, with an 'in' sound indicating a perhaps lower status accent or an informal style of delivery.

The sentence also contains words that are made up from smaller grammatical constituents known as *morphemes*. Certain of these morphemes, the 'root' morphemes, can stand as individual words in their own right, whereas others, such as prefixes and suffixes, depend for their meaning on being conjoined or bound to other items. Thus, 'potplants' has three constituents: two root morphemes ('pot' and 'plant') and a suffix (the plural morpheme 's'), making the word a three morpheme cluster. Moving up from morphology takes us into the domain of language organisation known as the *grammar*, or more appropriately perhaps, given that both lexis and word-structure are normally included in such a description, the *lexico-grammar*. Grammar is organised hierarchically according to the size of the units it contains, and most accounts of grammar would recognise the sentence as the largest unit, with the clause, phrase, word and morpheme following as progressively smaller units (see further A3). Much could be said of the grammar of this sentence: it is a single 'clause' in the indicative declarative mood. It has a Subject ('That puppy'), a Predicator ('s knocking over') and a Complement ('those potplants'). Each of these clause constituents is realised by a phrase which itself has structure. For instance, the verb phrase which expresses the Predicator has a three part structure, containing a contracted auxiliary '[i]s', a main verb 'knocking' and a preposition 'over' which operates as a special kind of extension to the main verb. This extension makes the verb a *phrasal verb*, one test for which is being able to move the extension particle along the sentence to a position beyond the Complement ('That puppy's knocking those potplants over!').

A semantic analysis is concerned with meaning and will be interested, amongst other things, in those elements of language which give the sentence a 'truth value'. A truth value specifies the conditions under which a particular sentence may be regarded as true or false. For instance, in this (admittedly hypothetical) sentence, the lexical item 'puppy' commits the speaker to the fact that a certain type of entity (namely, a young canine animal) is responsible for the action carried out. Other terms, such as the superordinate items 'dog' or even 'animal',

would still be compatible in part with the truth conditions of the sentence. That is not to say that the use of a more generalised word like, say, ‘animal’ will have exactly the same repercussions for the utterance as *discourse* (see further below). In spite of its semantic compatibility, this less specific term would implicate in many contexts a rather negative evaluation by the speaker of the entity referred to. This type of implication is *pragmatic* rather than semantic because it is more about the meaning of language in context than about the meaning of language *per se*. Returning to the semantic component of example (1), the demonstrative words ‘That’ and ‘those’ express physical orientation in language by pointing to where the speaker is situated relative to other entities specified in the sentence. This orientational function of language is known as *deixis* (see further A7). In this instance, the demonstratives suggest that the speaker is positioned some distance away from the referents ‘puppy’ and ‘potplants’. The deictic relationship is therefore ‘distal’, whereas the parallel demonstratives ‘This’ and ‘these’ would imply a ‘proximal’ relationship to the referents.

Above the core levels of language is situated *discourse*. This is a much more open-ended term used to encompass aspects of communication that lie beyond the organisation of sentences. Discourse is context-sensitive and its domain of reference includes pragmatic, ideological, social and cognitive elements in text processing. That means that an analysis of discourse explores meanings which are not retrievable solely through the linguistic analysis of the levels surveyed thus far. In fact, what a sentence ‘means’ in strictly semantic terms is not necessarily a guarantor of the kind of job it will do as an utterance in discourse. The raw semantic information transmitted by sentence (1), for instance, may only partially explain its discourse function in a specific context of use. To this effect, imagine that (1) is uttered by a speaker in the course of a two-party interaction in the living room of a dog-owning, potplant-owning addressee. Without seeking to detail the rather complex inferencing strategies involved, the utterance in this context is unlikely to be interpreted as a disconnected remark about the unruly puppy’s behaviour or as a remark which requires simply a verbal acknowledgment. Rather, it will be understood as a call to action on the part of the addressee. Indeed, it is perhaps the very obviousness in the context of what the puppy is doing *vis-a-vis* the content of the

utterance that would prompt the addressee to look beyond what the speaker 'literally' says. The speaker, who, remember, is positioned deictically further away from the referents, may also feel that this discourse strategy is appropriate for a better-placed interlocutor to make the required timely intervention. Yet the same discourse context can produce any of a number of other strategies. A less forthright speaker might employ a more tentative gambit, through something like 'Sorry, but I think you might want to keep an eye on that puppy ...'. Here, indirection serves a politeness function, although indirection of itself is not always the best policy in urgent situations where politeness considerations can be over-ridden (and see further thread 9). And no doubt even further configurations of participant roles might be drawn up to explore what other discourse strategies can be pressed into service in this interactive context.

Summary

The previous sub-unit is no more than a thumbnail sketch, based on a single illustrative example, of the core levels of language organisation. The account of levels certainly offers a useful springboard for stylistic work, but observing these levels at work in textual examples is more the starting point than the end point of analysis. Later threads, such as 6 and 7, consider how patterns of vocabulary and grammar are sorted according to the various *functions* they serve, functions which sit at the interface between lexico-grammar and discourse. Other threads, such as 10 and 11, seek to take some account of the cognitive strategies that we draw upon to process texts; strategies that reveal that the composition of a text's 'meaning' ultimately arises from the interplay between what's in the text, what's in the context and what's in the mind as well. Finally, it is fair to say that contemporary stylistics ultimately looks towards *language as discourse*: that is, towards a text's status as discourse, a writer's deployment of discourse strategies and towards the way a text 'means' as a function of language in context. This is not for a moment to deny the importance of the core levels of language – the way a text is constructed in language will, after all, have a crucial bearing on the way it functions as discourse.

The interconnectedness of the levels and layers detailed above also means there is no necessarily 'natural' starting point in a stylistic

analysis, so we need to be circumspect about those aspects of language upon which we choose to concentrate. Interaction between levels is important: one level may complement, parallel or even collide with another level. To bring this unit to a close, let us consider a brief illustration of how striking stylistic effects can be engendered by offsetting one level of language against another. The following fragment is the first three lines of an untitled poem by Margaret Atwood:

You are the sun
in reverse, all energy
flows into you ...

(Atwood 1996: 47)

At first glance, this sequence bears the stylistic imprint of the *lyric poem*. This literary genre is characterised by short introspective texts where a single speaking voice expresses emotions or thoughts, and in its 'love poem' manifestation, the thoughts are often relayed through direct address in the second person to an assumed lover. Frequently, the lyric works through an essentially metaphorical construction whereby the assumed addressee is blended conceptually with an element of nature. Indeed, the lover, as suggested here, is often mapped onto the sun, which makes the sun the 'source domain' for the metaphor (see further thread 11). Shakespeare's sonnet 18, which opens with the sequence 'Shall I compare thee to a summer's day?', is a well-known example of this type of lyrical form.

Atwood however works through this generic convention to create a startling reorientation in interpretation. In doing so, she uses a very simple stylistic technique, a technique which essentially involves playing off the level of grammar against the level of graphology. Ending the first line where she does, she develops a linguistic *trompe l'oeil* whereby the seemingly complete grammatical structure 'You are the sun' disintegrates in the second line when we realise that the grammatical Complement (see A3) of the verb 'are' is not the phrase 'the sun' but the fuller, and rather more stark, phrase 'the sun in reverse'. As the remainder of this poem bears out, this is a bitter sentiment, a kind of 'anti-lyric', where the subject of the direct address does not embody the all-fulfilling radiance of the sun but is rather more like an energy-sapping sponge which drains, rather than enhances, the life-forces of nature. And while the initial, positive sense engendered in

the first line is displaced by the grammatical ‘revision’ in the second, the ghost of it somehow remains. Indeed, this particular stylistic pattern works literally to establish, and then reverse, the harmonic coalescence of subject with nature.

All of the levels of language detailed in this unit will feature in various places around this book. The remainder of this thread, across to a reading in D2 by Katie Wales, is concerned with the broad resources that different levels of language offer for the creation of stylistic texture. Unit B2 explores juxtapositions between levels similar in principle to that observed in Atwood and includes commentary on semantics, graphology and morphology. In terms of its vertical progression, this section feeds into further and more detailed introductions to certain core levels of language, beginning below with an introduction to the level of grammar.

2. Answer the questions:

1. What kind of critique did J.-J. Lecerle publish about contemporary stylistics? To what extent does the author of the present article agree or disagree with him? What is your opinion about it?

2. Which are the three established branches of contemporary stylistics which the author mentions?

3. How much is stylistics valued in language teaching and language learning?

4. What is the preferred object of study in stylistics? Why? What can stylistics tell us about literature and language?

5. What belief in many literary critical circles about stylisticians and about how language analysis works does the author of the article consider to be ‘an erroneous perception of the stylistic method’?

6. Why does the author of the article give advice not to undertake to do stylistics unless you are interested in language?

7. Which three basic principles of the stylistic practice does the author mention and explain?

8. Which major levels of language does the author enumerate? Give a brief description of what each level covers.

8. ИНДИВИДУАЛЬНАЯ РАБОТА

Индивидуальная работа по курсу «Основы теории второго иностранного языка (английский язык)» включает:

- подготовку докладов и презентаций по предложенным проблемам теоретической грамматики, лексикологии и стилистики.
- выполнение творческих индивидуальных заданий.

Тематика рефератов и презентаций:

1. The notion of a grammatical form. Types of grammatical forms.
2. The difference between time and tense in terms of categorization.
3. Different points of view on the category of Perfect of the English verb.
4. Different points of view on the category of tense of the English verb.
5. Different points of view on the category of aspect of the English verb.
6. Classification of native English words.
7. Classifications of borrowings in English.
8. The Lowland (Scottish) dialect.
9. The Irish dialect.
10. The Welsh dialect.
11. The Cockney dialect.
12. The Northern dialects.
13. The Midland dialects.
14. The Eastern dialects.
15. The Western dialects.
16. The Southern dialects.
17. Metaphor: its semantic, morphological, syntactic, structural and functional peculiarities.
18. Metaphor and metonymy in the sphere of proper names.
19. Stylistic devices as means of creating humorous effect.
20. The use of stylistic devices in the language of scientific prose.

Творческие индивидуальные задания:

Зыкова И. В. Практический курс английской лексикологии = Practical Course in English Lexicology : учеб. пособие для студ. лингв. вузов и фак. ин. языков / И. В. Зыкова. – М.: Издательский центр «Академия», 2008. – 288 с.

Тема 7. Etymological Survey of the English Vocabulary

Tasks 2 (p. 111), 24 (pp. 117-120).

Тема 8. Regional Varieties of the English Vocabulary

Tasks 2 (p. 167), 16 (pp. 175-176), 20 (pp. 179-182), 21 (p. 182-183), 22 (pp. 183-184), 25 (pp. 185-186).

Тема 9. Lexical stylistic devices

Тема 10. Morphological expressive means

Кухаренко В. А. Практикум по стилистике английского языка : учеб. пособие / В. А. Кухаренко. – 4-е изд. – Москва : Флинта : Наука, 2010. – 182 с.

Supplement 1. Samples of Stylistic Analysis. p. 151-154.

Supplement 2. Extracts for comprehensive stylistic analysis. p. 55-178.

9. КОНТРОЛЬ И ОЦЕНИВАНИЕ УЧЕБНЫХ ДОСТИЖЕНИЙ СТУДЕНТОВ

Промежуточная аттестация по курсу «Основы теории второго иностранного языка (английский язык)»

Промежуточная аттестация по курсу «Основы теории второго иностранного языка (английский язык)» предполагает модульный контроль, который проводится в форме тестовых заданий на компьютере.

Вопросы для подготовки к модульному контролю

Theoretical Grammar:

1. The notion of morpheme. Classifications of morphemes constituting the morphological structure of a word.
2. The notion of grammatical category.
3. The notion of grammatical form.
4. The parts of speech problem.
5. Tenses theories: from 16 to two (16, 8, 7, 6, 4, 3, 2 tense system).
6. Different points of view on the category of tense of the English verb.
7. Different points of view on the category of Perfect of the English verb.
8. Different aspectual theories.

Lexicology:

1. Word-Meaning. Types of Word-Meaning.
2. The notion of Polysemy. Polysemy and context.
3. Types of meaning in the semantic structure of the word.
4. The ways of word-formation in Modern English.
5. Specific features of English word-building system.
6. Classification of native English words.
7. Classifications of borrowings in English.
8. The notions of Standard English, local dialects, variants of English.

9. Variants of English in the United Kingdom (Scottish English, Irish English).

10. Variants of English outside the British Isles (American English, Canadian English, the English of India, Australian English, New Zealand English).

Stylistics:

1. Expressive means and stylistic devices on different levels of the English language.

2. Lexical stylistic devices.

3. Morphological expressive means.

Образец тестового задания (модульный контроль)

1 The majority of English linguists say that in the English verb Aspect is the opposition of:

a) Present Perfect Continuous vs Past Perfect Continuous

b) Perfect vs Non-perfect

c) common vs continuous aspect

d) Present Perfect vs Past Perfect

2 Which characteristics of the grammatical form helped A.I. Smirnitsky to reveal the category of Perfect:

a) one and the same grammatical form can render the meanings of different grammatical categories

b) one and the same grammatical form cannot combine in itself two meanings of one and the same grammatical category

c) there are no isolated grammatical forms

d) one and the same grammatical form can render the meanings of different grammatical categories

3 The Subjunctive Mood in English includes:

a) 11 models of expressing unreality

b) 5 models of expressing unreality

c) 3 models of expressing unreality

d) 7 models of expressing unreality

4 Etymologically the English word-stock consists of

- a) the native English words
- b) the borrowed stock of words
- c) the native stock of words and the borrowed stock of words
- d) words of Germanic origin and borrowings

5 What kind of connotation is clearly observed in the pair of words *to apostrophize – to address*?

- a) emotional
- b) evaluative
- c) stylistic
- d) expressive

6 The main ways of word-formation in Modern English are

- a) word-derivation, word-composition and shortening
- b) affixation, word-composition and shortening
- c) sound interchange, stress interchange, blending, sound imitation, back formation
- d) word-derivation, affixation, conversion, word-composition

7 The following word-combinations in English *the mouth of a river, the hands of a clock* can serve as examples of

- a) orientation metaphors
- b) anthropomorphic metaphors
- c) sustained metaphors
- d) genuine metaphors

8 According to the sphere of application the following euphemism in English *to breathe one's last* is

- a) religious
- b) moral
- c) medical
- d) political

9 Identify the stylistic device in the following English sentence *She possesses two false teeth and a sympathetic heart*:

- a) zeugma
- b) meiosis
- c) oxymoron
- d) metonymy

Критерии оценивания

Семестровый зачёт выставляется в присутствии студента на последнем занятии по результатам текущей успеваемости и набранных в семестре баллов.

Осуществление контроля знаний студентов проводится по 100-балльной шкале по следующей схеме:

Вид контроля	Вид работы	Содержание работы	Баллы
текущий контроль	аудиторная и самостоятельная работа студента в семестре	устный опрос, выполнение письменных и устных заданий для практических занятий, подготовка индивидуальных практических заданий (рефератов, сообщений, презентаций), посещаемость	60
модульный контроль	модульная контрольная работа	тестовые задания на множественный выбор по содержанию курса на компьютере	40
Всего			100

Максимальная оценка за компьютерный модульный тест в 50 позиций – 50 баллов (по 1 баллу за правильный ответ).

Общая шкала оценивания:

Оценка по шкале ECTS	Оценка по системе баллов, которая используется в ДонНУ	Оценка по национальной шкале
A	90-100	зачтено
B	80-89	зачтено
C	75-79	зачтено
D	70-74	зачтено
E	60-69	зачтено
FX	35-59	не зачтено
F	0-34	не зачтено

10. РЕКОМЕНДОВАННАЯ ЛИТЕРАТУРА

Основная

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ГЛОССАРИЙ

THEORETICAL GRAMMAR

active voice signals that the action denoted by the predicate verb is performed by the referent of the grammatical subject of the sentence and passes onto the referent of the grammatical object

affix is a morpheme added to the stem of a word in order to modify its meaning or create a new word

allomorphs are all the representations of the given morpheme that manifest alteration

analytical forms are those which consist of a root morpheme and one or more grammatical word-morphemes

aspect category is a verbal grammatical category showing the way in which the action develops

bound morphemes are morphemes that occur as constituent parts of words only, i.e. they cannot function alone

category of mood is an explicit verbal category expressing the relation of the action denoted by the predicate to the reality, as stated by the speaker

category of Perfect (taxis) is some special grammatical category different from both tense and aspect

category of tense a verbal category which reflects the objective category of time and expresses on this background the relations between time of the action and the time of the utterance

category of time correlation a term used by prof. A. Smirnitsky to denote the category of Perfect

category of voice – 1) expresses the relation between the subject and the action (I. Ivanova); 2) expresses the relation between the subject and the object on the one hand, and the process on the other hand (M. Blokh)

criterion of form presupposes some specific inflexional and word-building features of the words constituting a given part of speech

declinables are words capable of receiving word-changing inflexion: the noun, the verb, the adjective, some pronouns

free morphemes are those that coincide with the stem of the word at least in one notional word, i.e. they can function as notional words

functional criterion concerns the syntactic role of words in the sentence typical of this or that part of speech

grammatical category is a group of self-exclusive form-classes (grammemes) including different inflexional morphemes

grammatical combinability is the ability of a part of speech to combine with other parts of speech

grammatical form is the sum total of all the formal means constantly employed to render this or that grammatical meaning

grammatical meaning is the expression in speech of relationship between words

grammatical morphemes are auxiliary verbs and inflexions carrying the grammatical meaning of the word

grammeme is a group of word-forms which differ by their stem but have the same inflexional morphemes

Imperative mood does not express an action but it expresses a request, order to do it

indeclinables are words incapable of receiving word-changing inflexion: the preposition, the conjunction, the adverb, the interjection

Indicative mood expresses an action as a real one or planned as real, it has no special form of expression and it includes the Indefinite, Continuous, Perfect and Perfect Continuous verb forms in all temporal spheres and in two voices.

inner inflexion is a vowel or a consonant change within a word to signal a grammatical meaning

intransitive verb is a verb used in such a way that it doesn't require a direct object

lexical morphemes are roots of notional words

lexical-grammatical morphemes are derivational affixes (prefixes and suffixes) used to modify the lexical meaning of the root and form a new word

medial voices are voices other than the active or passive voice

middle voice denotes the action which is going on in the subject itself

morph is the smallest meaningful succession of phonemes which cannot be divided into any other meaningful units and which regularly occurs in different utterances

morpheme is the smallest linear language unit possessing the most essential properties of a language unit

parts of speech are lexical-grammatical classes of words which are singled out on the basis of semantic, formal and functional criteria

passive voice expresses reception of the action by the referent of the grammatical subject

prescientific grammar describes language phenomena and states strict rules of grammatical usage

reciprocal voice denotes the action which is performed by the subject constituents reciprocally

reflexive voice denotes the action which is performed by the subject upon himself

root is the morpheme that expresses the lexical meaning of the word

scientific grammar deals with scientific explanation of grammar phenomena

semantic criterion (criterion of meaning) presupposes the evaluation of the general implicit lexical-grammatical meaning (i.e. the meaning of 'thingness, substance' for nouns, that of 'action, process' for

verbs) which is characteristic of all the words constituting a given part of speech

Subjunctive I and Suppositional mood are used to represent an action which does not contradict the reality but as something necessary, important, ordered, suggested, etc.

Subjunctive II denotes unreal condition which contradicts the reality

suppletive grammatical forms are forms built of different roots

synthetic forms are such word-forms in which the lexical and grammatical morphemes are synthesized in one word

zero morpheme is the meaningful absence of the inflexion

LEXICOLOGY

abbreviation (clipping) is the process of formation of a new word by cutting off a part (one or more syllables) of the old one

abstract meaning denotes an abstract notion

affixation is the formation of a new word by adding derivational affixes to stems, it includes suffixation and prefixation

assimilation of borrowings is the process of change that a borrowed word undergoes while being adapted to the phonetic, semantic, morphological and graphical systems of the receiving language

basic (main, central) meaning possesses the highest frequency at the present stage of vocabulary development

blending (telescoping) is the formation of a new word by combining parts of two words

borrowing – 1) (process) resorting to the word-stock of other languages for words to express new concepts, to further differentiate the existing concepts and to name new objects, etc.; 2) (result) a loan word, borrowed word – a word taken over from another language and modified in phonemic shape, spelling, paradigm or meaning according to the standards of the language-borrower

Cockney is one of the best known Southern dialects, the regional dialect of London

collocation is lexical combinability of the word

completely assimilated borrowed words (complete loans) are the words that are not felt as foreign words in the language, as they completely assume word-building and word-changing paradigms

concrete meaning denotes a concrete object of reality

connotational meaning reflects additional shades of meaning – the so-called connotations

context is the minimal stretch of speech determining each individual meaning of the word

conversion (affixless derivation or zero-suffixation) is the other basic way of forming words in word-derivation, it consists in the formation of a new word from the stem of a different part of speech without the addition of any formatives

denotational meaning is the component of lexical meaning that gives objective information about an object of reality (a thing, phenomenon, notion, process etc.) referred to as a referent or a denotatum

diachronic approach considers development and evolution of a language through history

direct borrowing is the word borrowed directly from a certain language

direct meaning nominates the denotatum without the help of a context, in isolation

distribution is the grammatical context of a polysemantic word

emotional connotation conveys the speaker's emotions

emotive charge is the part of the connotational meaning of the word formed by emotional-evaluative and expressive connotations

emotive implications are emotional-evaluative and expressive connotations acquired by words in speech

etymological doublets are two words descending from the same etymological source, but differing in phonemic shape and in meaning

etymological triplets are the groups of three words of common root

evaluative connotation shows speaker's approval or disapproval of the object spoken of

expressive connotation communicates information about the degree of intensity

extra-linguistic context is a non-verbal context of situation

frequency of occurrence is understood as the existence in the vocabulary of a great number of words containing the affix in question

grammatical context determines various individual meanings of a polysemantic word through the grammatical (mainly the syntactic) structure

grammatical meaning is defined as the expression in speech of relationship between words, it is the component of meaning recurrent in identical sets of individual forms of different words

graphical shortenings (graphical abbreviations) are the result of shortening of words and word-groups only in writing while in speaking the corresponding full forms are used

indirect borrowing is the word borrowed through another language (a language-intermediary)

initialisms (initial abbreviations) are words formed from the initial letters of a word combination

lexical context determines various individual meanings of a polysemantic word through the lexical meaning of the words with which this word is combined

lexical meaning is defined as the component of meaning proper to the word as a linguistic unit, i.e. recurrent in all the forms of this word and in all possible distributions of these forms

lexical-semantic variant is a word in one of its meanings

linguistic context is the closest verbal environment of the word

local dialects are varieties of the English language peculiar to some districts, used as means of oral communication in small localities and having no normalized literary form

meaning is a component of the word through which a concept is communicated thus enabling this word to denote real objects, qualities, actions and abstract notions

modern meaning is the meaning regularly used in the present-day language

monosemantic words are words having only one meaning

morphemic borrowings are borrowings of affixes which occur in the language when many words with identical affixes are borrowed from one language into another, so that the morphemic structure of borrowed words becomes familiar to the people speaking the borrowing language

native word is a word which belongs to the original English stock, i.e. of Anglo-Saxon origin

obsolete meaning is the meaning that has gone out of use

origin of borrowing is the language the word originated from

partially assimilated borrowed words (partial loans) are the words remaining unaltered in some of the aspects (graphically, phonetically, grammatically, semantically)

part-of-speech (lexical-grammatical meaning) meaning is the generalized meaning rendered by the word-class a certain word belongs to

peripheral meanings are all meanings found in the semantic structure of the word apart from basic meaning

phonetic borrowings (loan words proper) are the words taken over from another language and modified in phonemic shape, spelling, paradigm or meaning according to the standards of the English language

polysemantic words are those having several meanings

polysemy is the ability of words to have more than one meaning

primary (original) meaning is the meaning serving as the basis for derived meanings

productivity is the ability of being used to form new, occasional or potential words, which can be readily understood by the language-speakers

secondary (derived) meaning is the meaning derived from the primary meaning

semantic borrowings (semantic loans) are new meanings that are borrowed under the influence of a related word in another language

semantic structure (paradigm) is formed by all the lexical-semantic variants of a word together

shortening is the way of word-building by cutting off a part of the word

sound imitation (onomatopoeia) is the naming of an action or a thing by a more or less exact reproduction of the sound associated with it

sound interchange is the formation of a word due to an alteration in the phonemic composition of its root

source of borrowing is the language from which the word was borrowed into English

Standard English is the form of English which is current and literary, substantially uniform and recognized as acceptable wherever English is spoken or understood either within an English-speaking country or throughout the entire English-speaking world

stress interchange (**distinctive stress**) is the formation of a word by means of the shift of the stress in the source word

stylistic connotation is connected with stylistic reference of the word which depends upon the situation in which the word is uttered, upon the type and purpose of communication, upon the speech style in which the word is used

stylistic reference is the element of connotational meaning of the word which depends upon the situation in which the word is uttered, upon the type and purpose of communication, upon the speech style in which the word is used

synchronic approach considers a language at a moment in time without taking its history into account

transferred meaning nominates the denotatum and at the same time characterizes it through its similarity or contiguity with other objects

translation borrowings (translation loans) are word-for-word (or morpheme-for-morpheme) translations of the source words or expressions

unassimilated words (barbarisms) are the words from other languages used by English people in conversation or in writing but not assimilated in any way, and for which usually there are corresponding English equivalents

variants of English are regional varieties possessing a literary norm

word-composition is the way of word-building when a word is formed by joining two or more stems to form one word

word-derivation is one of the main ways of forming words by means of affixation or conversion

words-hybrids are words composed of elements from different languages (*television*, from Greek and Latin)

STYLISTICS

transference is the act of name-exchange between the existing names, approved by long usage and fixed in dictionaries, and new, occasional, individual ones, inspired by the speaker's subjective view

transferred meaning is the interaction between dictionary and contextual lexical meanings

trope is a figure of speech based on some kind of transfer of denomination

metaphor is the result of transference of the name of one object to the other, which is based upon similarity (analogy) of the objects

trite (dead) metaphor is commonly used in speech and even turns into idiomatic phrase that is fixed in dictionaries as expressive means of a language

genuine (original, fresh) metaphor is not registered in dictionaries, it is absolutely unexpected, i.e. is quite unpredictable

simple metaphor consists of a single word or word-combination expressing indiscrete notion

prolonged metaphor is a chain of metaphors containing the central image and some contributory (supporting) images

nominal (cognitive) metaphor is deprived of stylistic information, it is purely technical device of nomination, when a new notion or object is named by means of old vocabulary

figurative (imaginative) metaphor is occasional and individual, it is bright, image-bearing, picturesque and poetic

metonymy is based on contiguity (nearness) of objects, i.e. a relation between the dictionary and contextual meanings based on some kind of association connecting the two concepts, which these meanings represent

causal metonymy comprises metonyms whose dictionary definitions have the semes 'action', 'state', 'process', 'event', 'doer of the action', 'object of the action', 'instrument of the action'

attributive metonymy comprises metonyms which have in their meaning the semantic signs 'quality', 'ability', 'feature'

local metonymy comprises metonyms which contain in their meaning the semes 'territory', 'place', 'premises'

temporal metonymy is represented by the nouns which have the primary meanings 'time', 'period'

synecdoche (quantitative metonymy) is based on the interaction of the names of a part and the whole

irony is a stylistic device which like metaphor and metonymy is based on the simultaneous realization of the two logical meanings – dictionary and contextual, but the two meanings stand in opposition to each other

zeugma is a cluster stylistic device, when a polysemantic verb that can be combined with nouns of most varying semantic groups is deliberately used with two of more homogeneous members, which are not connected semantically

pun (play on words, paronomasia) is a stylistic device based on the interaction of the two well-known meanings of a word or phrase, it is a simultaneous realisation of two meanings through misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word (polysemy) or its homonym

epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize and object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties

chains (strings) of epithets present a group of homogeneous attributes varying in number from three up to sometimes twenty and even more

transferred epithet is an ordinary logical attribute generally describing the state of a human being, but made to refer to an inanimate object

inverted (reversed) epithet is composed of two nouns linked in an *of*-phrase, it is based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa (*the toy of a girl* ('a small, toylike gir'l))

phrase (phrasal) epithet is expressed by word-combinations or clauses of quotation type

oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense

antonomasia is a lexical stylistic device in which a proper name is used instead of a common noun or vice versa, i.e. a lexical stylistic device in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new – nominal – component

allegory is a variety of antonomasia but the domain of allegory is not a sentence but the whole text – a poem or a story

personification is a kind of antonomasia and a subtype of allegory, by personification human qualities are ascribed to inanimate objects, phenomena or things

allusion is indirect reference to or a hint at some historical, literary, mythological or biblical character, fact or event commonly known

simile is an imaginative comparison of two unlike objects belonging to two different classes on the grounds of similarity of some quality

periphrasis is the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon

logical periphrasis is based upon one of the inherent properties of the object

figurative periphrasis is based upon metaphor or metonymy

euphemism is a word or word-combination which is used to replace an unpleasant word or word-combination, it might be viewed as periphrasis; since it has the same mechanism of formation

hyperbole is a stylistic device in which emphasis is achieved through deliberate exaggeration

meiosis (understatement) is a deliberate diminution of a certain quality of an object or phenomenon

litotes is a specific variant of meiosis, it has a peculiar syntactic structure – a combination of the negative particle *not* and a word with the Negative meaning or a negative prefix, thus making positive sense

transposition is a divergence between the traditional usage of a neutral word and its situational (stylistic) usage

Основы теории второго иностранного языка (английский язык)

Учебно-методическое пособие

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