

**THE MINISTRY OF HIGHER AND SPECIAL SECONDARY
EDUCATION OF THE REPUBLIC OF UZBEKISTAN**

GULISTAN STATE UNIVERSITY

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STYLISTICS AND TEXT INTERPRETATION

(Teaching Methodological Package for the 3nd Year Students of 5120100
– Philology and Teaching Languages (English Language) Baccalaureate
speciality)

GULISTAN – 2013

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ANNOTATION

Ўқув-услугий мажмуа ГулДУ Ўқув-услугий кенгашининг 4 сонли мажлисида муҳокама қилинган ва нашрга тавсия этилган. 2013 йил 1 феврал

Ушбу ўқув-услугий мажмуа замонавий педагогик технологиялар асосида, олий таълим муассасалари филология факультетлари чет тиллар (мутахассислик) кафедрасининг 3-босқич Стилистика ва матн таҳлили фани ўқув дастури асосида тайёрланган.

Мазкур ўқув-услугий мажмуа талабаларда таҳлил қилинаётган бадиий ёдгорлик матнига онгли равишда муносабатда бўлиш, унинг таркибидаги ҳар бир фонетик восита, грамматик шакл, лексик ва фразеологик бирлик қўлланилишига эҳтиёткорлик билан ёндашиш малакасини шакллантиришга қаратилган бўлиб 7та маруза ва 7та амалий машғулотдан иборат.

УМК обсужден и рекомендован к печати Учебно-методическим советом ГулГУ. Проток № 4 от 01.02.2013 г.

Учебно-методическое пособие по дисциплине «Стилистика и текст интерпретация» предназначено для преподавания одноименного курса студентам факультетов и отделений английского языка вузов.

Пособие состоит из 7 лекционных и 7 практических (семинарских) тем.

Reviewed and recommended for publication by the Teaching-Methodological Council of Gulistan State University. Minute #4 as of February 1, 2013

This package is intended for the third year students of the English department. It includes 7 lectures and 7 practical sessions which cover the main themes of Stylistics: Subject matter of Stylistics, Stylistic classification of the English Vocabulary, Expressive Means and Stylistic Devices. Types of Lexical Meaning, Lexical Expressive Means and Stylistic Devices, Syntactical Expressive Means and Stylistic Devices, Subject matter of Text Interpretation, Composition of the text. The material for practical session includes topics to be discussed, test questions and lexical units to be discussed. There is also the list of recommended literature.

Aim of the subject is to teach the student to recognize the sources of expressiveness of poetic discourse, to describe and specify the whole range of stylistic devices found in the language, establish their relevant characteristics and functions and indicate the interdependence between the latter and the context; also to describe functional styles of the language and state the hierarchy of system-forming features within each of them

AUTHORS

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RECOMMENDATIONS AND SUGGESTIONS

The present package is intended for philology students, as well as all those interested in the problems of historical development of the language and wishing to extend their knowledge of it.

The package consists of a set of lectures, seminars including materials for recapitulation, keys, tasks for independent work and control of retention, as well as a glossary.

The scope and volume of the material (7 lectures and 7 seminars) is calculated for a course of studies during 1 semester, according to the new program of training specialists at philology faculties and departments of universities.

The whole complex follows a clearly defined plan. This, refers both to the lectures and seminars, where all activity is to be conducted according to: a uniform pattern, from simple to difficult and from general to particular, with gradual complication and deepening of knowledge on each period of the historical development of the language. The clear and well-defined structure of the material presentation and analysis allows the students to pay more attention to the informative content of the course,

The lectures are accompanied by many tables and, language, examples making the theoretical notions more visual and easy to remember. Besides that, the schemes and tables can be used later when fulfilling practical tasks for the seminars.

The materials for conducting seminars contain theoretical problems for discussion in class and practical tasks. An indispensable component of each seminar, (except for the introductory one) is the analysis of an authentic text of the appropriate historical period from the point of view of its phonetic, grammar and etymological features.

The package includes a glossary containing the necessary structural and etymological data concerning all language units to be found in the texts of the seminars and permitting the student to conduct their analysis and perform other practical tasks.

The package differs from other similar publications in the following:

- self-sufficiency requiring no additional sources for mastering the material stipulated by the program;
- clear and concise recital of the material;
- transparent structure and modular system of its presentation;
- detailed division into subsections permitting cross reference and fast finding of the necessary information;
- possibility of use by those with a different level of knowledge of Germanic languages;
- — extensive material for seminars with an in-depth plan, theoretical, practical and text analysis tasks;

- keys to the analysis of the texts of different periods allowing their use for self-control;
- tasks for independent work giving the students a possibility to creatively interpret the material and to conduct a limited research with the results to be presented as a written course or exam paper;

REGULATORY DOCUMENTS

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги

Гулистон Давлат университети



**Олий таълим муассасаларида талабалар билимини назорат
қилиш ва баҳолашнинг рейтинг тизими тўғрисида
Н И З О М**

Гулистон - 2013

(Ушбу Низом Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2009 йил 11 июндаги 204-сон буйруғи билан тасдиқланган ва Ўзбекистон Республикаси Адлия вазирлигида 2009 йил 10 июлда 1981-сон билан давлат рўйхатидан ўтказилган.

- Топшириққа мувофиқ Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2010 йил 25 августдаги буйруғи билан Низомга ўзгартириш ва қўшимчалар киритилган ҳамда Ўзбекистон Республикаси Адлия вазирлигида 2010 йил 26 августда 1981-1-сон билан давлат рўйхатидан қайта ўтказилган.)
- Мазкур Низом Ўзбекистон Республикасининг [“Таълим тўғрисида”](#)ги ва [“Кадрлар тайёрлаш миллий дастури тўғрисида”](#)ги қонунларига ҳамда Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2001 йил 16 августдаги 343-сон “Олий таълимнинг давлат таълим стандартларини тасдиқлаш тўғрисида” қарорига мувофиқ олий таълим муассасаларида талабалар билимини назорат қилиш ва баҳолашнинг рейтинг тизимини тартибга солади.

Ушбу низом қуйидаги 6 та бўлимдан иборат:

- **I. Умумий қоидалар**
- **II. Назорат турлари ва уни амалга ошириш тартиби**
- **Баҳолаш тартиби ва мезонлари**
- **IV. Назорат турларини ўтказиш муддати**
- **V. Рейтинг натижаларини қайд қилиш ва таҳлил этиш тартиби**
- **VI. Якуний қоидалар**

I. Умумий қоидаларга киритилган ўзгартиришлар

- 2-банд:
- д) талабалар билимини холис ва адолатли баҳолаш ҳамда унинг натижаларини вақтида маълум қилиш;
- ж) ўқув жараёнининг ташкилий ишларини компьютерлаштиришга шароит яратиш.
- 3. Фанлар бўйича талабалар билимини семестрда баҳолаб бориш рейтинг назорати жадваллари ва баҳолаш мезонлари асосида амалга оширилади.
-

II. Назорат турлари ва уни амалга ошириш тартиби

4. Назорат турлари, *уни ўтказиш тартиби ва мезонлари* кафедра мудири тавсияси билан олий таълим муассасасининг (факультет) ўқув-услубий кенгашида муҳокама қилинади ва тасдиқланади ҳамда *ҳар бир фаннинг ишчи ўқув дастурида* машғулот турлари билан биргаликда кўрсатилади.

5. *Рейтинг назорати жадваллари, назорат тури, шакли, сони ҳамда ҳар бир назоратга ажратилган максимал балл, шунингдек жорий ва оралиқ назоратларнинг саралаш баллари ҳақидаги маълумотлар фан бўйича биринчи машғулотда талабаларга эълон қилинади.*

6. Талабаларнинг билим савияси ва ўзлаштириш даражасининг Давлат таълим стандартларига мувофиқлигини таъминлаш учун қуйидаги назорат турларини ўтказиш назарда тутилади:

- – талабанинг фан мавзулари бўйича билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. ЖН фаннинг хусусиятидан келиб чиққан ҳолда, семинар, лаборатория ва амалий машғулотларда *оғзаки сўров, тест ўтказиш, суҳбат, назорат иши, коллоквиум*, текшириш ва шу каби бошқа шаклларда ўтказилиши мумкин;

Оралиқ назорат

- – семестр давомида ўқув дастурининг тегишли (фаннинг бир неча мавзуларини ўз ичига олган) бўлими тугаллангандан кейин талабанинг билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. Оралиқ назоратнинг сони *(бир семестрда*

мартадан кўп ўтказилмаслиги лозим) ва шакли (ёзма, оғзаки, тест ва ҳоказо) ўқув фанига ажратилган умумий соатлар ҳажмидан келиб чиққан ҳолда белгиланади;

Якуний назорат

– семестр якунида муайян фан бўйича назарий билим ва амалий кўникмаларни талабалар томонидан ўзлаштириш даражасини баҳолаш усули. **Якуний назорат асосан таянч тушунча ва ибораларга асосланган “Ёзма иш” шаклида ўтказилади.**

- Таълим йўналиши ва мутахассисликлари айрим фанларининг хусусиятларидан келиб чиққан ҳолда **факультет Илмий кенгаши қарори асосида кўпи билан фанлардан якуний назоратлар бошқа шаклларда (оғзаки, тест ва ҳоказо) ўтказилиши мумкин.**

7. Оралиқ назоратни ўтказиш жараёни кафедра мудирининг томонидан тузилган комиссия иштирокида даврий равишда ўрганиб борилади ва уни **ўтказиш тартиблари бузилган ҳолларда, оралиқ назорат натижалари бекор қилинади** ҳамда оралиқ назорат **қайта** ўтказилади.

8. Олий таълим муассасаси раҳбарининг буйруғи билан **ички назорат ва мониторинг бўлими раҳбарлигида** тузилган комиссия иштирокида якуний назоратни ўтказиш жараёни даврий равишда ўрганиб борилади ва уни ўтказиш тартиблари бузилган ҳолларда, якуний назорат натижалари **бекор қилинади** ҳамда якуний назорат **қайта** ўтказилади.

III. Баҳолаш тартиби ва мезонлари

10. Талабаларнинг билим савияси, кўникма ва малакаларини назорат қилишнинг **рейтинг тизими асосида** талабанинг ҳар бир фан бўйича **ўзлаштириш даражаси баллар** орқали ифодаланади.

11. Ҳар бир фан бўйича талабанинг семестр давомидаги **ўзлаштириш кўрсаткичи 100 баллик** тизимда **бутун сонлар** билан баҳоланади.

- Ушбу 100 балл назорат турлари бўйича қуйидагича тақсимланади:
- **якуний назоратга – балл;**
- **жорий ва оралиқ назоратларга –балл** (фаннинг хусусиятидан келиб чиққан ҳолда 70 балл кафедра томонидан жорий ва оралиқ назоратларга тақсимланади).

13. Талабанинг рейтинг дафтарчасига алоҳида қайд қилинадиган **курс иши** (лойиҳаси, ҳисоб-график ишлари), **малакавий амалиёт**, фан (фанлараро) бўйича **якуний давлат аттестацияси, битирув малакавий иши** ва магистратура талабаларининг илмий-тадқиқот ва илмий-педагогик ишлари, магистрлик диссертацияси бўйича ўзлаштириш даражаси – 100 баллик тизимда баҳоланади

14. Талабанинг фан бўйича ўзлаштириш кўрсаткичини назорат қилишда қуйидаги намунавий мезонлар тавсия этилади:

- а) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
- **хулоса ва қарор қабул қилиш;**
- **ижодий фикрлай олиш;**
- **мустaqил мушоҳада юрита олиш;**
- **олган билимларини амалда қўллай олиш;**
- **моҳиятини тушуниш;**
- **билиш, айтиб бериш;**
- **тасаввурга эга бўлиш.**
- б) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
- **мустaqил мушоҳада юрита олиш;**
- **олган билимларини амалда қўллай олиш;**
- **моҳиятини тушуниш;**
- **билиш, айтиб бериш;**
- **тасаввурга эга бўлиш.**
- в) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
- **моҳиятини тушуниш;**

- *билиш, айтиб бериш;*
- *тасаввурга эга бўлиш.*
- г) қуйидаги ҳолларда талабанинг билим даражаси билан баҳоланиши мумкин:
- *аниқ тасаввурга эга бўлмаслик;*
- *билмаслик.*

15. Намунавий мезонлар асосида муайян фандан жорий ва оралиқ назоратлар бўйича *аниқ мезонлар* ишлаб чиқилиб, кафедра мудирини томонидан *тасдиқланади* ва талабаларга эълон қилинади.

16. *Намунавий мезонларга мувофиқ* мутахассислик фанлар бўйича таянч олий таълим муассасалари томонидан *якуний назорат учун баҳолаш мезонлари* ишлаб чиқилиб, олий таълим муассасаси *Илмий-услубий кенгаши томонидан тасдиқланади* ва турдош олий таълим муассасаларига етказилади.

17. Талабаларнинг ўқув фани бўйича *мустaqил иши* жорий, оралиқ ва якуний назоратлар жараёнида тегишли топшириқларни бажариши ва унга ажратилган баллардан келиб чиққан ҳолда баҳоланади.

18. Талабанинг фан бўйича бир семестрдаги рейтинги қуйидагича аниқланади:

$$R_f =$$

- бу ерда:
- V – семестрда фанга ажратилган умумий ўқув юклараси (соатларда);
- –фан бўйича ўзлаштириш даражаси (балларда).

19. Фан бўйича жорий ва оралиқ назоратларга ажратилган умумий балларнинг *саралаш балл* ҳисобланиб, ушбу фоиздан кам балл тўплаган талабалар якуний назоратга *киритилмайди*.

- *Жорий ва оралиқ* назорат турлари бўйича *55 ва ундан юқори балли* тўплаган талаба фанини ўзлаштирган деб ҳисобланади ва *ушбу фан бўйича* якуний назоратга *кирмаслигига* йўл қўйилади.

20. Талабанинг семестр давомида фан бўйича тўплаган *умумий бали* ҳар бир назорат туридан белгиланган қоидаларга мувофиқ *тўплаган баллари йиғиндисига* тенг.

IV. Назорат турларини ўтказиш муддати

21. Оралиқ ва якуний назорат турлари календарь тематик режага мувофиқ *деканат* томонидан тузилган *рейтинг назорат жадваллари* асосида ўтказилади. Якуний назорат семестрнинг охириги мобайнида ўтказилади.

22. Талаба фан бўйича *курс лойиҳаси (иши)ни* ушбу фан бўйича тўплаган баллари *умумлаштирилишига қадар* топшириши шарт.

23. Жорий ва оралиқ назоратларда саралаш баллидан *кам балл тўплаган* ва *узрли* сабабларга кўра назоратларда қатнаша олмаган талабага *қайта топшириш* учун, *навбатдаги шу назорат туригача*, сўнгги жорий ва оралиқ назоратлар учун *якуний назоратгача* бўлган муддат берилади.

- *Касаллиги* сабабли дарсларга қатнашмаган ҳамда белгиланган муддатларда *жорий, оралиқ ва якуний* назоратларни топшира олмаган талабаларга *факультет декани фармойиши* асосида, ўқишни бошлаганидан сўнг муддатда топширишга рухсат берилади.

24. Талабанинг семестрда жорий ва оралиқ назорат турлари бўйича тўпланган баллари ушбу назорат турлари *умумий балининг 55 фоизидан* кам бўлса ёки семестр якунида *жорий, оралиқ ва якуний* назорат турлари бўйича тўпланган баллари йиғиндисига *55 балдан* кам бўлса, у ҳисобланади.

- Академик қарздор талабаларга *семестр тугаганидан кейин* қайта ўзлаштириш учун муддат берилади. Шу муддат давомида *фанини ўзлаштира олмаган* талаба, факультет *декани* тавсиясига кўра белгиланган тартибда *ректорнинг буйруғи* билан талабалар сафидан *четлаштирилади*.

25. Талаба назорат натижаларидан **норози** бўлса, фан бўйича назорат тури натижалари эълон қилинган вақтдан бошлаб мобайнида факультет **деканига** ариза билан мурожаат этиши мумкин. Бундай ҳолда факультет деканининг **тақдимномасига** кўра **ректор буйруғи** билан 3 (уч) аъзодан кам бўлмаган таркибда **апелляция** комиссияси ташкил этилади.

- Апелляция комиссияси талабаларнинг аризаларини кўриб чиқиб, **шу куннинг** ўзида ҳулосасини билдиради.

26. Баҳолашнинг ўрнатилган талаблар асосида **белгиланган муддатларда** ўтказилиши ҳамда расмийлаштирилиши **факультет декани, кафедра мудири, ўқув бўлими** ҳамда **ички назорат ва мониторинг бўлими** томонидан назорат қилинади.

V. Рейтинг натижаларини қайд қилиш ва таҳлил этиш тартиби

27. Талабанинг фан бўйича назорат турларида тўплаган баллари **семестр якунида** рейтинг қайдномасига **бутун** сонлар билан қайд қилинади. Рейтинг дафтарчасининг “Ўқув режасида ажратилган соат” устунига семестр учун фанга ажратилган **умумий** ўқув юклама соатлари, “Фандан олинган баҳо” устунига эса **100 баллик** тизимдаги **ўзлаштириши** кўйилади.

- Талабанинг саралаш балидан **наст** бўлган ўзлаштириши рейтинг дафтарчасига қайд **этилмайди**.

28. Ҳар бир фан бўйича ўтказиладиган назорат турларининг натижалари **гуруҳ журнали** ҳамда **қайдномада** қайд этилади ва **шу куннинг** ўзида (назорат тури **ёзма иш** шаклида ўтказилган бўлса, муддат ичида) талабалар эътиборига етказилади.

29. Якуний назорат натижаларига кўра **фан ўқитувчиси** талабаларнинг фан бўйича рейтингини аниқлайди ҳамда рейтинг дафтарча ва қайдноманинг тегишли қисмини тўлдиради.

30. Талабанинг рейтинги унинг билими, кўникмаси ва малакалари даражасини белгилайди. Талабанинг семестр (курс) бўйича **умумий рейтинг**и барча фанлардан тўпланган рейтинг баллари **йигиндис**и орқали аниқланади.

31. Талабалар умумий рейтинги ҳар бир семестр ва ўқув йили якунлангандан сўнг эълон қилинади.

32. Диплом иловаси ёки академик маълумотномани **деканат** томонидан расмийлаштиришда фан **бир неча семестр** давом этган бўлса, **рейтинглар йигиндис**и олинади.

- **Талабага имтиёзли диплом белгилашда унинг ҳар бир семестр якунидаги фанлар бўйича ўзлаштириш кўрсаткичи ҳисобга олинади.**

33. Талабаларнинг назорат турлари бўйича эришган **натижалари кафедралар, деканатлар ва ўқув-методик бўлинмаларида компьютер хотирасига киритилиб**, мунтазам равишда таҳлил қилиб борилади.

34. Жорий, оралиқ ва якуний назорат натижалари **кафедра йигилишлари, факультет ва олий таълим муассасаси Илмий кенгашларида** мунтазам равишда муҳокама этиб борилади ва тегишли **қарорлар** қабул қилинади.

VI. Якуний қоидалар

35. Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги ҳамда Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Давлат тест маркази тест баҳолари ва рейтинг балларининг ҳолислигини текширишни ташкил этади ва назорат қилади.

36. Ушбу Низомда белгиланган масалалар бўйича келиб чиққан низолар қонун ҳужжатлари асосида ҳал қилинади.

37. Ушбу Низом Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Давлат тест маркази, Халқ таълими вазирлиги, Соғлиқни сақлаш вазирлиги, Қишлоқ ва сув хўжалиги вазирлиги, Маданият ва спорт ишлари вазирлиги, Ўзбекистон Бадий академияси, Ташқи ишлар вазирлиги, Ўзбекистон алоқа ва ахборотлаштириш агентлиги, “Ўзбекистон темир йўллари” давлат-акциядорлик компанияси, Давлат солиқ қўмитаси ва Навоий кон-металлургия комбинати билан келишилган.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги

Гулистон Давлат университети



**Талабаларнинг фанлардан мустақил
ишларини ташкил этиш, назорат қилиш
ва баҳолаш тартиби тўғрисида
Низом**

Гулистон-2013

**Гулистон давлат университетида талабалар мустақил
ишларини ташкил этиш, назорат қилиш ва баҳолаш
тартиби тўғрисида Низом**

I. Умумий қоидалар

1.1. Мазкур Низом Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2001-йил 16-августдаги "Олий таълимнинг давлат таълим стандартларини тасдиқлаш тўғрисида"ги 343-сон қарори, Олий ва ўрта махсус таълим вазирлигининг 2005-йил 21-февралдаги "Талабалар мустақил ишини ташкил этиш, назорат қилиш ва баҳолаш тартиби тўғрисидаги намунавий низом тўғрисида"ги 34-сонли буйруғи, 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган "Талабалар мустақил ишини ташкил этиш ва назорат қилиш бўйича йўриқнома" асосида талабалар томонидан фанларни ўзлаштириш сифатини яхшилаш ҳамда талабаларда мустақил фикрлаш, ахборот манбаларидан олинган маълумотларни таҳлил этиш, хулосалаш, татбиқ этишга йўналтирилган кўникма ва малакаларни ривожлантириш мақсадида ишлаб чиқилган бўлиб, талабаларнинг мустақил ишларини ташкил этиш, назорат қилиш ва баҳолаш тартибини белгилайди.

1.2. Фанлардан мустақил ишлар намунавий ва ишчи ўқув режалари асосида муайян фанни тўла ўзлаштириш учун белгиланган ўқув ишлари ҳажмининг бир қисми сифатида, ўқитувчи назорати остида талабанинг фан учун тутган умумий дафтарига (маъруза, амалий, семинар, лаборатория) фанлар кесимида келтирилган мустақил таълим мавзулари мустақил тарзда бажарилади. Мустақил иш мавзуларини бажаришда асосан фаннинг ишчи дастурида келтирилган асосий, қўшимча адабиётлардан, университет АРМи манбаларидан ҳамда Интернет тармоғида мавжуд материаллардан, кафедра профессор-ўқитувчилари томонидан яратилган ЎУМ, ўқув-услубий қўлланма ва кўрсатма, маъруза матнлари, шунингдек бошқа манбалардан фойдаланилади.

1.3. Талабаларнинг мустақил ишларни бажариш бўйича тўплаган рейтинг баллари ўқув семестри давомида ҳар бир фан бўйича аудитория ўқув ишларига берилган рейтинг баллари билан биргаликда академик гуруҳларнинг рейтинг қайдномасида қайд этилади.

II. Талабалар мустақил ишининг мақсад ва вазифалари

2.1. Талаба мустақил ишининг асосий мақсади - талабаларда, фан ўқитувчисининг раҳбарлиги ва назорати остида, муайян фан бўйича маъруза, амалий (семинар) ва лаборатория машғулотларидан берилган ўқув топшириқларини мустақил равишда бажариш жараёнида зарур билим, кўникма ва малакаларни шакллантириш ҳамда ривожлантиришдан иборат.

2.2. Талаба мустақил ишининг вазифалари:

- фанлардан маъруза (амалий лаборатория) машғулотларида берилган билимларни мустақил тарзда пухта, мукамал ўзлаштириш кўникмаларига эга бўлиш;
- тавсия этилган адабиётларни университет АРМида ва интернет сайтларидан топиш, мавзуларни ўрганиш жараёнида керакли маълумотларни излаб йиғиш, қулай усуллари ва воситаларини аниқлаш;
- ўқув ва илмий адабиётлар, илмий, илмий-методик журналлар ҳамда меъёрий ҳужжатлар билан ишлаш, электрон ўқув адабиётлар ва маълумотлар банкидан фойдалана олиш ва зарур маълумотларни тўплаш ҳамда таҳлил қилиш;
- интернет тармоғининг тавсия этилган сайтларидан мақсадли фойдаланишга ўргатиш;
- ўқув машғулотларида берилган топшириқларнинг рационал ечимини топиш ва таҳлил этиш;
- фанлардан мустақил иш топшириқларни, ҳисоб чизма ишларини, курс иши ва курс лойиҳаларини бажаришда тизимли ва ижодий ёндошишга ўргатиш;
- мустақил иш топшириқларини бажариш жараёнида ишлаб чиқилган ечим, лойиҳа ёки ғояларни асослаш ва мутахассислар жамоасида ҳимоя қилиш;
- фан бўйича талабанинг мустақил фикрлаш, билим, кўникма ва тасаввур оламини

ҳамда муаммоларни мустақил ҳал қила олиш қобилиятини шакллантиришдан иборат.

III. Талаба мустақил ишининг ташкилий шакллари

3.1. Талаба мустақил ишини ташкил этишда муайян фан(курс)нинг хусусиятларини, шунингдек ҳар бир талабанинг академик ўзлаштириш даражаси ва қобилиятини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланилади:

- Ўқув-услубий мажмуалар асосида маъруза мавзулари материалларини мустақил ўзлаштириш;
- семинар ва амалий машғулотлар бўйича уйга берилган топшириқларни бажариш;
- лаборатория ишларини бажаришга тайёргарлик кўриш ҳамда ҳисоботлар тайёрлаш;
- Техникавий, табиий фанлар бўйича ҳисоб-график ишларни бажариш;
- курс иши (лойиҳаси)ни мустақил бажариш;
- илмий мақола, Республика ва халқаро миқёсидаги анжуманларга маъруза тезисларини тайёрлаш.

Фаннинг хусусиятларидан келиб чиққан ҳолда, кафедра йиғилиши қарорига кўра фанлардан талаба мустақил ишларини ташкил этишда бошқа шакллардан ҳам фойдаланилиши мумкин.

3.2. Ўқув фанлари бўйича намунавий ва ишчи дастурларда талаба мустақил ишининг шакли, мазмуни ва ҳажми ҳамда баҳолаш мезони кўрсатилади;

3.3. Кафедралар томонидан талаба мустақил иши учун ажратилган вақт бюджетига мос равишда ҳар бир фан бўйича мустақил ишнинг ташкилий шакллари, топшириқлар ишлаб чиқилади ва кафедра йиғилишида муҳокама этилиб, факультет ўқув-услубий кенгашида тасдиқланади. Кафедранинг рейтинг ойнасида ҳар бир фан бўйича мустақил таълим мавзулари таништириш учун эълон қилинади.

3.4. Кафедра томонидан мустақил ишларни бажариш бўйича фанлардан талабаларга зарурий методик қўлланма, кўрсатма ва тавсиялар ишлаб чиқилади.

IV. Фанлардан ўқув машғулотлари бўйича топшириқлари

4.1. Фанлар бўйича маъруза (амалий, семинар, лаборатория) машғулотларидан мустақил иш топшириқлари кафедраларнинг етакчи профессор-ўқитувчилари (профессор, доцентлар), фан ўқитувчиси билан биргаликда ишлаб чиқилади, кафедра йиғилишида муҳокамадан ўтказилади ва тегиши қарор билан тасдиқланади.

4.2. Фанлардан мустақил иш топшириқлари фан бўйича ишчи дастурга мос ҳолда мавзулар келтирилади ва мустақил иш топшириқларини бажариш муддатлари кўрсатилади.

4.3. Фаннинг ишчи ўқув дастурига киритилган ва маъруза шаклида ўрганиши белгиланган мавзуларни тўлалигича мустақил иш сифатида бажарилишига рухсат этилмайди.

4.4. Амалий, (семинар) машғулотлар бўйича аудиторияда бажарилган топшириқларга мазмунан ўхшаш, мураккаблиги мос келувчи топшириқлар мустақил тарзда уйда ишлашга тавсия этилади.

4.5. Лаборатория ишида назарий тайёргалик кўриш, натижалар олиш, таҳлил этиш ҳамда ўлчаш хатоликларини аниқлаш мустақил иш топшириғи ҳисобланади, лекин лаборатория иши бажарилиб, тўла топширигандан сўнг ҳисобга олинади.

4.6. Кафедралар томонидан фанлардан мустақил иш топшириқларини бажариш учун зарур бўлган ўқув адабиётлари, методик адабиётлар, методик тавсиялар, кўрсатмалар, интернет сайтлари ва Ҳ.К.лар аниқ кўрсатилади. Мустақил ишларни бажариш жараёнида фан ўқитувчиси томонидан талабаларнинг талаблари асосида консултациялар уюштирилади.

4.7. Талабалар томонидан курс иши (лойиҳа) ларини тайёрлаш жараёнида зарур ҳолларда марказий АКМ, АРМлардан коллежлар, лицейларнинг АРМларидан, интернет тармоқларидан фойдаланишга амалий имкониятлар яратиб берилади.

V. Талабалар томонидан мустақил ишларни расмийлаштириш топшириш тартиби

5.1. Фанлардан мустақил ишлар бўйича тайёрланган материаллар талабанинг фан бўйича тутган маъруза ва амалий (семинар) машғулотлари дафтарига ёзилади, ўқитувчи томонидан кўриб чиқилади ва қисқа оғзаки сўров орқали баҳоланади.

Лаборатория машғулотларида мустақил иш топшириқларини бажариш натижалари ҳам лаборатория дафтарида ёзилади. Талаба ҳар бир лаборатория иши бўйича коллоквиум топширганидан сўнг лаборатория ишини бажаришга рухсат этилади ва ишни тўла топширгандан сўнг баҳоланади.

5.2. Ҳисоб-чизма ишларини ҳамда курс иши ёки курс лойиҳаси ишларини мустақил бажариш натижалари белгиланган тартибда ёзилади ва ҳимоя қилинади, баҳоланади.

5.3. Кафедралар томонидан фанлардан маъруза, амалий (семинар) ва лаборатория машғулотлари бўйича мустақил иш топшириш графиги семестр бошланишида кафедранинг рейтинглар ойнасига осиб қўйилади.

5.4. Фанлардан ўқув машғулотлари кесимида мустақил иш топшириқларини график асосида машғулот дафтарида қайт этиб бажариш ва муддатида топшириш масъулияти талабага, назорати фан ўқитувчиси зиммасига юклатилади. Белгиланган муддатда топширилмаган мустақил иш топшириқлари факультет деканатининг рухсатномаси асосида ЖНдан кейинги ЖНга қадар, ОНдан кейинги ОНга қадар муддатларда топширишга рухсат этилади.

VI. Талабалар мустақил ишларини бажарилишини назорат қилиш ва баҳолаш

6.1. Фанлардан талабалар мустақил ишларининг бажарилиши фан ўқитувчиси томонидан назорат қилинади. Фан ўқитувчиси мустақил иш топшириқларини муддатида бажармаган ва топширмаган талабалар тўғрисида кафедра йиғилишида ахборот беради. Кафедранинг йиғилиш қарорига асосан деканатларга ўзлаштирмаган талабалар тўғрисида маълумот берилади.

6.2. Фанлардан талабалар мустақил ишларининг бажарилиши кафедра йиғилишларида ҳар ойда бир марта, факультет кенгашида семестр давомида камида уч марта муҳокама этилади.

6.3. Фанлардан талабаларнинг мустақил ишлари ўқув режада фан бўйича ажратилган соатлар ҳисобидан ишлаб чиқилган рейтинг ишланмага кўра рейтинг жадвалида қайд этилган бўлиб, ЖН ва ОН учун ажратилган балларга қўшиб баҳоланади.

6.4. Фанлардан ЖН ва ОН ҳамда мустақил иш топшириқларини бажариш бўйича тўпланган баллари кафедранинг рейтинг ойнасида ёритиб борилади.

6.5. Фанлардан талабалар мустақил ишларини назорат қилиш тартиби ва баҳолаш мезонлари кафедралар томонидан ишлаб чиқилади ва тегишли тартибда тасдиқланади.

Мустақил ишларни баҳолаш мезонлари талабаларга ўқув семестри бошланишида эълон қилинади.

Ҳар бир мустақил ишнинг мавзусига баллар ажратиш, фаннинг рейтинг ишланмасига асосланган ҳолда фан ўқитувчиси томонидан ишлаб чиқилади ҳамда кафедра йиғилишида муҳокама этилиб, кафедра мудир томонидан тасдиқлашга тавсия этилади.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2005 йил 21 февралдаги “Талабалар мустақил ишини ташкил этиш, назорат қилиш ва баҳолаш тартиби ҳақидаги намунавий низом тўғрисида”ги 34-сонли буйруғи, 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган “Талабалар мустақил ишини ташкил этиш ва назорат қилиш бўйича йўриқнома”си асосида тузатишлар киритилган “Гулистон давлат университети талабаларининг мустақил ишларини ташкил этиш, назорат қилиш ва баҳолаш тартиби тўғрисида Низом” Гулистон давлат университетининг 2013 йил 25 январдаги Илмий Кенгашнинг 5-сонли мажлисида муҳокама этилиб, университетнинг 2013 йил __ январдаги _____-сонли буйруғи билан қайта тасдиқланган.

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

ГУЛИСТОН ДАВЛАТ УНИВЕРСИТЕТИ



**Талабаларнинг фанлардан қолдирган
дарсларини қайта ўзлаштириши тўғрисида
НИЗОМ**

Гулистон 2012

Талабаларнинг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида НИЗОМ

1. Умумий ҳолатлар

1. Ушбу Низом Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2010 йил 18 июндаги “ОТМга қабўл қилиш, талабалар ўқишини кўчириш, қайта тиклаш ва ўқишдан четлаштириш тартиби тўғрисидаги Низомларни тасдиқлаш ҳақида”ги 118-сонли Қарорининг 30-банди, Ўзбекистон Республикаси Олий ва ўрта махсус таълим Вазирлигининг 1999 йил 29 мартдаги 99-сонли “Олий ўқув юртларида ўқув ва меҳнат интизомини мустаҳкамлаш тўғрисида”ги буйруғи, “Олий ўқув юртининг факултети тўғрисида Низом”, 2010 йил 25 августдаги 333-сонли буйруқ билан тасдиқланган (Ўзбекистон Республикаси Адлия вазирлигида 2010 йил 26 августда 1981-1 сон билан давлат рўйхатидан ўтказилган) “Олий таълим муассасаларида талабалар билимини назорат қилиш ва баҳолашнинг рейтинг тизими тўғрисида Низом”нинг 2, 23, 24, 25, 26, 33, 34-бандлари, “Талаба мустақил ишини ташкил қилиш, назорат қилиш ва баҳолаш тартиби тўғрисидаги намунавий Низом” ҳамда 2010 йил 29 августдаги “ОТМнинг кафедра ва деканатлари иш юритувида бўлган асосий ҳужжатларни соддалаштириш тўғрисида”ги 340-сонли буйруғи талаблари асосида талабаларнинг сабабсиз дарс қолдиришлари олдини олиш ва фанлардан қолдирган дарсларини қайта ўзлаштириши тартибини белгилайди.

2. Ушбу Низомнинг мақсади талабаларда касбий малакаларни мустаҳкамлаш жараёнида фанлардан билим олиш самарадорлигини янада ошириш ҳамда ўқув ва меҳнат интизомини яхшилашга қаратилган.

3. Мазкур Низом:

- фан ўқитувчиси, гуруҳ мураббийси, кафедра мудири ва факултет деканининг талабалар томонидан ўқув фанларидан сабабсиз дарс қолдирилишини камайтириш ва қайта ўзлаштиришни ташкил қилиш бўйича ҳуқуқ ва масъулиятларини белгилаш;
- қайта ўзлаштиришнинг ўз вақтида бўлишини таъминлаш;
- фанлардан қолдирилган дарсларни қайта ўзлаштиришда ҳозирги кунгача шаклланиб қолган эски (семестр якунида қайта ўзлаштириш каби) салбий услублардан воз кечиш, талаба ва фан ўқитувчисининг мазкур жараёнга масъулият билан ёндашиши ҳамда қайта ўзлаштириш жараёнида илғор инновацион услуб ва тажрибаларидан фойдаланиш каби асосий вазифаларнинг бажарилишини кўзда тутади.

II. Фанлардан қолдирилган дарсларнинг қайта ўзлаштирилишини қайд қилиш тартиби

4. Ўқув фанларидан қолдирилган дарслар Олий ва ўрта махсус таълим вазирлигининг 2010 йил 29 августдаги 340-сонли буйруғи асосида юритиладиган академик гуруҳ журнаliga “й” ёки “нб” белгиларини қўйиш орқали қайд қилинади. Узрли сабаб билан қолдирилган дарс доирага олинади (одатда қора ёки кўк сиёҳда). Сабабнинг узрлилиги деканат маълумотномаси асосида белгиланади.

5. “Ўқитувчи журнали” ва “Гуруҳ журнали”даги “й” ёки “нб” белгилари қайта топширилган дарс мавзуси мос санада қизил сиёҳ билан (иккинчи) доирага олинади.

6. Ўқув фанларидан қолдирилган дарслар ва уларни қайта ўзлаштириш “Ўқитувчи журнали” ва “Гуруҳ журнали”да бир хил кўринишда қайд қилинади. Бу борадаги маълумотларнинг аниқлигига ўқитувчи масъулдир.

7. Дарсдан сўнг фан ўқитувчиси кафедрада юритиладиган махсус журналга дарс қолдирган талабалар ва фан мавзуси бўйича тегишли маълумотларни ўрнатилган тартибда қайд этади ва бу тўғрисида талабани огоҳлантиради.

Қайта ўзлаштиришдан сўнг ўқитувчи томонидан талабанинг дафтарига ва кафедрада жорий қилинган махсус журналга дарснинг қайта ўзлаштирилганлиги қайд қилинади.

8. Қолдирилган дарсларни тўлиқ ўзлаштирмаган талабалар фанни ўзлаштириш бўйича юқори баллга даъвогарлик қила олмайди.

III. Қолдирилган дарсларни қайта топшириш ва қабўл қилиш тартиби

9. Қолдирилган дарсларни (маъруза, амалий, семинар, лаборатория) қайта топшириш учун талаба мавзу бўйича ўқув материални тегишли турдаги машғулот дафтарига тайёрлаб келади ва ўқитувчининг қисқа суҳбатидан ўтади.

10. Қолдирилган лаборатория машғулотларини қайта топшириш учун талаба ўқитувчига коллоквиумни топшириб, лаборант назорати остида ишни бажаради ва ҳисоботни расмийлаштириб ўқитувчига топширади.

11. Қайта топширишлар Вазирликнинг 340-сонли буйруғи иловасининг 11-шакли ("Рейтинг қайдномаси") бўйича белгиланган **3 та муддат** ичида қабўл қилинади. Муддат ўтганидан сўнг деканат рухсати билан қабўл қилинади.

12. Қолдирилган дарсларни қабўл қилиш, рейтинг кўрсаткичларини баҳолаш юкламаси ҳисобидан амалга оширилади.

13. Қайта топширишни ўз вақтида бажармаган ва фанни ўзлаштирмаган талабага семестр якунида қолдирган дарсларини қайта топширишига рухсат берилмайди.

14. Қолдирилган дарсларни узрли сабаб билан (касаллик маълумотномаси **ТМК** тасдиғи билан ёки касаллик тарихидан кўчирма) ўзлаштира олмаган талабаларга ўрнатилган тартибда деканат томонидан қайта топшириш ташкил этилади.

IV. Дарсларнинг қолдирилишини камайитириш ва қайта ўзлаштирилишини ташкил қилиш бўйича белгиланган ҳуқуқ ва мажбуриятлар

16. Талаба фанлардан қолдирилган дарсларга ва уларни белгиланган муддатларда ўзлаштиришга шахсан жавобгар ҳисобланади.

17. Дарсдаги давомат ҳамда қолдирилган дарсларнинг ўзлаштирилиши учун фан ўқитувчиси ҳамда гуруҳ мураббийси масъул ҳисобланади.

18. Гуруҳ мураббийси гуруҳ талабаларининг фанлардан қолдирган дарслари сабаблари ва уларни қайта ўзлаштирилиши ҳақида тўлиқ маълумотга эга бўлиши, гуруҳнинг ҳар бир мажлисида ва ахборот таълим-тарбия соатида талабаларнинг давомати ҳамда фанлардан қайта ўзлаштиришларни муҳокама қилиб, тегишли чоралар кўриши ва сабабсиз дарс қолдирилмаслигини ҳамда фанлардан қолдирилган дарсларни ўз вақтида ўзлаштирилишини таъминлаши зарур.

19. Кафедра мудири **қайта топширишларни қабўл қилиш жадвалига мувофиқ профессор-ўқитувчилар фаолиятининг ташкил этилишини** назорат қилади ва фанлар бўйича қайта ўзлаштириш натижаларини ҳар ойда бир марта кафедра мажлисларида муҳокамадан ўтказиб, дарс қолдирган талабалар ва уларнинг қайта топширишлари натижалари юзасидан деканатга маълумотнома тақдим этади.

20. Талабаларнинг давомати учун масъулият Вазирлик томонидан тасдиқланган "Олий ўқув юртининг факултети тўғрисида Низом"нинг 6-бандига асосан факултет декани зиммасига юклатилади. Декан сабабсиз кўп дарс қолдирган талабалар ҳақида батафсил маълумотга эга бўлиши, фан ўқитувчилари ва гуруҳ мураббийларининг фаолиятини узлуксиз назорат қилиб бориши ва талабаларнинг сабабсиз дарс қолдирмаслиги учун кескин чоралар кўриши лозим.

Фан ўқитувчиси тақдим этган билдиришномага мувофиқ 3 маротабадан кўп дарс қолдирган ёки кўпол тарзда университет ички тартиб-қоидаларини бузиб, дарсга халакит берган талабанинг дарс қолдириш сабаблари ўрганилиб, чора кўрилганидан кейин факультет деканининг рухсати билан талаба дарсга киритилади.

21. Талабаларнинг ўқув фанларидан дарс қолдириш ҳолати бўйича факультет деканлари томонидан тақдим этилган маълумотлар маъмурият йиғилишларида муҳокама қилиб борилади ва тегишли қарорлар қабул қилинади.

23. Ушбу Низомга ўзгартириш киритиш университет Илмий Кенгаши қарори асосида амалга оширилади.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган “Талабаларнинг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида НИЗОМ”и асосида тайёрланган “Гулистон давлат университети талабаларининг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида Низом” Гулистон давлат университетининг 2013 йил 25 январдаги Илмий Кенгашининг 5-сонли мажлисида муҳокама этилиб, университетнинг 2013 йил __январдаги __-сонли буйруғи билан қайта тасдиқланган.

SYLLABUS

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Рўйхатга олинди
№ Б0-51201-3.1
2012 йил «14» март

Ўзбекистон Республикаси
Олий ва ўрта махсус таълим
вазирлигининг 2012 йил
«14» март даги
«107» - сонли буйруғи
билан тасдиқланган



ЎҚУВ ДАСТУРИ

Билим соҳаси:	100000	- Гуманитар соҳа
Таълим соҳаси:	120000	- Гуманитар фанлар
Таълим йўналишлари:	5120100	- Филология ва тилларни ўқитиш (<i>инглиз тили</i>)

Тошкент-2012

Кириш

Асосий ўрганилаётган тил ихтисослик фани сифатида тили ўрганилаётган мамлакатларнинг бадиий адабиёт намуналарини ўқиш ва мазмунини англаш, даврий матбуот нашрларида баён этилган асосий воқеа-ҳодисалар тўғрисида ўқиб, маълумотга эга бўлиши ҳамда уларни оғзаки сўзлаб бериш, мазмунини ёзма баён этишга ўргатишни кўзда тутилади. Ушбу фандан ўтиладиган амалий машғулотларда матн билан ишлаш асосида талабаларнинг нутқий малакасини ошириш орқали турли хил нутқ услубларини билиб олиш имкониятини ҳосил қилди.

Асосий чет тили, амалий (назарий) фонетика ва грамматика, лексикология, стилистика, қиёсий типология дарсларида талабалар олган билимларини умумий тилшунослик, тил тарихи, назарий фонетика, грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек психология, педагогика, методика соҳалари бўйича назарий курсларни ўрганиш жараёнида фойдалана билиши шарт.

Ўқув фанининг мақсади ва вазифалари

Ўқув фанининг мақсади - талабаларда лингвистик, линвокультурологик ва коммуникатив кўникма ва малакаларни шакллантиришдир. Лингвистик компетентлик тил

тизими ҳақидаги билим ва унинг хорижий тилда коммуникация жараёнида амал қилиш қоидаларини ўз ичига қамраб олади. Коммуникатив компетентлик нутқий коммуникация шартларига биноан хорижий тилда коммуникация жараёнини назарда тутди. Муомала (нутқ) вазиятида мурожаат кимга қаратилгани ва суҳбатдошларнинг ўзаро муносабати коммуникация жиҳатдан ўта муҳимдир.

Линвокультурологик компетенция тили ўрганилаётган мамлакатнинг Айни пайтдаги ижтимоий-иқтисодий ва маданий ривож ва шунга мос тарзда нутқ муомала маданиятини назарда тутди. Асосий чет тили фанининг касбий педагогик мақсади эса ўрганилаётган тилни адаптив даражада конкрет педагогик муомала малакаларини эгаллашни (ўқувчиларнинг интеллектуал фаолиятини бошқариш, нутқ фаолиятини муайян мақсадга йўналтириш, нутқ фаолиятини ташкил этиш, уни назорат қилиш ва ҳ.к.) ўз ичига қамраб олади.

Фаннинг вазифаси – нутқ амалиёти талабаларнинг мантиқий тафаккурини, чет тилидаги нутқий қобилиятини, хотирлаш турлари, фикрлари, умумнутқий ва умумтаълимий йўриқларни, тил бўйича мустақил ишлаш малакаларини ривожлантиради. Асосий чет тили дарсларида амалий ва назарий грамматика, мамлакатшунослик, лексикология, тил тарихи, стилистика, шунингдек, психология, методика ва бошқа фанларда ўзлаштирган билим ва малакаларни қўлланилиши кўзда тутилади.

Фан бўйича талабаларнинг билимига, кўникма ва малакасига қўйиладиган талаблар

Асосий ўрганилаётган тил (инглиз тили) ўқув фанини ўзлаштириш жараёнида

бакалавр:

- англиз тилининг морфологик тузилиши ва товуш тизими; ўрганилаётган тилдан ўқитиш олиб борилаётган тилга таржима амалиёти спецификаси ва стилистик хусусиятлари, меъёрий грамматика асослари;

- англиз тилининг ривож ва тил доирасидаги асосий экстралингвистик жиҳатдан шаклланишнинг асосий омиллари ҳамда тарихий манбалари, унинг диалектик хилма- хиллиги;

- мулоқотнинг оғзаки ва ёзма турлари;

- англиз тилида фикрни лисоний ифода қилиш усуллари ва уларнинг нутқ оғзаки ва ёзма шаклларида қўлланилиши қонуниятлари;

- нутқнинг диалогик ва монологик шакллари ҳақида тасаввурга эга бўлиши;

- тилнинг замонавий ҳолати тавсифи, ёзув, графика, орфография, пунктуация, лексик-

- грамматик туркумлар, сўз тузилиши, бошқа тиллардан сўз кириб келишининг умумий тарихини;

- содда ва қўшма гаплар, сўз бирикмалари синтаксиси, лексика ва ёзма нутқ, диалектал лексиканинг асосий хусусиятлари;

- англиз тилида сўзловчи шахсларнинг кенг тарқалган кундалик ва касбий вазиятларда сўзлаган нутқини тушуна олиш: эшитилаётган матнлардан (радио, телевидение, видеокассеталар, ДВД) ҳамда илмий матнларни тушуна олиш ва улардан ўзи учун зарур бўлган ахборотни ола билиш;

- матнларни лингвистик жиҳатдан таҳлил қилиш, турли жанрга оид матнларни англиз тилидан она тилига ва она тилидан англиз тилига оғзаки ва ёзма таржима қилиш;

- жаҳоннинг турли давлатлари маданияти хусусиятларини қиёслаш, солиштириш ва таҳлил қилиш;

- лисоний ва ўлкашуносликка алоқадор билимларни кенгайтириш ва чуқурлаштириш, коммуникатив кўникмаларини фаоллаштириш учун замонавий информацион технологиялардан фойдаланиш малакасига эга бўлиши ва улардан фойдалана олиши;

- англиз тилидаги ҳозирги адабий шаклида турли хил мураккабликдаги матнларнинг ёзма таржима қилиш;

- англиз тилида хорижий мутахассислар билан касбий ва маиший вазиятларда жонли мулоқот олиб бориш;

- ҳар хил мавзу ва матнларни ўқитиш олиб борилаётган тилга суҳбат, нутқ ва маърузаларни оғзаки изчил ва синхрон таржима қила олиш;

- англиз тили ва ўқитиш олиб борилаётган тилдаги маълумотларни қўллаб аннотация, реферат, маълумотлар тўплаш ва тузиш;

- янги информацион технологиялардан касбга йўналтирилган мақсадларда фойдалана олиш кўникмасига эга бўлиши зарур.

Фаннинг ўқув режадаги бошқа фанлар билан ўзаро боғлиқлиги ва услубий жиҳатдан узвий кетма – кетлиги

Асосий ўрганилаётган тил (англиз тили) фани айниқса, амалий фонетика ва Амалий грамматика, англиз адабиёти фанлари билан бевосита боғлиқ бўлиб,

ушбу дарсларда талабалар олган билимларини умумий тилшунослик, тил тарихи, назарий фонетика, грамматика, лексикология, стилистика, таржима, қиёсий типология, шунингдек, психология, педагогика, методика фанлари бўйича назарий курсларни ўрганиш жараёнида фойдалана билишлари шарт. Бу инглиз тили фанининг ушбу фанлар билан алоқадорлигини ва мазмуний узвийлигини таъминлайди.

Фаннинг амалиётдаги ўрни

Хорижий филология таълим йўналиши бўйича бакалавр тайёрлаш босқичининг ажралмас бўғини сифатида асосий ўрганилаётган тил (инглиз тили) умумқасбий Фан ҳисобланиб, талаба-бакалаврларнинг умумий ўрта таълим мактаблари, академик лицейлар ва касб-хунар коллежларида фаолият кўрсатишларига ёрдам беради. Фанни ўқитишда замонавий ахборот ва педагогик технологиялар.

Талабаларнинг асосий ўрганилаётган тил (инглиз тили) фанини ўзлаштиришлари учун ўқитишнинг илғор ва замонавий усулларида фойдаланиш, янги инфор­мацион- педагогик технологияларни тадбиқ қилиш муҳим аҳамиятга эгадир. Фанни ўзлаштиришда дарслик, ўқув ва услубий қўлланмалар, маъруза матнлари, тарқатма ва электрон материаллардан фойдаланилади.

Ушбу фанни ўрганишда таълимнинг замонавий методларидан, яъни электрон почта, чат каналлар ва виртуал ҳақиқийликни ўзида жамлаган интернетдан фойдаланиш лозим, яъни электрон ўқув адабиётлар ва маълумотлар банки билан ишлаш Интернет тармоғидан мақсадли фойдаланиш бу каби билим ва кўникмаларни ҳосил қилиш ва ривожлантиришда катта самара беради.

АСОСИЙ ҚИСМ

Стилистика ва матн таҳлили

Стилистика курсининг долзарблиги ва вазифалари. Стилистика замонавий тилшунослик йўналишлари нигоҳида. Стилистиканинг бошқа фанлар билан боғлиқлиги: стилистика ва коммуникатив лингвистика, стилистика ва прагматингвистика, стилистика ва лингвокультурология. Стилистика турлари: қиёсий стилистика, амалий стилистика, функционал стилистика, индивидуал услуб стилистикаси, коммуникатив стилистика. Стилистик таҳлил методлари.

Услубий лексика таркиби: адабий сўзлар, нейтрал сўзлар, адабий сўзларнинг стилистик жиҳатлари, оғзаки сўзларнинг стилистик хусусиятлари. Адабий нутқ лексикаси: атама, архаизм, неологизм, чатишма, поэтик сўзлар тушунчалари ва уларнинг матндаги стилистик вазифалари. Оғзаки нутқ лексикаси: сленг, вульгаризм, эвфемизм, шева ва жаргон сўзларнинг тушунчалари ва уларнинг матндаги стилистик вазифалари. Тилда меъёр тушунчаси. Шахсий ёндашув ва меъёр. Умумий адабий, оғзаки ва адабий

услуглар хусусиятлари. Регистр тушунчаси.

Функционал услуб тушунчаси. Функционал услуб ва унинг турлари. Бадий услуб хусусиятлари: шеърӣ, драма ва наср услубларининг асосий тил хусусиятлари. Илмий услуб хусусиятлари ва вазифалари. Публицистик услуб хусусиятлари ва вазифалари. Газета услуби хусусиятлари ва вазифалари. Газета матнида жанр турлари ва хусусиятлари. Расмий ҳужжатлар услуби вазифалари, турлари ва уларнинг лисоний хусусиятлари. Ифода ва стилистик восита тушунчаси. Стилистик вазифа тушунчаси ва турлари. Стилистик воситаларнинг сатҳлараро турланиши.

Лексик стилистик воситалар: метафора, метонимия, ирония, эпитет, гипербола, оксюморон, антономасия, зевгма, сўз ўйини тушунчаси, лисоний аҳамияти ва вазифалари.

Лексик-синтактик стилистик воситалар: ўхшатиш, перефраз, литота, градация, антитеза, аллюзия, ўзлаштира гап тушунчаси, лисоний аҳамияти ва вазифалари.

Синтактик стилистик воситаларнинг лисоний аҳамияти ва вазифалари. Гап қурилишидаги ўзгаришларга асосланган стилистик воситалар: бир бош бўлакли гап, инверсия, параллел конструкция, хиазм, такрор, санаш, полисиндетон, асиндетон ва риторик сўроқ гап. Оғзаки нутқдаги гап таркиби ўзгаришларга асосланган стилистик воситалар: эллипсис, тугалланмаган гап, ажратилган конструкция.

Фонетик стилистик воситар: юфония, аллитерация, ономотопия тушунчаси, лисоний аҳамияти ва вазифалари. Стилистик конвергенция тушунчаси ва унинг вазифалари. Фразеологиянинг стилистик манбаалари ва услубий қўлланилиши. Морфологиянинг стилистик ресурслари. Сўз туркумларининг стилистик имкониятлари.

Матн таҳлили фанининг вазифаси. Матннинг адабий ва лингвистик тузилиши хусусиятлари. Матн мазмуни. Образ структураси: муаллиф образи, табиат образи, асар қаҳрамони образи, бадий детал тушунчаси ва унинг турлари. Матн шакли. Матн лингвистикаси асосий тушунчалари,

Матн категорияси турлари: информативлик категорияси, модаллик категорияси, матн боғликлиги ва яхлитлиги категорияси, матн сегментацияси, ўрин пайт категорияси, интертекстуаллик категорияси. Бадий асар номлари, турлари ва унинг информативлиги. Бадий асар номининг концептуал аҳборотни очиб беришдаги ўрни. Матн таҳлили методлари. Матннинг концептуал аҳамияти. Матннинг миллий – маданий хусусиятлари. Матнни стилистик, прагматик, лингвокультурологик таҳлил этиш. Курс лойиҳасининг мақсади талабаларнинг мустақил ишлаш қобилиятини ривожлантириш, олган назарий билимларини қўллашда амалий кўникмалар ҳосил қилишдир.

Курс лойиҳасининг тахминий мавзулари:

1. Услубий воситаларнинг лингвистик моҳияти ва уларнинг нутқдаги вазифалари.

2. Инглиз ва ўзбек тилидаги услубий воситаларнинг қиёсий таҳлили.

3. Функционал услубларнинг ўзига хос хусусиятлари (бадий, публицистик ва реклама услублари).
4. Оғзаки нутқ услуги масалалари.
5. Сўз бойлигининг баъзи бир бўлимлари, яъни неологизм-янги ясалган сўзлар, слэнг, термин (алоҳида соҳага оид) сўзларнинг услубий таҳлили.
6. Бадий матндаги тил манбаларининг концептуал қиймати.
7. Бадий матнни таҳлил қилиш категориялари, модаллик категорияси, яширин маънони очиш категорияси, информативлик категорияси, проспекция, рестроспекция.
8. Бадий адабиёт ва газета матнларида сарлавҳа.
9. Сўз яшаш жараёнида сўзларнинг услубий белгиланганлиги.
10. Инглиз ва Америка ёзувчилари асарларидаги ўзига хос услубий хусусиятлар.

WORKING SYLLABUS

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ГУЛИСТОН ДАВЛАТ УНИВЕРСИТЕТИ

ИНГЛИЗ ТИЛИ ВА АДАБИЁТИ КАФЕДРАСИ

“ТАСДИҚЛАЙМАН”

2012 йил
ГулДУ ректори А. Эминов

« » 2012 й.

СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ

фани бўйича

Билим соҳаси	- 100000	Гуманитар соҳа
Таълим соҳаси	- 120000	Гуманитар фанлар
Таълим йўналиши	- 5220100	Филология (Инглиз тили)

ишчи ўқув дастури

Умумий ўқув соати	– 56
Шу жумладан:	
Маъруза	– 14
Амалиёт машғулотлари	– 14
Мустақил таълим соати	– 28

ГУЛИСТОН – 2013

Фаннинг ишчи ўқув дастури намунавий ўқув дастури ва ўқув режасига мувофиқ ишлаб чиқилди.

Тузувчи: Ҳамдамов Э.Э. – Инглиз тили ва адабиёти кафедраси катта ўқитувчиси _____ (имзо)

Тақризчи: Тожиев Х. Т. - Инглиз тили ва адабиёти кафедраси доценти _____ (имзо)

Фаннинг ишчи ўқув дастури “Инглиз тили ва адабиёти” кафедрасининг 2012 йил “___” _____ даги ___ - сонли мажлисида кўриб чиқилиб, факультет Илмий-услубий Кенгашида кўриб чиқиш учун тавсия қилинди.

Кафедра мудири:

Ҳ. Ўразбоев

Фаннинг ишчи ўқув дастури “Филология” факультети Илмий-услубий Кенгашининг 2013 йил “___” _____ даги “___” - сонли мажлисида тасдиқланди.

Факультет Илмий-услубий Кенгаши раиси:

доц. М. М. Байэшонов

Келишилди:

Ўқув ишлари проректори

1.КИРИШ

Айрим тилшунос олимлар ўз эътиборини ханузгача кўпроқ тилнинг расмий қурилиш жиҳатига қаратиб келадилар. Бунинг аҳамиятига эътироз билдириб бўлмайди. Аммо эндиликда тил илмининг расмий қурилиш таҳлили билангина чеклаб қўйилиши тўлақонли лисоний тадқиқотни юзага келтира олмаслиги аён бўлиб қолди. Тил ҳақида объектив мулоҳаза юритиш унинг мазмуний-эстетик жиҳатини ҳам назарда тутган ҳолда, нутқий ифоданинг таъсирчанлигини юзага келтирадиган лисоний воситаларнинг табиатини, уларнинг бадиий нутқ таркибида касб этадиган қўшимча маъно ва маъно белгилари ҳамда вазифаларини ҳам таҳлил қилиш орқали мукамал илмий хулосалар яратиш заруратини келтириб чиқаради. Бундай кўп қиррали лисоний таҳлил стилистика фанининг юзага келишига сабаб бўлди.

Стилистика фанидан Ўқув-методик мажмуа (ЎММ) – давлат таълим стандарти ва фан дастурида белгиланган талабалар томонидан эгалланиши лозим бўлган билим, кўникма, малака ва компетенцияларни шакллантиришни, ўқув жараёнини комплекс лойиҳалаш асосида кафолатланган натижаларни олишни, мустақил билим олиш ва ўрганишни ҳамда назоратни амалга оширишни таъминлайдиган, талабанинг ижодий қобилиятларини ривожлантиришга йўналтирилган ўқув –услугий манбалар, дидактик воситалар ва материаллар, электрон таълим ресурслари, ўқитиш технологияси, баҳолаш методлари ва мезонларини ўз ичига олади.

1.1. Фаннинг мақсади ва вазифалари

Фаннинг мақсади талабаларга стилистика замонавий тилшунослик йўналишлари нигоҳида; стилистиканинг бошқа фанлар билан боғлиқлиги: стилистика ва коммуникатив лингвистика, стилистика ва прагматингвистика, стилистика ва лингвокультурология; стилистика турлари: қиёсий стилистика, амалий стилистика, функционал стилистика, индивидуал услуб стилистикаси, коммуникатив стилистика; стилистик таҳлил методларини ўргатиш

1.2. Фанни ўзлаштирган талабанинг малакавий даражалари

Фанни ўзлаштирган талаба:

- инглиз тили ва ўзбек тилининг луғат қатламини таққослайди;
- тилнинг ифода воситаларига таъриф бера олади;
- мантиқий маънодан эмоционал маънони ажрата олади;
- асл ва турғун стилистик усулларни фарқлашни ўрганади;
- ифода воситаларини стилистик усуллардан фарқлайди;
- бадиий мантикни таҳлил қилади.

1.3.Фаннинг ўқув режасидаги фанлар билан боғлиқлиги

Стилистика ва матн таҳлили фанини чуқур ўзлаштириш умумий тилшуносликнинг бир қанча бўлимларинини; чунончи: тилшуносликка кириш, тил тарихи, назарий грамматика, назарий фонетика, лексикология, матншунослик ва адабиётшуносликка оид фанлар билан ўзаро боғлиқликни талаб этади;

Тилни луғат қатламини ўрганишда тилшуносликни билиш муҳим рол ўйнайди;

Фонетик ифода воситаларини ўрганишда назарий фонетика фани ас қотади; Лексик стилистик усулларни ўзлаштиришни лексикология фанини билмасдан туриб амалга ошириш жуда мураккаб вазифадир;

1.4. Фанни ўқитишда педагогик ва ахборот технологияларидан

Фойдаланиш

Фанни ўқитишда талабаларнинг билимини рейтинг назорати тизимини қўллаб аниқлашга асосланган замонавий педагогик технологиялар қўлланилади. Талабаларга ушбу фанни ўқитишда компьютер технологиясидан, Internet маълумотларидан маъруза материаллари сифатида, амалий машғулотларда, курс ишларинидан фойдаланиш, ҳамда тест саволлари тўпламидан фойдаланиш тавсия этилади.

Фандан ўтиладиган мавзулар ва улар бўйича машғулот турларига ажратилган соатларнинг тақсимооти

Т/р	Фаннинг бўлими ва мавзуси, маъруза мазмуни	Соатлар			
		Жами	Маъруза	Амалий машғулот	Лаборатория машғулотлари
1.	Subject matter of Stylistics. General notes on Style. Functional styles. Individual style. Norm.	4	2	2	
2.	Stylistic classification of the English Vocabulary Common literary words. Term. Poetic words. Archaic words. Barbarisms. Neologisms	4	2	2	
3.	Expressive means and stylistic devices. Types of lexical meaning Difference between SD and EM. Logical, Emotive, Nominal meanings. Alliteration	4	2	2	
4.	Lexical expressive means and stylistic devices. Metaphor. Metonymy. Irony. Epithet. Oxymoron. Antonomasia. Simile. Periphrasis. Euphemism. Hyperbole	4	2	2	
5.	Syntactical expressive means and stylistic devices. Inversion. Repetition. Enumeration. Gradation. Suspense. Rhetorical question	4	2	2	
6.	Subject matter of text interpretation. Interpretation, its aim and tasks. Informativity of the text	4	2	2	
7.	Composition of the text. Methods and ways of Interpretation. Scheme of Interpretation	4	2	2	
	ОИ				

	ЯН				
	Жами	28	14	14	

2. Ўқув материаллари мазмуни

2.1. Contents of the lectures.

2.1.1. Subject matter of Stylistics. (2 hours)

The meaning of the word style. Individual style. Norm. Functional styles of the languages. Types of speech.

1. Gives the definition of the word “style” and “stylistics”
2. Can separate the trends of stylistics
3. Explains the functional styles of the languages

[A1.9-30; A2.6-7; K1.6-10;].

2.1.2. Stylistic classification of the English Vocabulary. (2 hours)

Literary layer. Colloquial layer. Neutral layer

1. Differs the literary layer from colloquial one.
2. Gives examples of each layer.
3. Characterizes each layer of the English vocabulary.

[A1.62-114; A2.19-59; A13.13-25].

2.1.3. Expressive means and stylistic devices. Types of lexical meaning. (2 hours)

Difference between SD and EM. Logical, Emotive, Nominal meanings. Alliteration

1. Gives the definition of the of the expressive means of the language
2. Can separate the logical meaning from emotive meaning.
3. Learns the differences between the original and hackneyed SDs.
4. Describes the differences between the EM and SD

[A1.24-55; A2.7-16; K3.78–96; K4.21-35;].

2.1.4. Lexical expressive means and stylistic devices.

Metaphor. Metonymy. Irony. Epithet. Oxymoron. Antonomasia. Simile. Periphrasis. Euphemism. Hyperbole

1. Enumerates the common cases of contiguity on which metonymy is based.
2. Knows what graphic means are used to single out ironical marked words.
3. Differs the lexical EM and SD from syntactical ones.

[A1.132-188; A2.74-147; A13.24-58].

2.1.5. Syntactical expressive means and stylistic devices. (2 hours)

SD set up on the peculiarities of oral speech. SD set up on the use of different connectives. SD set up on the transferred use of structural meaning

Inversion. Repetition. Enumeration. Gradation. Suspense. Rhetorical question.

1. Knows the definition of inversion, repetition, enumeration, gradation, suspense, rhetorical question.

2. Differs the types of the gradation

3. Names the types of repetition.

[A1.190-207; A2.151-209; A7.7-11; A13.35-62]

2.1.6. Subject matter of text interpretation.

Interpretation, its aim and tasks. Informativity of the text. Studies the subject matter of text interpretation. Knows the main categories of the text.

[A4.3-25; A5.15-25; A13.63-73].

2.1.7. Composition of the text. (2 hours)

Methods and ways of Interpretation. Scheme of Interpretation.

1. Knows the structure of the text revealed by two levels.

2. Interprets the literary text.

[A4.26-58; A5.121-128; A13.84-88].

Contents of the practical sessions.

2.2.1. Subject matter of Stylistics. (2 hours)

The meaning of the word style. Individual style. Norm. Functional styles of the languages. Types of speech.

1. Gives the definition of the word “style” and “stylistics”

2. Can separate the trends of stylistics

3. Explains the functional styles of the languages

[A1.9-30; A2.6-7; K1.6-10;].

2.2.2. Stylistic classification of the English Vocabulary. (2 hours)

Literary layer. Colloquial layer. Neutral layer

1. Differs the literary layer from colloquial one.

2. Gives examples of each layer.

3. Characterizes each layer of the English vocabulary.

[A1.62-114; A2.19-59; A13.13-25].

2.2.3. Expressive means and stylistic devices. Types of lexical meaning. (2 hours)

Difference between SD and EM. Logical, Emotive, Nominal meanings. Alliteration

1. Gives the definition of the of the expressive means of the language

2. Can separate the logical meaning from emotive meaning.

3. Learns the differences between the original and hackneyed SDs.

4. Describes the differences between the EM and SD

[A1.24-55; A2.7-16; K3.78-96; K4.21-35;].

2.2.4. Lexical expressive means and stylistic devices.

Metaphor. Metonymy. Irony. Epithet. Oxymoron. Antonomasia. Simile. Periphrasis. Euphemism. Hyperbole

1. Enumerates the common cases of contiguity on which metonymy is based.
 2. Knows what graphic means are used to single out ironical marked words.
 3. Differs the lexical EM and SD from syntactical ones.
- [A1.132-188; A2.74-147;].

2.2.5. Syntactical expressive means and stylistic devices. (2 hours)

SD set up on the peculiarities of oral speech. SD set up on the use of different connectives. SD set up on the transferred use of structural meaning

Inversion. Repetition. Enumeration. Gradation. Suspense. Rhetorical question.

1. Knows the definition of inversion, repetition, enumeration, gradation, suspense, rhetorical question.

2. Differs the types of the gradation

3. Names the types of repetition.

[A1.190-207; A2.151- 209; A13.35-62]

2.2.6. Subject matter of text interpretation.

Interpretation, its aim and tasks. Informativity of the text. Studies the subject matter of text interpretation. Knows the main categories of the text.

[A4.3-25; A5.15-25; K4.49-55; A13.63-73].

2.2.7. Composition of the text. (2 hours)

Methods and ways of Interpretation. Scheme of Interpretation.

1. Knows the structure of the text revealed by two levels.

2. Interprets the literary text.

[A4.26-58; A5.121-128; A7.30-33;].

3. Мустақил таълимни ташкил этишнинг шакли ва мазмуни

Талабаларнинг маъруза ва амалий машғулотларига тайёрланиб келиши ва ўтилган материалларни мустақил ўзлаштиришлари учун кафедра ўқитувчилари томонидан маъруза матнлари ишлаб чиқилган, ҳар бир талабага ушбу материаллардан фойдаланиш тавсия этилади.

Талабанинг фанни мустақил тарзда қандай ўзлаштирганлиги жорий, оралиқ ва якуний назоратда ўз аксини топади. Шу сабабли рейтинг тизимида мустақил ишларга алоҳида балл ажратилмайди, улар ЖН, ОН ва ЯН лар таркибига киритилган.

Мустақил таълим учун фан бўйича жами 28 соат ажратилган.

THEMES OF THE SELF INDEPENDENT WORKS.

№	Theme	Form of report	hours
1	Compare the vocabulary of Uzbek and Russian with English. Find examples.	Synopsis (abstract) + oral defend	5
2	Translate into Uzbek or	Written translation + oral	5

	Russian from the text-book I.R. Galperin pp118-124	defend	
3	Peculiar Use of Set Expression. Allusion.	Synopsis (abstract) + oral defend	5
4	Compositional Patterns of Syntactical Arrangement. Parallel Construction. Transferred Use of Structural Meaning. Litotes.	Synopsis (abstract) + oral defend	5
5	Interpretation of the text “Three man in a boat”	Written report + oral defend	8

4. Рейтинг баҳолаш тизими

4.1. Рейтинг назорати жадвали

№	Nazorat turlari	Soni	Ball	Jami ball
	JORIY NAZORAT			40
1	Amaliy mashg'ulotlarga tayyorgarlik	7	2.9	20
2	Mustaqil ish	5	4	20
	ORALIQ NAZORAT			30
1	Savollarga yozma tarzda javob	1	7.5	7.5
2	Savollarga og'zaki tarzda javob	1	7.5	7.5
2	Mustaqil ish	5	3	15
	YAKUNIY NAZORAT			30
1	Test	30	1	30
	JAMI			100

БАХОРГИ СЕМЕСТР

			февраль		март			апрель				май				июнь						
			18 - 23	25 - 2	4 – 9	11 – 16	18 – 23	25 – 30	1 – 6	8 – 13	15 – 20	22 – 27	29 – 4	6 – 11	13 – 18	20 – 25	27 - 1	3 – 8	10 – 15	24 – 29		
																				1 8		
1	ЖН 40 %	Амалий	3		3		3		3		3		3		2					20		
		Мустақил таълим		3		3		3		3		3		3		2				20		
2	ОН 30 %	Амалий							1 5											15		
		Мустақил таълим					5				5				5					15		
3	ЯН – 30%																			30		
	Жами		20				35				15											100
	Жами ГП бўйича		20				55				70											100

Эслатма: 6- семестрда ўқитиладиган “Стилистика ва матн таҳлили” фанининг ўқув ҳажми 56 соатни ташкил этганлиги сабабли фан коэффиценти 0.56 бўлади. Фан бўйича ўзлаштиришни аниқлашда талаба тўплаган бали 0.56 га кўпайтирилади ва бутунгача яхлитлаб олинади.

Баҳо	5	4	3	2
Рейтинг	86-100	71-85	55-70	< 55
Фанни ўзлаштириш кўрсаткичлари	48-56	40-48	31-39	<31

4.2. ЖНни баҳолаш мезонлари

Стилистика фани бўйича жорий баҳолаш талабанинг амалий машғулотидаги ўзлаштиришни аниқлаш учун қўлланилади. ЖН ҳар бир амалий машғулотида сўров ўтказиш, савол ва жавоб шаклларда амалга оширилади.. Талабага ЖН да бутун баллар қўйилади.

Талабанинг амалий машғулотларни ўзлаштириш даражаси қуйидаги мезон асосида аниқланади

Баҳолаш кўрсаткичи	Баҳолаш мезонлари	рейтинг бали
Аъло, 86-100%	Етарли назарий билимга эга. Топшириқларни мустақил ечган. Берилган саволларга тўлиқ жавоб беради. Масаланинг моҳиятига тўлиқ тушунади. Аудиторияда фаол. Ўқув тартиб интизомига тўлиқ риоя қилади. Топшириқларни намунали расмийлаштирган.	4
Яхши, 71-85%	Етарли назарий билимга эга. Топшириқларни ечган. Берилган саволларга етарли жавоб беради. Масаланинг моҳиятини тушунади. Ўқув тартиб интизомига тўлиқ риоя қилади.	3
Қониқарли, 55-70%	Топшириқларни ечишга ҳаракат қилади. Берилган саволларга жавоб беришга ҳаракат қилади. Масаланинг моҳиятини чала тушунган. Ўқув тартиб интизомига риоя қилади.	2
Қониқарсиз 0-54%	Талаба амалий машғулоти дарси мавзусига назарий тайёрланиб келмаса, мавзу бўйича масала, мисол ва саволларига жавоб бера олмаса, дарсга сушт қатнашса билим даражаси қониқарсиз баҳоланади	1

4.3. ОНни баҳолаш

Оралиқ назорат “Стилистика” фанининг бир неча мавзуларини қамраб олган бўлими бўйича, тегишли назарий ва амалий машғулотлар ўтиб бўлингандан сўнг ёзма равишда амалга оширилади. Бундан мақсад талабаларнинг тегишли саволларни билиши ёки муаммоларни ечиш кўникмалари ва малакалари аниқланади.

4.4. ЯНни баҳолаш

Якуний назорат “Стилистика” фанининг барча мавзуларини қамраб олган бўлиб, назарий ва амалий машғулотлар ўтиб бўлингандан сўнг ёзма равишда амалга оширилади. Бундан мақсад талабаларнинг фан бўйича ўзлаштириш кўрсаткичлари, яъни билим даражаси ёки муаммоларни ечиш кўникмалари ва малакалари аниқланади. ЯН назорат ишлари тест усулида ҳам ўтказилиши назарда тутилган, тест совоплари ишчи ўқув дастури асосида тайёрланади. ОН ва ЖНларга ажратилган баллдан 55% дан паст балл тўплаган талаба ўзлаштирмаган ҳисобланади ва ЯНга киритилмайди. ЯНни ўзлаштирмаган талабаларга қайта топшириш имконияти берилади. ЯН бўйича олинadиган ёзма иш вариантлари кафедра мудири раҳбарлигида тузилади ва деканатларга топширилади.

Тест усулида ЯН ни баҳолаш мезонлари:

ЯН тест ва ёзма иш шаклида ўтказилади ва талабанинг жавоблари 30 баллик тизимда баҳоланади. Бунда тестга ажратилган 10 балл 10 саволлар сонига бўлиниб, бир саволга қўйиладиган балл топилади (1 балл) уни тўғри жавоблар сонига кўпайтириб, ва ёзма ишдаги 2 та назарий саволларга 10 баллдан, жами назарий саволга 20 баллдан баҳоланиб талабанинг ЯН да тўплаган баллари аниқланади.

5.ИНФОРМАЦИОН-УСЛУБИЙ ТАЪМИНОТ

5.1. АСОСИЙ АДАБИЁТЛАР

№	Муаллиф, адабиёт номи, тури, нашриёт, йили, ҳажми	Кутубхонада мавжуд нусхаси
1.	Гальперин И.Р. Стилистика современного английского языка. М.: Высшая школа. 2004.	17

5.2. ҚЎШИМЧА АДАБИЁТЛАР

1	Азнаурова Э.С., Ашурова Д.У. Interpretation of literary text. Т.: Ўқитувчи, 1990.	47
2	Мусаев К. English stylistics. Т.: Адолат, 2003	10
3	Бобохонова Т.А. Инглиз тили стилистикаси. Т.: Ўқитувчи, 1995.	19

5.3. ТАВСИЯ ҚИЛИНАДИГАН ҚЎШИМЧА АДАБИЁТЛАР ВА АХБОРОТ МАНБАЛАРИ

№	Муаллиф, номи, тури, йили, ҳажми, сақланиш жойи, электрон адреси	
1.	Kukhareno V.A. "A book of practice in stylistics" M., 1986	
2.	"Essays in Modern Stylistics" Ed. by D.C. Freeman. L-N.Y. 1981	
3.	Кухаренко В.А. Интерпретация текста. М. «Просвещение» 1988.	
4.	Гальперин И.Р. Текст как объект лингвистического исследования. М., 1981	
5.	Бухбиндер В.А. Проблемы текстуальной лингвистики. Киев, 1983	
6.	Домашнев А.И. и др, Интерпретация художественного текста. М., 1989	

TECHNOLOGY OF EDUCATION

Lecture 1. Subject matter of Stylistics

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: General notes on Style. Functional styles. Individual style. Norm.
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the FS
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; To explain the subject matter of Stylistics and text interpretation 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts Be able to understand the main subdivision of stylistics Be able to compare the English and Uzbek languages
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Гальперин И.Р. Стилистика современного английского языка. М.: Высшая школа. 2004.
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Lecture 1

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Warm up activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Lecture 2. Stylistic classification of the English Vocabulary

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Common literary words. Term. Poetic words. Archaic words. Barbarisms. Neologisms
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the structure of the word.
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; to differ the literary layer from colloquial one. to give examples of each layer. to characterizes each layer of the English vocabulary. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts Be able to understand the layers of English vocabulary
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Bobohonova L. T. "Ingliz tili stilistikasi" Toshkent, "O'qituvchi" 1995
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Lecture 2. Technological Scheme of the Lecture 2

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Brain storming activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Lecture 3. Expressive means and stylistic devices. Types of lexical meaning

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Difference between SD and EM. Logical, Emotive, Nominal meanings. Alliteration
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the wordformation
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; Differences between SD and EM Logical, Emotive, Nominal meanings 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts classify compound words from the functional point of view difference between derivational suffixes and inflexions
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Galperin I.R. "Stylislics" M., 1977
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Lecture 3

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Brain storming activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Lecture 4. Lexical expressive means and stylistic devices.

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Metaphor. Metonymy. Irony. Epithet. Oxymoron. Antonomasia. Simile. Periphrasis. Euphemism. Hyperbole
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the semasiology
<i>Pedagogical tasks (Педагогик вазифалар):</i> • To introduce the main concepts under the given theme;	<i>Ўқув фаолияти натижалари:</i> • Be able to understand the concepts •
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Galperin I.R. "Stylistics" M., 1977
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Lecture 4

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Brain storming activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Lecture 5. Syntactical expressive means and stylistic devices.

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture
<i>Lecture plan / structure of session</i>	-to discuss the key concepts under the given theme

<i>(Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to explain the essence of the themes: Inversion. Repetition. Enumeration. Gradation. Suspense. Rhetorical question
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the English phraseology
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; 	Ўқув фаолияти натижалари: <ul style="list-style-type: none"> Be able to understand the concepts Be able to compare and discuss different approaches to classification of syntactical SD.
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Мусаев К. English stylistics. Т.: Адолат, 2003
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Lecture 5

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Warm up activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Lecture 6. Subject matter of text interpretation.

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Interpretation, its aim and tasks. Informativity of the text. Studies the subject matter of text interpretation.
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the

	borrowing words
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; Knows the main categories of the text.	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts Be able to classify the borrowed words according to their sources Knows the influence of borrowings on the vocabulary of the English language Understands the influence of borrowings on the phonetic structure of the English language
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Мусаев К. English stylistics. Т.: Адолат, 2003
<i>Place of education (Таълим бериш шaroити)</i>	Lecture room

Technological Scheme of the Lecture 6

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Playing 'I am a word' game.	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Lecture 7. Composition of the text.

<i>Time (Вақт):</i> 2 hours	<i>Number of students (Талабалар сони):</i> 60
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Lecture (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Methods and ways of Interpretation. Scheme of Interpretation
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the lexicography
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts

<ul style="list-style-type: none"> Knows the structure of the text revealed by two levels. Interprets the literary text. 	
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Muminov A., Lexicology of the English language. T. 2005
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Lecture 7

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Warm up activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

PRACTICAL SESSIONS

Practical session 1. Subject matter of Stylistics

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузлиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: General notes on Style. Functional styles. Individual style. Norm.
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the FS

<i>Pedagogical tasks (Педагогик вазифалар):</i>	Ўқув фаолияти натижалари: <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main subdivision of stylistics • Be able to compare the English and Uzbek languages
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Гальперин И.Р. Стилистика современного английского языка. М.: Высшая школа. 2004.
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 1

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Warm up activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Practical session 2. Stylistic classification of the English Vocabulary

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Common literary words. Term. Poetic words. Archaic words. Barbarisms. Neologisms
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the structure of the word.
<i>Pedagogical tasks (Педагогик вазифалар):</i>	Ўқув фаолияти натижалари: <ul style="list-style-type: none"> • Be able to understand the concepts

<ul style="list-style-type: none"> To introduce the main concepts under the given theme; to differ the literary layer from colloquial one. to give examples of each layer. to characterizes each layer of the English vocabulary. 	<ul style="list-style-type: none"> Be able to understand the layers of English vocabulary
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Bobohonova L. T. "Ingliz tili stilistikasi" Toshkent, "O'qituvchi" 1995
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 2.

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Brain storming activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Practical session 3. Expressive means and stylistic devices. Types of lexical meaning

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузлиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Difference between SD and EM. Logical, Emotive, Nominal meanings. Alliteration
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the wordformation

<i>Pedagogical tasks (Педагогик вазифалар):</i>	<i>Ўқув фаолияти натижалари:</i>
<ul style="list-style-type: none"> To introduce the main concepts under the given theme; Differences between SD and EM Logical, Emotive, Nominal meanings 	<ul style="list-style-type: none"> Be able to understand the concepts classify compound words from the functional point of view difference between derivational suffixes and inflexions
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Galperin I.R. "Stylistics" M., 1977
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 3

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Brain storming activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Practical session 4. Lexical expressive means and stylistic devices.

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Metaphor. Metonymy. Irony. Epithet. Oxymoron. Antonomasia. Simile. Periphrasis. Euphemism. Hyperbole
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the semasiology

<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Galperin I.R. "Stylislics" M., 1977
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 4

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Brain storming activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Practical session 5. Syntactical expressive means and stylistic devices.

<i>Time (Вақт):</i> 2 hours	<i>Number of students (Талабалар сони):</i> 60
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Inversion. Repetition. Enumeration. Gradation. Suspense. Rhetorical question
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the English phraseology
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts Be able to compare and discuss different approaches to classification of syntactical SD.
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture

<i>Educational aids (Таълим воситалари)</i>	Мусаев К. English stylistics. Т.: Адолат, 2003
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 5

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Warm up activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Practical session 6. Subject matter of text interpretation.

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Interpretation, its aim and tasks. Informativity of the text. Studies the subject matter of text interpretation.
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the borrowing words
<i>Pedagogical tasks (Педагогик вазифалар):</i> • To introduce the main concepts under the given theme; Knows the main categories of the text.	<i>Ўқув фаолияти натижалари:</i> • Be able to understand the concepts • Be able to classify the borrowed words according to their sources • Knows the influence of borrowings on the vocabulary of the English language • Understands the influence of borrowings on the phonetic structure of the English language
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Мусаев К. English stylistics. Т.: Адолат, 2003
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 6

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Playing 'I am a word' game.	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

Practical session 7. Composition of the text.

<i>Time (Вақт): 2 hours</i>	<i>Number of students (Талабалар сони):60</i>
<i>Type and form of session (Ўқув машғулотининг шакли ва тури)</i>	Practical session (visual type)
<i>Lecture plan / structure of session (Маъруза режаси / ўқув машғулотининг тузилиши)</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: Methods and ways of Interpretation. Scheme of Interpretation
<i>Aim of the lesson (Машғулот мақсади):</i>	To provide students with information about the lexicography
<i>Pedagogical tasks (Педагогик вазифалар):</i> <ul style="list-style-type: none"> To introduce the main concepts under the given theme; Knows the structure of the text revealed by two levels. Interprets the literary text. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> Be able to understand the concepts
<i>Methods of education (Таълим усуллари)</i>	Visual Slide (Power Point materials) presentation
<i>Form of education (Таълим шакли)</i>	Lecture
<i>Educational aids (Таълим воситалари)</i>	Muminov A., Lexicology of the English language. T. 2005
<i>Place of education (Таълим бериш шароити)</i>	Lecture room

Technological Scheme of the Practical session 7

Plan				
	Stages	Procedure	Time	Materials
1.	Lead in	Warm up activities	5	none
2.	Questionnaire on learning styles	Doing a questionnaire on VAK (visual, auditory, kinaesthetic) learning styles	10	Handout 1
3.	Your own style	Identifying individual learning styles; giving practical recommendations	25	Handout 2 Handout 3
4.	Activities addressing all learning styles	Practising activities which address all learning styles	25	Cards, Handout 4
5.	Reflection and action	Reflecting on the session; making an action plan	10	none
6.	Outcomes	Eliciting outcomes of the session from Participants	5	none

COLLECTION OF EXERCISES FOR PRACTICAL SESSIONS

General notes on Style. Functional styles. Individual. Norm

I. Answer the question

- a) say about subject matter of stylistics, its aim, object and relations with other subjects
- b) how are stylistic devices grouped?
- c) What is the functional style?
- d) what are the main characteristics of the written type of speech
- e) What is norm?
- f) say about functional style

II. Retell the lecture using your own words and examples.

Stylistic classification of the English vocabulary

I. Answer the question

1. What are the main subgroups of special literary words?
2. What are the main characteristics of slang?
3. What do you know of professional and social jargonisms?
4. What do you know of the terms, their structure, meaning, functions?

II. Pay attention of the use of slang: what is the function of slang in emotive prose: do you see the difference between slang and jargon words?

1. I'd have to soft-soap (to flatter) people whom I despised.
2. Sometimes he just blows away (disappears) for weeks at a time.
3. ... and a son of quad (in prison)
4. I have spent a few years in choky (in prison).

III. Give your own examples on each group of colloquial layer.

IV. Classify the following English and Uzbek words into different layers of the vocabulary; define their function in the vocabulary system; consult the dictionary if necessary: Betwixt, coil, astrologer, goblet, abode, depicture, amity,

equitable, teach in, jeans, bonmot, beau, monde, hush-hush, hippy, disimprove, cleric, hereby, casque, commix, neutron bomb, know-how, to commence, female, s'long, a kid.

Dast, hujra, gazeta, zaryad, da'vogar, platforma, askar, dastgir, bekvachcha, mehrob, raskladushka, besh, dandon, sabo, bako, gulqaychi, auditoriya, bakovul, gegemoniya, dovlamoq, vocal, itvachcha, bacha, kemping.

Difference between SD and EM. Logical, Emotive, Normal meanings.

I Answer the questions

1. Bring the examples of EM on different levels of the language.
2. What is the linguistic essence of a SD?
3. What is a word? Bring different approaches to the definition of a word.
4. Say about the types of lexical meaning of the word.

II. Study the synonyms of the following words. Is their use identical?

Define which layer of the English vocabulary do they belong.

To say – tell, speak, relate, state, declare, break silence, open one's mouth, flying off, have one's say
Girl – schoolgirl, miss, lassie, maid, nymph, made moiselle, minx, senorita, young thing, filly, subded, junior miss, teenager, chick, bird, skirt, dame, babe.

III. Give your own examples to the logical, emotive and nominal meanings.

V. Make the difference between a neutral and emotional coloured variant of the following utterances and translate them into Uzbek or Russian.

1. "The girl's heart sank". The girl's heart went down.
2. The shopping public is getting more "choosey". The shopping public is getting more careful and cautions in choosing goods.
3. She was shaken with grief. She was shocked with grief.
4. What a sour face she has!. Her face expresses her bad temper.
5. Give every man thin ear and few the voice. Keep your mouth shut and your ears open. Listen to everybody but speak few.
6. She broke his heart. She made him very sad.
7. I was thunder-struck. I was amazed.

8. She put all her eggs in one basket. She risked everything she had.
9. I wouldn't like be in your shoes for a thousand pound. I wouldn't like to be in your position.

Metaphor. Metonymy. Irony. Epithet. Oxymoron. Antonomasia. Simile. Periphrasis. Euphemism. Hyperbole.

I. Answer the questions:

1. What is the linguistic nature of the metaphor?
2. What are the sources of metonymy?
3. Speak about the functions of irony.
4. What types of meaning are involved in the origin of epithet?
5. What is the linguistic character of oxymoron?
6. On what meanings of a word is antonomasia based?
7. What are the stylistic functions of simile?

II. Give the definition of periphrases, euphemisms, hyperbole.

III. State the stylistic function and the structure of the following metaphor. Find the trite and genuine metaphors. Define the cases of sustained metaphors.

1. He heard the engine of the taxi die out along the street.
2. Then Mor craning his neck backwards, saw two dark shapes clinging to the tower. A claw of fear contracted slowly about Mor's heart.
3. He paused for his face clouded immediately.
4. His enormous hand could cup the back of her head in his palm.
5. We could hear the cheery chatter of our knives.
6. It was a hot day. The two windows opened upon the distant murmur of London. The burning sun of July danced on the rosy and gray water of the Thames.

IV. Bring your own examples to the each lexical SD.

V. Reveal the stylistic function of these SDs and translate sentences

1. The school was already trooping into the gym.
2. This naturally led to some pleasant chat about sciatica, fever, chills, lung diseases... and bronchitis.
3. It's the light that makes her this so awfully beautiful and mysterious.
4. What a glorious mess!
5. We worked for five-and –twenty minutes, and did four potatoes.

Inversion. Repetition. Enumeration. Gradation. Suspense. Rhetorical question.

I. Answer the questions

1. How does the inner meaning of the sentence change due to the inversion?
2. What are the compositional designs of repetition?
3. What are the types of enumeration based on semantic principal?
4. Give the examples of the emotional gradation.
5. What are the structural types of antithesis?
6. What is the role of intonation in the use of suspense?
7. How does the interplay of two structural meanings take place in the rhetorical questions?

II. a) Find the examples from your textbook "Practical Course of the English Language" (Arakin) which belong to syntactical SD.

b) Compare examples with the Uzbek language (or Russian).

III. Translate into uzbek (Out came the chaise – in went the horses- on sprung the boy- in got the travelers.

- 1) Up came the file and down sat the editor, with Mr. Pickwick at his side. "This is a rotten country," said Cyrill. "Oh, I don't know, don't you know!" I said
- 1) It were better that he knew nothing. Better for common sense, better for him, fir me.
- 2) What courage can withstand the everduring and all besetting terrors of a woman's tongue?
- 3) Who will be open where there is no symphaty, or has to speak to those who never can understand?
- 4) All the this Mrs. Snagsby, as an injured woman and the friend of Mrs. Chadband, and the follower of Mr. Chadband, and the mourner of the late Mr. Tulkinghorn, is here certify.
- 5) I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general.\

Alliteration. Onomatopoeia.

I. Answer the questions

1. What groups of onomatopoeia can you bring?
2. Can you say that onomatopoeia is sounding metaphor? Give the illustrations.
3. What is the stylistic function of alliteration in different functional

styles?

II. Analyze the functions of onomatopoeia:

Have it comes sparkling
And there it lies darkling
Eddying and whisking
Spouting and frinsking
And whizzing and hissing
And rattling and battling
And gurgling and struggling
And bubbling and troubling and doabbling
And rushing and flashing and brushing and gushing
And flapping and rapping and clapping and slapping
And thumping and pumping and bumping and jumping
And dashing and flashing and slashing and clashing
All at once and all o'er, with a mighty uproar,
And this way the Water comes down at Ladore.
(R. Southey)

III. Give examples of onomatopoeic word which denote the sounds of movements.

Interpretation, its aim and task. Informativity of the text.

I. Answer the questions

1. What is the object of text interpretation?
2. Speak about main category of the text.
3. What is modality?
4. Speak about the types of titles according to their form information.

II. Interpret the text "Three Men in a Boat" from your textbook.

Methods and ways of interpretation. Scheme of interpretation.

I. Answer the questions

1. Speak about the types of poetic details.
2. What types of informativity do you know?
3. What is the scheme of interpretation?

VARIANTS OF TASKS PREPARED FOR TYPES OF ASSESSMENT

VARIANT 1

1. What are the main trends in style study?
2. What can you say about types of speech?
3. What are the main layers of the English vocabulary? Characterize each of them.

VARIANT 2

1. What is a functional style and what functional styles do you know?
2. How does slang depend on social circumstances existing in the society?
3. What is the linguistic essence of the SD.

VARIANT 3

1. What is the subject matter of stylistics?
2. What function do poetic words perform in the text
3. What is a word? Bring different approaches to the definition of a word.

VARIANT 4

1. What do we understand under functional styles of the language?
2. What is the expressive means of the language.
3. Give the definition of the expressive means of the language.

VARIANT 5

1. What is norm?
2. What are the constituent parts of colloquial vocabulary
3. What is the difference between the EM and SD.

VARIANT 6

1. What do you know about individual style study?
2. What SDs are registered when dictionary and contextual meaning interact?
3. Explain the essence of homogeneous enumeration.

VARIANT 7

1. What are the main layers of the English vocabulary

2. What are the types of enumeration based on semantic principal?
3. What are the stylistic functions of simile?

VARIANT 8

1. What are the varieties of common colloquial words?
2. According to what aspect a metaphor is classified?
3. What are the types of enumeration based on semantic principal?

VARIANT 9

1. What are the function of terms in the language of science and in the text of emotive prose?
2. Speak about the use of enumeration in different functional styles.
3. What is the role of intonation in the use of suspense?

VARIANT 10

1. Bring some illustration of dialectical words and define their function.
2. What is alliteration?
3. Find examples to Litotes from you home reading.

TEST QUESTIONS

1. choose the best answer.

... is the nomination of an object or action through exhibiting certain features of this object or action.

- a) metaphor b) simile c) irony d) periphrasis

2. choose the best answer

It is the clash of two diametrically opposite meanings

- a) simile b) irony c) metonymy d) antonym

3. choose the best answer

... a periphrasis which is used to rename an unpleasant word or expression.

- a) oxymoron b) simile c) euphemism d) periphrasis

4. choose the best answer

... is an expressive means of language used when the speaker is under the stress of strong emotion.

- a) repetition b) climax c) P.C. d) hyperbole

5. choose the best answer

There are cases when ... is based on the dissimilarity of notions

- a) irony b) hyperbole c) enumeration d) climax

6. choose the best answer

... may suggest the rapidly changing impressions of the scenery.

- a) enumeration b) metaphor c) metonymy d) lexical S.D.

7. choose the one which contradicting the others.

- a) enumeration b) repetition c) euphemism d) suspense

8. choose the one which contradicting the others.

- a) simile b) stylistic inversion c) euphemism d) hyperbole

9. What kind of S.D and E.M. used in this sentence.

She is as strong as track ox.

- a) periphrasis b) simile c) metaphor d) euphemism

10. What kind of S.D and E.M. used in this sentence.

On went her old brown jacket, on went her old brown hat.

- a) enumeration b) inversion c) suspense d) repetition

11. What kind of S.D and E.M. used in this sentence.

The school was already trooping into the gym.

a) metonymy b) metaphor c) irony d) lexical S.D.

12. what kind of S.D or E.M. used in this sentence

His daughter's mental inadequateness greatly increased his fear.

a) periphrasis b) enumeration c) euphemisms d) irony

13. what kind of S.D or E.M. used in this sentence

She unchained, unbolted, and unlocked the door. _

a) enumeration b) repetition c) parallelism d) suspense

14. what kind of S.D or E.M. used in this sentence

They looked courteous curses at me.

a) enumeration b) repetition c) parallelism d) none of them is right

15. choose the best answer

There are major functional styles in the English literary standards,

a) 4 b) 5 c) 6 d) 2

16. choose the best answer

... are such words which are used in certain spheres of human activity.

a) professional words b) terms c) dialectical words d) jargons

17. choose the best answer

... are the facts of the language, ... are the property of the speech.

a) slang/jargon b) individual style / individual manner c) expressive means / stylistic devices d) metaphor / metonymy

18. choose the one contradicting others

a) language style of diplomatic documents c) language style of scientific prose

b) language style of business documents d) language style of legal documents

19. choose the one contradicting others

a) the belles-lettres style b) newspaper style c) lexical style d) publicistic style

20. choose the one contradicting others

a) slang b) vulgar words c) barbarisms d) dialectical words

21. What kind of S.D and E.M used in this sentence.

Stoney smiled the sweet smile of an alligator.

a. Metonymy

b. Irony

c. Metaphor

d. Hyperbole

22. ... can be expressed by all notional parts of speech.

- a) Irony b) Metonymy c) Metaphor d) Synecdoche

23. Choose the best answer.

Slang

- a) is introduced into the speech of personages to indicate their origin.
b) Is functioning in limited spheres of society
c) Is created on the basis of the existing word building patterns
d) Is the most extended and vastly developed subgroup of nonstandard colloquial layer of the vocabulary

24. Choose the best answer

Lexical stylistic devices

- a) S.D based on the binary opposition of lexical meanings.
b) S.D based on the opposition of meanings of phonological
c) S.D based on the binary opposition of syntactical meanings
d) A , B

25. Choose the contradicting others.

- a) Metonymy b) Metaphor c) Irony d) Epithet

26. ... is the use of a longer phrase instead of a possible shorter one.

- a) Metaphor b) Paraphrase c) Suspense d) Simile

27. Special literary words are subdivided into:

- a) 4 groups b) 3groups c) 8groups d) 5 groups

28. ... is a combination of two words in which meanings of the two class, being opposite in sense .

- a) Repetition b) Slang c) Oxymoron d) Zeugma

29. Anaphora is

- a) the repetition of the same word at the beginning of utterance
b) is the mechanism and stylistic functions of repetition.
c) is the nature of phonetic stylistic device.
d) is the repetition of the same words at the end of the utterance

30. Types of lexical meanings are divided into:

- a) 3 b) 2 c) 5 d) 4

CURRENT CONTROL QUESTIONS ON THE SUBJECT

1. What are the main trends in style study?
2. What is a functional style and what functional styles do you know?
3. What is decoding stylistics?
4. What is the subject matter of stylistics?
5. What do we understand under functional styles of the language?
6. What is norm?
7. What can you say about types of speech?
8. What are the main layers of the English vocabulary
9. What are the constituent parts of colloquial vocabulary
10. What are the main layers of the English vocabulary? Characterize each of them.
11. What are the varieties of common colloquial words?
12. How does slang depend on social circumstances existing in the society?
13. What are the function of terms in the language of science and in the text of emotive prose?
14. What function do poetic words perform in the text?
15. Is the EM of the English language similar to Uzbek one.
16. What is the difference between the EM and SD.
17. What is a word? Bring different approaches to the definition of a word.
18. What is the logical meaning of a word?
19. How does the contextual meaning of a word appear?
20. Give the definition of the expressive means of the language.
21. What is the notion of stylistic convergence?
22. According to what aspect a metaphor is classified?
23. What is the character of the transferred meaning in metonymy?
24. What is the distinction between irony and humour?
25. What types of meaning are involved in the origin of epithet?
26. What SDs are registered when dictionary and contextual meaning interact?
27. According to what aspect a metaphor is classified?

The Object and the Aims of Stylistics

- Stylistics, sometimes called linguostylistics, is a branch of linguistics which deals with the result of the act of communication, investigating a system of interrelated language means which serve a definite *aim* in communication. It investigates language potentialities of making the utterance more effective, paying much attention to the analysis of stylistic means of the language, of their nature and functions, their classification and possible interpretation of the additional meanings they may carry in a message.

Expressive Means and Stylistic Devices

- All stylistic means of a language can be divided into expressive means and stylistic devices.

- The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These forms are described in the textbooks of lexicology, stylistics, grammar and various dictionaries. Dictionaries label them as intensifiers.

Stylistics has two separate fields of investigation

- The first field of investigation deals with the system of special language means which serve to achieve the desired effect, called the stylistic means of the language. The stylistic means of the language can be divided into expressive means and stylistic devices

-
- The second field of investigation of stylistics is certain types of texts, distinguished by different aspects of communication, called functional styles of the language.

Lecture 1

Stylistics as a branch of Linguistics

- The expressive means
- The stylistic devices
- The notion of style
- The notion of register

Definition of Stylistics

- a branch of linguistics
- studies style, implying all possible definition of this term.
- It has been developing in connection with other linguistic disciplines, such as text linguistics, pragmatics, discourse analysis, history of language, literature, etc

Stylistics aims at examining two subject-matters

- **stylistic devices (SD) and expressive means (EM)**
- **styles of discourse**

Expressive means

- The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms
- which exist in language-as-a-system for the purpose of logical and/or emotional in-tensification of the utterance

Stylistic device

- a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.
- It follows then that an SD is an abstract pattern

The functional style (2)

- **The functional style is based on distinguishing typical form of social interaction.**
- **The social actions of culture enact recurring situations.**
- **It is a recurring institution in a society, a 'form of life', in which actions are intelligible and meaning-ful.**
- **Functional styles are also called registers of discourses**

GLOSSARY

archaism: an expression which was used at an earlier period but which is no longer current in the language; opposed both to contemporary usage and to neologism; archaic

central meaning: that meaning of a word which is generally understood when the word is given with no context; also called unmarked meaning
channel capacity: in communication, the degree of ability which a receptor has to understand a message. Channel capacity is conditioned both by the receptor's personal qualities and by his cultural background, and is a function of the amount of information which the receptor has in common with the author. The narrower the channel capacity, the more redundancy needs to be introduced to lighten the communication load

classification: the system according to which a language distinguishes or groups aspects of experience, as symbolized by words, into domains which are covered by generic terms

classifier: a term used with another term, often a proper name, to make clear what category and/or class it belongs to (the city of Jerusalem)

collocation: a structured combination of words with compatible semantic components

common component: (1) a semantic component which is shared by one meaning of each of several words, so that these meanings cover at least part of a domain; (2) a semantic component which is shared by several meanings of a word and which supports the intuition that it is one word rather than a set of homonyms
common language: that portion of the total lexical, grammatical, and stylistic resources of a language which is both understood and accepted as good usage by all who know the language. Excluded are (a) literary and technical language, which are understood only by persons specially trained; (b) substandard and vulgar language, which are unacceptable for serious communication; and (c) all features which are peculiar to any local, regional, or social dialect
communication: the act of transmitting a message to a receptor; the closer the resemblance between the intent of the sender and the understanding of the receptor, the more effective the communication.

communication load: the degree of difficulty of a message, as measured by the ratio between the number of units of information and the number of formal units (i.e. words). An overloaded message can be made easier by the controlled addition of redundancy, which makes the ratio smaller.

connotation, connotative meaning: that aspect of meaning which concerns the emotional attitude of the author and the emotional response of a receptor. It can be good or bad, strong or weak; words with very strong connotations, either good or bad, often become taboo.
constituent part: same as component ;i)

consumer language: that range of vocabulary, grammar, and style which a person can understand when he hears or reads it; more extensive than producer language : also called passive language

contemporary usage: that form of language which is used in the present day; opposed both to archaism and neologism

context: the total setting in which a word is used, including the cultural context and the linguistic context, which in turn consists of the syntactic context and the semotactic context. One function of the context is to select for each word the single appropriate meaning, and so to avoid ambiguity in a discourse, contextual conditioning: the placing in the context of information which is needed to make the meaning clear to a receptor, Typically, it involves making explicit something which is implicit in the original message as by the use of classifiers.

contextual consistency: the quality which results from translating a source language word by that expression in the receptor language which best fits each context rather than by the same expression in all contexts (which is called verbal consistency) ; one aspect of dynamic equivalence contrastive component: see diagnostic component

cultural context: that part of the context which includes both the total culture within which a communication takes place and the specific nonlinguistic circumstances of the communication

denotation, denotative meaning: see referential meaning dependent clause: see clause derivation: see affix

euphemism: a word or expression which is used in ordinary circumstances as a substitute for a taboo word

idiom: an expression consisting of several words and whose meaning cannot be derived from the meanings of the individual words, e.g. kick the bucket for die; also called exocentric expression idiomatic: see natural

lexical: pertaining to the selection and use of words as units bearing meaning; related to semotactic, but often more arbitrary than systematic linguistic context: that aspect of the context which comprises the syntactic context and the semotactic context

morpheme: the smallest grammatical piece in a language. Some words, especially particles, are composed of only one morpheme; others are composed of several morphemes, e.g. un-shak-able. Morphemes are often classified as stems and affixes. morphology: see grammar; morphological

semantic area: that aspect of experience which is covered by a term or by a set of related terms

semantic component: a structural part of the referential meaning of a word, discovered by componential analysis. Semantic components may be common components, diagnostic components, or supplementary components, semantic field: see domain

semantics: that part of the structure of a language which deals with the meanings of words and expressions and also with the meaningful structure of discourse. One aspect, componential analysis, deals with referential meaning; another deals with connotation; distinguished from grammar and phonology

semantic space: a conceptualization of the universe of experience in which meanings and domains are said to be near or far from each other according to the number and similarity of shared components or the degree of cultural and/or psychological association of ideas between them

set: a group of units, e.g. words, which share some feature (semantic, grammatical, or phonological) in common. Where the shared features are semantic, the terms constitute a category or a domain ; where they are grammatical, the terms are a class; and where they share only phonological or spelling similarity, they are

slang: a special vocabulary, typically used by adolescents to distinguish themselves from adults and to avoid being understood by adults, often characterized by extreme figurative language and sound symbolism; usually very temporary sound symbolism: the use of special sounds either to imitate or to represent conventionally certain meanings, especially certain connotations; frequently found in ideophones and slang

structure: (1) the patterns and rules according to which words, phrases, clauses, sentences, and discourses are built up out of their constituent parts. This is the structure of a language. (2) the characteristic form of a discourse built according to sense (1). This is, e.g., the structure of a sentence, of a discourse, style: the patterning of choices made by a particular author within the resources and limitations of the language and of the literary genre in which he is working. It is the style which gives to a text its uniqueness and which relates the text personally to its author.

taboo: which is forbidden, either because it is dangerously- powerful (positive taboo) or because it defiles or saps one's life force (negative taboo). Words are often taboo, in which case they are replaced in ordinary usage by euphemisms.

transform (to): to convert a kernel or several kernels into a surface structure by the application of transformations

antonym: a meaning which shares at least one COMMON COMPONENT with another meaning but which has an opposite value for a POLAR diagnostic component (*good—bad, tall—short*)

archaism: an expression which was used at an earlier period but which is no longer current in the language; opposed both to CONTEMPORARY USAC-E and to NEOLOGISM; archaic

central meaning: that meaning of a word which is generally understood when the word is given with no CONTEXT; also called unmarked meaning channel capacity: in communication, the degree of ability which a RECEPTOR has to understand a MESSAGE. Channel capacity is conditioned both by the receptor's personal qualities and by his cultural background, and is a function of the amount of information which the receptor has in common with the author. The narrower the channel capacity, the more REDUNDANCY needs to be introduced to lighten the COMMUNICATION LOAD

classification: the system according to which a language distinguishes or groups aspects of experience, as symbolized by words, into DOMAINS which are covered by GENERIC terms

classifier: a term used with another term, often a proper name, to make clear what category and/or class it belongs to (*the city of Jerusalem*)

collocation: a structured combination of words with COMPATIBLE semantic components

common component: (1) a SEMANTIC COMPONENT which is shared by one meaning of each of several words, so that these meanings cover at least part of a DOMAIN; (2) a semantic component which is shared by several meanings of a word and which supports the intuition that it is one word rather than a set of HOMONYMS
common language: that portion of the total lexical, grammatical, and stylistic resources of a language which is both understood and accepted as good usage by all who know the language. Excluded are (a) LITERARY and TECHNICAL language, which are understood only by persons specially trained; (b) SUBSTANDARD and VULGAR language, which are unacceptable for serious communication; and (c) all features which are peculiar to any local, regional, or social DIALECT
communication: the act of transmitting a MESSAGE to a RECEPTOR; the closer the resemblance between the intent of the sender and the understanding of the receptor, the more effective the communication.

communication load: the degree of difficulty of a message, as measured by the ratio between the number of units of information and the number of formal units (i.e. words). An overloaded message can be made easier by the controlled addition of REDUNDANCY, which makes the ratio smaller.

connotation, connotative meaning: that aspect of meaning which concerns the emotional attitude of the author and the emotional RESPONSE of a receptor. It can be good or bad, strong or weak; words with very strong connotations, either good or bad, often become TABOO. constituent part: same as COMPONENT ;I)

consumer language: that range of vocabulary, grammar, and style which a person can understand when he hears or reads it; more extensive than PRODUCER LANGUAGE : also called passive language

contemporary usage: that form of language which is used in the present day; opposed both to ARCHAISM and NEOLOGISM

context: the total setting in which a word is used, including the CULTURAL CONTEXT and the linguistic context, which in turn consists of the SYNTACTIC CONTEXT and the SEMOTACTIC CONTEXT. One function of the context is to select for each word the single appropriate meaning, and so to avoid ambiguity in a discourse, contextual conditioning: the placing in the context of information which is needed to make the meaning clear to a receptor, Typically, it involves making explicit something which is implicit in the original message as by the use of classifiers.

contextual consistency: the quality which results from translating a source language word by that expression in the receptor language which best fits each context rather than by the same expression in all contexts (which is called VERBAL CONSISTENCY) ; one aspect of DYNAMIC EQUIVALENCE contrastive component: see DIAGNOSTIC COMPONENT

cultural context: that part of the CONTEXT which includes both the total culture within which a communication takes place and the specific nonlinguistic circumstances of the communication

denotation, denotative meaning: see *referential meaning* dependent clause: see *clause* derivation: see *affix*

euphemism: a word or expression which is used in ordinary circumstances as a substitute for a *taboo* word

homonym: a word which is written and/or pronounced in the same way as another, but which has an unrelated meaning

idiom: an expression consisting of several words and whose meaning cannot be derived from the meanings of the individual words, e.g. *kick the bucket* for *die*; also called exocentric expression idiomatic: see NATURAL

lexical: pertaining to the selection and use of words as units bearing meaning; related to SEMOTACTIC, but often more arbitrary than systematic linguistic context: that aspect of the CONTEXT which comprises the SYNTACTIC CONTEXT and the SEMOTACTIC CONTEXT

morpheme: the smallest grammatical piece in a language. Some words, especially particles, are composed of only one morpheme; others are composed of several morphemes, e.g. *un-shak-able*. Morphemes are often classified as stems and AFFIXES. morphology: see GRAMMAR; morphological

semantic area: that aspect of experience which is covered by a term or by a set of related terms

semantic component: a structural part of the REFERENTIAL MEANING of a word, discovered by COMPONENTIAL ANALYSIS. Semantic components may be common components, diagnostic components, or supplementary components, semantic field: see DOMAIN

semantics: that part of the structure of a language which deals with the meanings of words and expressions and also with the meaningful structure of discourse. One aspect, componential analysis, deals with referential meaning; another deals with connotation; distinguished from grammar and phonology

semantic space: a conceptualization of the universe of experience in which meanings and domains are said to be near or far from each other according to the number and similarity of shared components or the degree of cultural and/or psychological association of ideas between them

set: a group of units, e.g. words, which share some feature (semantic, grammatical, or phonological) in common. Where the shared features are semantic, the terms constitute a CATEGORY or a DOMAIN ; where they are grammatical, the terms are a CLASS; and where they share only phonological or spelling similarity, they are

slang: a special vocabulary, typically used by adolescents to distinguish themselves from adults and to avoid being understood by adults, often characterized by extreme figurative language and sound symbolism; usually very temporary sound symbolism: the use of special sounds either to imitate or to represent conventionally certain meanings, especially certain connotations; frequently found in ideophones and slang

structure: (1) the patterns and rules according to which words, phrases, clauses, sentences, and discourses are built up out of their constituent parts. This is the structure of a language. (2) the characteristic form of a discourse built according to sense (1). This is, e.g., the structure of a sentence, of a discourse, style: the patterning of choices made by a particular author within the resources and limitations of the language and of the literary genre in which he is working. It is the style which gives to a text its uniqueness and which relates the text personally to its author.

taboo: which is forbidden, either because it is dangerously- powerful (positive taboo) or because it defiles or saps one's life force (negative taboo). Words are often taboo, in which case they are replaced in ordinary usage by EUPHEMISMS.

transform (to): to convert a KERNEL or several kernels into a SURFACE STRUCTURE by the application of transformations

accusative case – grammatical case usually exhibited by a noun phrase functioning as the direct object of the verb, and usually (but by no means always) expressing semantically the goal or patient of the action that the verb denotes.

acronym – blend incorporating only the initial letters of its components, e.g. NATO for North Atlantic Treaty Organisation. (Abbreviations such as USA or BBC, in which the name of each letter is pronounced in turn, are not acronyms.)

affixation – process of adding an affix.

allomorph – one of the variant pronunciations of a morpheme, among which the choice is determined by context (phonological, grammatical or lexical). For example, [z], [ɪz] and [s] are phonologically determined allomorphs of the plural suffix, occurring respectively in cats, dogs and horses. A morpheme with only one pronunciation is sometimes said to have only one allomorph.

allomorphy – choice of allomorphs, or (in respect of a morpheme) the characteristic of having more than one allomorph.

argument – noun phrase or prepositional phrase that is a required or expected concomitant of a verb. For example, sleep normally has one argument (The boy slept) while kick has two (The boy kicked the ball) and introduce has three (The boy introduced his sister to the visitors).

bahuvrihi – another term for exocentric, drawn from the terminology of traditional Sanskrit grammarians.

base – word or part of a word viewed as an input to a derivational or inflectional process, in particular affixation.

binary – of a tree diagram, having two branches (or no more than two branches) at each node.

blend – kind of compound in which at least one of the components is reproduced only partially, e.g. smog, combining elements of smoke and fog.

bound morpheme, bound allomorph – morpheme or allomorph that cannot stand on its own as a word. A bound morpheme is one whose allomorphs are all bound. See also free morpheme.

bracketing paradox – inconsistency between the structure suggested by the syntactic or morphological properties of an expression and the structure suggested by its meaning.

case – grammatical category expressing the relationship of a noun phrase to the verb in its clause. See also nominative, accusative.

causative verb – verb meaning ‘cause to (be) X’. For example, the verb boil is causative in the sentence Ellen boiled the water, meaning ‘Ellen caused the water to boil’.

circumfix – a two-part affix, one part preceding and the other following the base.

cliche – expression that resembles an idiom in that it is conventional or institutionalised, but differs from an idiom in that its meaning is entirely derivable from the meanings of its components.

cognate – of words, derived from the same historical source. For example, the English word father and the French word père are cognate, both being descended (through Proto-Germanic and Latin respectively) from the same Proto-Indo-European word.

collocational restriction – restriction whereby a word, in the context of (or when collocated with) another specific lexeme, has a literal meaning different from its usual one. For example, the meaning ‘not sweet’ for the adjective dry is restricted to the collocation dry wine.

combining form – bound morpheme, more root-like than affix-like, usually of Greek or Latin origin, that occurs only in compounds, usually with other combining forms. Examples are poly- and -gamy in polygamy.

comparison – grammatical category associated with adjectives. Many English adjectives distinguish basic, ‘comparative’ and ‘superlative’ forms (e.g. hot, hotter, hottest).

compound – word containing more than one root (or combining form). See also primary compound, secondary compound.

conversion – the derivation of one lexeme from another without any overt change in shape. Some linguists analyse this phenomenon as zero-derivation.

cranberry morph(eme) – morpheme (or allomorph) that occurs in only one word (more precisely, only one lexeme).

defective – term applied to a lexeme that lacks one or more of the grammatical words (and the associated word forms) that most lexemes of its class possess. For example, the archaic verb lexeme ‘said’ (as in quoth he) is defective in that it has only a past tense form.

derivational morphology – area of morphology concerned with the way in which lexemes are related to one another (or in which one lexeme is derived from another) through processes such as affixation.

duality of patterning – parallel divisibility of speech into both meaningless units (sounds, syllables) and units with meaning or grammatical function (morphemes, words).

endocentric (of a compound or derived word) – possessing a head. See also exocentric.

exocentric (of a compound or derived word) – lacking a head. For example, the noun sell-out is exocentric because it contains no component that determines its word class (sell being a verb and out being an adverb).

formal generality – of a derivational process, the characteristic of being formally regular and also of exploiting all or nearly all potential bases, without idiosyncratic ‘gaps’. The formation of verbs with the suffix -en, although formally regular, is not

entirely general because it exhibits gaps: for example, there are no verbs ‘wetten’, ‘blunten’ or ‘limpen’ corresponding to the adjectives wet, blunt and limp.

formal regularity – of a derivational process, the characteristic that the kind of base to which the process can apply can be relatively precisely specified. For example, the formation of verbs with the suffix -en is formally regular in that nearly all its bases are monosyllabic adjectives ending in obstruents (plosives and fricatives), e.g. tough, fat, damp.

free morpheme, free allomorph – morpheme or allomorph that can stand on its own as a word. A morpheme may have both free and bound allomorphs, e.g. wife is free but wive- is bound because it appears only in the plural word form wives.

gender – syntactically and morphologically relevant classification of nouns, present in Old English (as in modern German and French) but lost in modern English. The gender to which an animate noun belongs may be determined by sex (hence the use of terms such as ‘feminine’ and ‘masculine’ for individual genders), but for most inanimate nouns in Old English gender was semantically arbitrary.

grammatical word – the lexemic and grammatical content of a word form in a given context. For example, in the context She rows the boat, the word form rows represents the grammatical word ‘third person singular, present tense, of the verb row, while in the context two rows of beans the same word form represents the grammatical word ‘plural of the noun row’. hapax legomenon – in classical studies, a word that is ‘said only once’, i.e. a lexeme of which only one token occurs in the entire corpus of Greek literature (or Roman literature, in the case of Latin words).

head – element within a compound or derived word that determines the syntactic status, or word class, of the whole word. Semantically, also, a compound noun whose head is X usually denotes a type of X. For example, house is the head of the compound greenhouse. Many linguists would also analyse some derivational affixes as heads, e.g. -er as the head of the noun teacher.

THEMES FOR INDEPENDENT STUDY

Tasks for self independent work.

1. Interaction of Primary and Derivate Logical Meaning.

Zeugma. Pun.

- a) What is the mechanism of formation zeugma?
- b) What are structural patterns of zeugma?
- c) Describe the difference between pun and zeugma?

2. Peculiar Use of Set Expression. Allusion.

- a) What is allusion?
- b) What are the structural types of allusion?
- c) What is the difference between allusion and quotation?

3. Compositional Patterns of Syntactical Arrangement. Parallel Construction. Chiasmus.

- a) What is the compositional design of parallel construction?
- b) What are the structural types of parallel constructions?
- c) What is chiasmus? Explain its compositional design?

4. Transferred Use of Structural meaning. Litotes

- a) What is Litotes?
- b) What are most frequently used structure of Litotes?
- c) Find examples to Litotes from you home reading.

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BASIC ABSTRACT

LECTURE 1. SUBJECT MATTER OF STYLISTICS

1. The meaning of the word style
2. Individual style
3. Norm
4. Functional styles of the languages
5. Types of speech

LECTURE 2. STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

1. Literary layer
2. Colloquial layer
3. Neutral layer

LECTURE 3 . EXPRESSIVE MEANS AND STYLISTIC DEVICES. TYPES OF LEXICAL MEANING

1. What is the expressive means of the language.
2. What is the linguistic essence of the SD.

LECTURE 4. LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

1. SD based on the Interaction of Dictionary and Contextual logical meaning
2. SD based on the Interaction of logical Emotive meanings
3. SD of Descriptive Character

LECTURE 5. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

- 1 SD set up on the peculiarities of oral speech
1. SD set up on the use of different connectives

3. SD set up on the transferred use of structural meaning

LECTURE 6.

SUBJECT MATTER OF TEXT INTERPRETATION

1. Interpretation, its aim and tasks
2. Informativity of the text.

LECTURE 7.

COMPOSITION OF THE TEXT

1. Methods and ways of Interpretation.
2. Scheme of Interpretation

TEACHING MATERIALS (LECTURES, METHODOLOGICAL PACKAGES)

SUBJECT MATTER OF STYLISTICS

The term “stylistics” originated from the Greek “stylos” which means “a pen”. In the course of time it developed several meanings, each one applied to a specific study of language elements and their use in speech.

It is no news that any propositional content – any “idea”, can be verbalized in several different ways. So, “May I Offer you a chair”, “Take a seat, please”, “Sit down”- have the same proposition but differ in the manner of expression, which, in its turn, depends upon the situation of the communication act.

Now the word “style” is used in so many sense that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition, it is also to reveal the correspondence between thought and expression, it frequently denotes an individual manner of making use of language.

Stylistics is a branch of General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, evaluation. In other words it studies the effects of the message, its impact on the reader or listener. The subject of stylistics can also be outlined as the study of the nature, functions and structure of stylistic devices (SD), on the one hand, and on the other- the study of language styles (functional style), its aim, its structure, its characteristic features.

Thus the main problems under consideration in stylistics are as follows:

1. Functional styles.
2. Stylistic Differentiation of the English Vocabulary.
3. Types of Speech.
4. Stylistic Devices (SD) and Expressive Means (EM) of the language.

Depending on the approach and the final aim of investigation we distinguish the following trends of stylistics

1. functional stylistics
2. decoding stylistics
3. individual style study
4. practical stylistics

Functional stylistics is the most all-embracing "global" trend in style study. It studies functional styles of the language. Functional style is a system of language means intended to fulfill a specific function of communication and aiming at a definite effect. It is possible to say that the attention of functional stylistics is focused on the message in its correlation with the communicative situation.

The problem of functional styles cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary

(standard) language, the constituents of texts larger than the sentences, the generative aspect of literary texts, and some others.

Decoding stylistics studies problems connected with adequate reception of the message without any informational losses or deformations. It is called decoding because a writer or a speaker (the addresser) sends information (a code) and the address (a reader or a listener) decodes it.

In the centre of attention of the individual style study are the problems of an individual author's style, looking for correlations between the creative concepts of the author and the language of his works. Individual style is a unique combination of language units, expressive means and stylistics devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable.

Practical stylistics is the stylistics that proceeds from the norms of language usage at a given period and teaches these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.).

From practical point of view stylistics is a science which provides a guide and recommendations aimed at ensuring that speech is not only correct, precise and clear, but at the same time expressive and addressed not only to the hearer's intellect but to his feelings as well.

This practical emphasis in stylistics presupposes the existence of definite norms that have taken shape as the result of the selection from the whole range of language means of definite patterns recognized by- the majority of native speakers as the most suitable for a particular situation of verbal communication.

The norm, therefore, should be regarded as the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.

In stylistics they distinguish expressive means of a language and stylistics devices.

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles.

Stylistic device is a conscious and intentional intensification of some typical structural or semantic language unit that becomes a generative model. It follows then that a stylistics device is an abstract pattern into which any content can be poured.

According to the structural hierarchy of language levels, suggested by a well-known Belgian linguist E. Benveniste in 1962 we distinguish the following groups of SD:

1. phonetic SD.
2. morphemic SD.
3. lexical SD.
4. syntactical SD,
5. lexico-syntactical SD.

Nowadays style is understood as:

- individual style;
- the norm as the invariant of phonetic, morphological, lexical, syntactical patterns circulating in language-in-action at a given period of time;
- technique of expression, that is ability to write correctly;
- literary genre:
- functional style.

A style of language(functional style) can be defined as a system of language means intended to fulfill a specific function (aim) of communication. We distinguish 5 styles in the English language, each of which is characterized by specific linguistic features.

The belles-lettres style. The main function – is aesthetic impact on the reader. It is subdivided into:1.The language of poetry (verse), 2. Emotive prose (fiction), 3. Drama

The linguistic characteristics of the belles-lettres styles are the following:1. genuine, not trite imagery;2.the use of words in contextual meaning; 3.The use of expressive means of the language and stylistic devices.

Each substyle of the belles-lettres style is also characterized by its typical features. Thus the language of poetry is characterized by rhyme and rhythm.

The distinguishing feature of emotive prose is the combination of literary language with colloquial, because there are always two forms of communication - monologue (the writer's speech) and dialogue (the speech of the characters).

The language of drama is entirely dialogue. The author's speech is almost entirely excluded except for the play-writer's remarks and stage directives.

Publicistic style. The general aim of publicistic style - is to exert a constant and deep influence on public opinion, so that to convince the reader or the listener. It also falls into there varieties: 1. Essay(moral, philosophical, literary) 2. Articles (political, social, economic) in news-papers, journals, magazines. 3. Oratorical style, which is a spoken variety of the publicistic style. The development of radio and television has brought into being a new spoken variety the radio commentary.

The publicistic style has features in common with the scientific style and emotive prose. The features similar to scientific prose-coherent and logical syntactical structure, an expended system of connectives, careful paragraphing. Features in common with emotive prose - the use of words with emotive meaning, the use of imagery and other SD. But the stylistic devices used in publicistic style are not fresh or genuine, they are trite.

The newspaper style is a system of language means that serves the purpose of informing the reader. It is subdivided into:1. Brief news items and communiqués 2. Press reports 3. Articles purely informational in character 4. Advertisements and announcements.

This style is characterized by the use of:

1. Special political and economic terms (president, General Assembly, constitution, market economy, negotiations)
2. Newspaper clichés (danger of war, vital issue, to pay a visit)
3. Abbreviation: UNO. NATO. N1S. P.M.
4. Neologisms – e-mail, face-book

Scientific style. Its function is to prove, creation of new concepts, The language features: logical sequence of utterances, the use of terms, the use of words in their primary direct meaning.

The style of official documents function is to reach agreement between two contracting parties. It is subdivided into: 1. The language of business documents; 2. The language of local documents; 3. That of diplomacy; 4. That of military documents. Its language features: 1) absence of emotiveness 2) abbreviations 3) Specific words and expressions.

TYPES OF SPEECH

The communication takes place in different forms and situations. According to the situation in which the communication proceeds we distinguish two types of speech: oral and written which are characterized by a number of typical features,

The oral communication proceeds in the presence of interlocutor, the main form of it is a dialogue. The written communication does not require any interlocutor, its main form is a monologue.

The oral type of speech is more expressive and emotional. It involves such powerful means of expressiveness as gestures, mimicry, intonation, pitch, melody, stress and the others, which apart from language means can express much: joy or sorrow, hate or love, consent or denial. As Bernard Shaw said: There are 500 ways of saying "no" but only one way to put it down.

The oral types of speech differs from the written language phonetically, morphologically, lexically and syntactically.

1. Morphological forms the spoken language commonly uses contracted forms: can't, shan't. I'll, don't, won't and so on. which are dictated by a quick tempo of the oral type of speech.

2. At the lexical there is a number of peculiarities typical of the oral type: 1) a great number of words and phrases typically colloquial: kid, chap, daddy are used in colloquial speech to introduce statements 2) the use of special words and phrases which are used in colloquial speech to introduce statements for example the use of interjection why, which can express objection, reflection, impatience. surprise. Why, his just being in a lab is a prayer.

"Say", "I say ", "Look here" are also used at the beginning of a sentence to call attention to what is about to follow, sometimes it is used as an exclamation, thus tending to become an interjection.

Say, if you don't like the way we study medicine. Look here! We don't tell you how you ought to work.

3. The use of cut words - curtails: phone, lab, gent, prof, doc, dele, bike, exam and so on.

4. There is another characteristic feature of colloquial language, that is, the insertion into the utterance of words without any meaning which are called "fill ups" or empty words. To some extent they give a touch of completing to the sentence if used at the end of it, or if used in the middle, help the speaker to fill the gap when unable to find the proper word. Such words and set expressions as: well, so to say, you know, you understand, you see belong to the category of "fill ups".

The syntactical peculiarities of the spoken language are the following:

1) Elliptical sentences i. e. sentences in which one or several parts of a sentence are felt as missing. Elliptical sentences are considered to be the norm of oral intercourse. The missing parts are easily guessed because the situation in which the conversation takes place suggests them. Many elliptical sentences, being widely used in the language, have become set expressions such as:

See you tomorrow. Happy to meet you. Pity you didn't come Ready? Most proper and others. However, when elliptical sentences are used in the written type of speech they become special stylistic devices aimed at making the utterance emphatic. With such purpose elliptical sentences are frequently used in poetry and are therefore regarded as a peculiarity of poetical syntax.

2) Typical feature of colloquial excited speech is the use of two subjects, a tautological subject. It is a construction in which two subjects are used, where one is sufficient, one is a noun and the other - a pronoun, for the same verb. Usually the pronoun is placed at the beginning, and the proper noun at the end, thus framing the whole sentence: He is a brute of a man, is John. She is a queer girl, is Mary. Oh, that man he is so poor.

It should be noted that taught to logical subject when used in narrative, in the written type of speech, assumes a new quality - that of a stylistic device.

3) The use of unfinished sentences: if you don't come Fit - the end is understood from the situation.

4) Another characteristic feature of the oral type of speech is the use of questions in the form of a statement: You have been to school? You go to the institute? The question is understood as such only by the intonation which in its turn is implied by the question mark.

As it has been mentioned the spoken language is far more emotional than the written. This emotionless is manifested in: 1. intonation. 2. structural design of the utterances, the use of exclamatory sentences, which are a signal of emotional tension, one-member sentences, elliptical sentences.

3. the use of interjections, which are charged with emotive meaning. Any sentence that contains interjections will be marked as emotionally colored.

The peculiarities of the written type of speech are predetermined by the conditions in which this type of communication takes place. The written type of speech is not spontaneous. It is directed to a full and detailed expression of the thought, which is achieved by different lexical and syntactical means:

1) the written type of speech is characterized by logically completed sentences, with all kinds of attribute, and adverbial clauses, by complicated sentence-units, long periods;

2) the words and word combinations of the written language belong to a special layer of the English vocabulary, which is called "space wasters". These are: despite the/act, in the matter of. a long period of time, on the one hand, and on the other hand, met with the approval and so on.

STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

There exist the following main layers of the English vocabulary literary, neutral and colloquial. Each of these layers has its own feature: the literary layer has a bookish character, the colloquial layer has spoken character and the neutral layer is deprived of any coloring and may enter both literary and colloquial layers. These three layers have their own classification.

Within the literary layer we distinguish: common literary words, terms, poetic words, archaic words, barbarism and foreign words, neologisms.

Within the colloquial vocabulary we distinguish: common colloquial words, slang, jargon, professional words, dialectical words, vulgar words.

The neutral layer penetrates both the literary and colloquial vocabulary and is deprived of any stylistic coloring.

Literary layer of the vocabulary.

Common literary words. Common literary words have a neutral character. This statement becomes obvious when we oppose common neutral literary words to bookish and colloquial. The distinction is given in the following examples

Common	Bookish	Colloquial
to begin	to commence	bring about, get off
to eat	to consume	to cram
child	infant	kid

Terms. Terms are words denoting notions of some special field of knowledge, ex: linguistic terminology: phoneme, allomorph, allophone, microlinguistics.

Generally terms are used in the language of science but with certain stylistic purpose they may be used in the language of emotive prose. For example, Cronin employed a lot of medical terms in some of his books. All this is done to make the narration bright, vivid and close to life.

It is well-known fact that terms are monosemantic and have not any contextual meaning. In most cases they have only a denotation free meaning. But a term may acquire a figurative or emotional colored meaning in case it is taken out of its sphere. E.g. atomic music, atomic sword.

Poetic words. This group of words stands between terms and archaic words. They are close to terms because they are monosemantic and they are close to archaic words because they are out of use e.g. brow-forehead, steed- horse, behold-see, deem- think.

The function of poetic words may be different when used in the text; it calls on a certain type of environment and mood. Sometimes these words are used to produce a satirical effect. In most cases poetic words are used in poetry.

Archaic words. Archaic words are those which are not used now except for special purposes. Some of them are passing out of use, e.g. Thee-you, hath- has, methinks- it seems to me. Archaic words stand very close to historical words: names of ancient weapons, types of boats, carriages, musical instruments.

E.g. *Battering ram*- an ancient machine for breaking walls, blunderbuss an old type of gun.

It is easy to find such words in the books of Walter Scott and other writers of that period or writers who describe the early period of the life of the English people.

We can find a number of archaic words in the style of official documents: aforesaid, hereby, therewith. These words are used here as terms and express the exact nature of certain phenomena. In many cases we have archaic words in poetry.

Barbarisms are words which came into the English vocabulary from other languages and have retained their spelling and pronunciation. In many cases they have English synonyms: *bon mot*- a clever witty saying, *adieu*- goodbye. These words are included into the English word-stock. There is another group of barbarisms- foreign words which doesn't belong to the English vocabulary. It is very easy to recognize them in the text through the spelling and sometimes they are italicized: e.g. *En being-well*, *tout document-slowly*, *being extends-of course*, *ales-come on*. Many foreign words may function as terms, another function of barbarisms and foreign words is to create local colour. Many writers employ this device.

Neologisms or coinages appear when there is the need to express new ideas and notions. They are produced in accordance with the existing word- building models of the English language, mainly due to affixation, word compounding. When they are used in the written text they produce special stylistic effect. Their function may be different: to produce a humorous effect to make distinct the additional meaning.

Colloquial layer of the vocabulary

Common colloquial words. The essential part of these words constitutes common neutral vocabulary which is in everyday usage and is the part of standard English. Colloquial words may be divided into several large groups: 1. words which change their phonetic form, 2. words which change their form and meaning, 3. words which change their meaning in certain contexts. Among the first group of the most widely spread are the shortened word- combinations: *s'long*- so long , *s'right*- that's right, *lemme*- let me, *gimme*- give me, *kina*- kind of, *gonna*- going to, *im*- him, *'kew*- thank you, *dunno*- don't know.

Sometimes certain syllables may be omitted: *'cos*- because or the letter "h" is very often omitted: *'ave*- have, *eaven*- heaven; some sounds may change: *gals*- girls, *aue fella*- old fellow.

Special attention should be paid to the children's speech in which we have a lot of contracted forms of words: *doc*-doctor, *telly*- television, *biguns*- big ones, words with diminutive suffixes: *milkie*- milk, *bunny*- rabbit, *titter*- sister etc.

In the second group we have such words as: *tenner*- ten-pound note or the coinage of new meanings in the following word – combinations: *back number*- out-of – date or old fashioned method, thing, person, *strap*- hanger – standing passenger in a bus ,train.

The following words constitute the third group of colloquial vocabulary. E.g. *I like his get up*- I like his way and manner.

Slang. Some linguists consider that slang is the kernel of colloquial speech. The definition of slang is divertive but still by slang we mean words which are used to create fresh names for some things. Sometimes slang words are vulgar and cynical. The most important point is that by slang we mean informal words and expressions. There are following slang words for money : beans, lolly, brass, dibs, dough, clink, off, wads; for head-attic, brainpan, hat, peg-nut, upper storey.

We distinguish teenagers slang, university slang, public school slang, prison slang etc. Slang used in colloquial speech has great expressive force. For example, the word “drag” used as slang denotes everything that is dull, uninteresting, slow and difficult to do: “It’s a long drag” about a dull and long journey. “What a drag it is to have to get up early!” The functions of slang in the written texts may be the following: to characterize the speech of the person, to produce a special impression and humorous effect. E.g. bread basket- stomach, belt up-keep silence . The problem with learning slang is that it goes out of date very quickly.

Jargons. Traditionally jargon is defined as the language difficult to understand, because it has a bad form or spoken badly. Sometimes jargon may stand for the language which is full of technical or special words. The vocabulary of jargons are the words existing in the language but which have acquired new meanings; there jargons of thieves, of jazz people, of the army, of sportsmen etc.

People who are far from that profession may not understand this jargon. Here are some illustrations from student’s jargon, exam, math, trig, ec(economics) prof (professor).

The following jargon words are often used in spoken language. He’s a big shot (he is an important person), He is a fly boy (a cunning person, an old fox), What a dull dog! (an inexperienced person), If you offered me the job, I’d jump at it (I would accept it immediately). Many of jargon words are based on the use of the transferred meanings of words.

Professional words. Professional words are such words which are used in certain spheres of human activity. But these words name this professional indirectly. Here are some illustration of professional words which are used in mining industry: picks- parts of the mining device (tool), gathering-chain- a special type of the conveyor. They belong to non-literary layer of the language. The function of professionalisms may be different: to characterize the speech of a person, to make the description more precise and realistic. Here are some illustrations of professional words from medicine: heart man (a cardiologist), ice-box (morgue), red ink(blood), epitaph bound (seriously), feed- bag (stomach), perhaps list (the list of patients), ten bones (fingers), med school (medical college).

Dialectical words. Dialectical words are such words which are connected with a certain area or region. They are not the property of the literary English for example: lass- a girl or a beloved, a lad- a boy or young man, daft- unsound mind, silly, all these belong to Scottish dialect. Here are some examples of the Southern dialect volk-folk, yound- found, zee- see. From Irish came the following dialectical words: hurley- hockey, colleen- a girl. From the northern dialectical came the following: to coom- to come, sun- son.

It is quite natural that dialectal words are commonly used in oral speech and emotive prose and always perform the function of characterizing a person, his breeding and education through his speech. Cockney dialect is a special dialect of the working class of London. Cockney dialect is made up of a collection of slang words. Here are some typical expressions of Cockney "Put us in for a cow. I've done me poppy and the linens reckon the favourite'll walk it". The translation is: Lend me ten shilling. I have lost my money and the newspapers say the favorite will win it. Here "cows" is half a note; "poppy" is a slang for money.

Vulgar words. Vulgar words are words which are marked by coarseness of speech or expression, they are offensive, indecent. We distinguish two groups of vulgar swear words: bloody, goddam, damn etc. and obscene words or four-letter words. Vulgar words may sometimes appear in emotive prose and perform the function of interjections and speech characterization smell- a nose, son of a bitch-a bad man, a missus- a woman, a right old bag- an old woman

EXPRESSIVE MEANS AND STYLISTIC DEVICES. TYPES OF LEXICAL MEANING

All stylistic means of the Language can be divided into EM and SD " the expressive means of a languages are those phonetics, morphological, word building, lexical phraseological and syntactical forms which exist in language as a system for the purpose of logical and emotional intensification of the utterance .These forms are described in the textbooks of the lexicology, grammar and various dictionaries .

Among phonetic EM we distinguish such as pitch, melody stress and other way of using the voice, which reveal the logical and emotional strength of the language.

Among morphological EM of special importance is the use of Historical present, "shall» as a modal verb. The word-building means are rare in the English language why the use of diminutive suffixes-kin (bootkin, boykin, ladykin) let (streamlet, booklet) and others brings much emphases and makes the narration expressive and emotional.

Among lexical EM we must mention words with emotive meanings interjections, polysemantic words, slang etc. Proverbs and sayings also serve to make our speech more emphatic. The linguistic analysis of proverbs and saying show that they have got certain typical features which distinguish them from ordinary phrases and utterances. They always express the generalized idea.

The boundaries of stylistics are not limited with the study of EM. In most cases we deal with SD. According to Prof. I.R.Galperin's definition "SD is a conscious and intentional intensification of some typical structural and semantic property of a language unit promoted to generalized status and thus becoming a generative model"

SD must always have some function in the text. Besides they bring some additional information. The conception that words possess several meanings gives rise to such SDs as metaphor, metonymy, irony, epithet and others.

Ex: 1 "He wants his girl friend to mother him." – He wants his girl fiend to take care of him. (to protect him)

2. The prices will come down soon.- The prices will be cheaper.

The typical features of proverbs and sayings serve as the foundation for a SD which is called epigram i.e. brevity, rhythm and other properties of proverbs constitute a generative model into which new content is poured.

Ex: Sweet is pleasure after pain.

These phrases are not proverbs, they are creations of individual writers and poet. When such phrases are used in the text they accumulate great emotive force and function. They acquire a generalized status and thus easily become a SD while proverbs remain EM of the language.

Thus we may draw the conclusion that EM are the facts of the language, while SDs are the property of the speech. They are the creation of individuals and are based on the peculiarities of existing EM of the language. This is in short the difference between EM and SD.

While speaking about SD may we must always remember the force of one and the same SD may be different. In some cases the emotive charge may be very strong, in others it may be weak. It depends on the use of SD in one and the same function. Due to the overuse of the SD it may become hackneyed, trite and loses its freshness and brightness.

TYPES OF LEXICAL MEANING

In order to define the linguistic nature of Lexical SD it is necessary to outline the notion of lexical meaning. This task is of special importance because many lexical SDs are based on the peculiar two fold use of lexical meanings. According to the definition of our scientists "A word is a language sign that expresses a concept by its forms and meanings". By concept we mean an abstract or general idea of some phenomenon of objective reality including the subjective feelings and emotions of human being.

When we study the meaning of a word we come across the notion of semantic structure. Thus, according to the definition given by I. Arnold "the word's semantic structure is an organized whole comprised by recurrent meanings and shades of meaning a particular sound complex can assume in different contexts, together with emotional stylistic colouring and other connotations".

Among the lexical meanings we distinguish logical, emotive and nominal meanings.

Logical meaning is the exact and definite name of an object, phenomenon or idea. Sometimes it is also called denotative, referential or direct meaning: e.g. empty, having nothing inside, containing nothing - an empty box.

Logical meaning may be primary and secondary (derivative). The above given example is the primary logical meaning. The secondary logical meaning of this word is the following empty- not meaning anything, not given satisfaction, feeling empty.

The meanings which are not registered in dictionaries but which exist in our speech or written texts are called contextual meanings. They do not enter the semantic structure of the word and exist only in one text. For example the word "print" has the following dictionary meanings: 1. marks, letters etc. in printed form, clear print. 2. (usually in compounds) mark left on a surface – finger- print, foot-

print. But this noun has developed a new meaning on the basis of the contextual meaning. The total print is sold (in the meaning of edition). Many derivative meanings appeared on the basis of contextual meanings and later entered the semantic structure of a word. It would be right to say that a word is not a complete unit and it has a tendency to generate new meanings.

Emotive meaning also realizes a concept in the word. It is not connected with object, phenomena or ideas; it mostly deals with feelings and emotions of the people.

Among words having emotive meanings we distinguish the following. Interjections: O! Ah! Hi! Hey! Exclamatory words: Good! Well! Look out! Oaths and Swear words: Upon my word!, damn, bastard. Qualitative and intensifying adjective and adverbs: awfully, terrible, wonderful, fine, fantastic. There are groups of words in the language in which emotive meaning prevails. Among them we have such words as – love, hate, motherland...Suffixes having diminutive meanings may also be treated as adding emotive meaning to words with neutral logical meaning. But still it is necessary to mention that the context helps to distinguish if the word is used in its emotive meaning or in its logical meaning.

Nominal meanings express concepts by indicating a particular object out of a whole class. Traditionally these words are treated as proper nouns. Nominal meaning is defined as a derivative logical meaning. In order to distinguish the word with a nominal meaning one must know that it is spelt by a capital letter. Such words as “Longfellow”, “Black Sea” have the nominal meaning in which the logical meaning may be forgotten. Some proper names may be considered as homonyms of common nouns. For example; Miss Hope (hope), Mrs Brown (brown).

The development of meaning may be of different directions. A nominal meaning may acquire a logical meaning due to different conditions. Some feature of a person which made him famous is recognized by the society and this feature becomes the basis for the new logical meaning. For example – hooligan (Irish name), boycott (captain Boycott, Irish landlord)

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Transferred meaning is the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning always depends on the dictionary (logical) meaning. But when the deviation is very great that it causes an unexpected turn in the logical meaning, we register a stylistic device. In other words we may say: when we witness two meanings of the word realized simultaneously we are confronted with a SD, where two meanings interact.

S.D based on the Interaction of dictionary and contextual logical meanings.

The relations between different types of lexical meanings may be, based on various principles 1) The principle of affinity 2) the principle of contiguity 3) the principle of opposition.

As it has been stated above the lexical meanings of a word comprise various meanings. But the difference between these meanings may not be great and unexpected. In most cases these meanings (contextual meanings as well) appear on the principal of affinity existing between the notions and objects surrounding us.

Metaphor. Metaphor is based on the interplay of two meanings of a word—direct (primary) dictionary logical meaning and transferred contextual meaning.

Metaphor is not merely an artificial device making discourse more vivid and poetical. It's also necessary for the apprehension communication of new ideas. It is the way in which creative minds perceive things.

Metaphors like many SDs must be classified according to three aspects 1) the degree of expressiveness 2) the structure i.e. in what linguistic form it is presented or by what part of speech it is expressed. 3) the function i.e. the role of SD in making up an image.

The expressiveness of a SD depends on various aspects. Different authors and literary trends or movements have different sources where they borrow the material for image. Favorite images in oriental poetry are: nightingale, rose, moon. Nature, art, war, fairy-tales and myths, science etc. may also serve as sources for metaphorical images.

We distinguish genuine and trite metaphors. The metaphors in which images are quite unexpected are called genuine. Those which are commonly used are called trite or dead metaphors. Genuine metaphors are also called speech metaphors. Genuine metaphors can easily become trite if they are frequently repeated. Examples of genuine metaphors: the dark swallowed him. The words seemed to dance. Examples of trite metaphors: the salt of life, the ladder of fame.

Very often trite metaphors are given new force and their primary dead meaning is created anew. It is achieved by introducing new additional images. Such metaphors are called sustained or prolonged.

Thus, trite metaphors regain freshness due to the prolongation. Metaphors may have a sustained form in cases with genuine metaphors as well.

Usually a metaphor may be expressed by any part of speech.

The main function of the metaphor is to create images. Genuine metaphors create bright images in poetry and emotive prose. Tritе metaphors are widely used in newspaper and scientific style. They help the author make the meaning more concrete indispensable quality of human thought and perception.

Metonymy. Metonymy is a transfer of meaning based upon the association of contiguity (proximity). In metonymy the name of one thing is applied to another with which it has some permanent temporary connection. The transfer of meanings may be based on temporal, spatial, casual, functional, instrumental and other relations.

Like metaphors metonymy can be divided into trite metonymy (i.e. words of metonymic origin) and genuine metonymy.

In trite metonymy the transferred meaning is established in the semantic structure of the words as a secondary meaning. In the course of time its figurativeness and emotional coloring fades away.

e.g. nickel- the coin of U.S and Canada worth 5 cent; hand- a workman, bench-a judge, cradle- the place where something begins.

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this case we have only one of the lexicological problems-how new words and meanings are coined.

Metonymy may be divided into figures of speech established in the language and individual speech. Metonymy established in the language is frequent in colloquial speech. E.g. the whole table was stirring i.e. the people sitting round the table were impatient. Green fingers- people who have skill for growing gardens, blue-collars- workers in factories.

Metonymy is based on different relations of contiguity.

- 1) a leading significant feature of a person can be used instead of its possessor: e.g. Who is the moustache?- Who is the man?
 - 2) a symbol can be used for an object: Then I think of taking silk (to become a lawyer)
 - 3) the name of the place can be used for somebody or something connected with it. E. g. It was too late for the river (a picnic on the riverside)
 - 4) a concrete noun may stand for an abstract one: e.g. My mother's voice had the true tiger in it (had fierce in it)
 - 5) an abstract notion may stand for a concrete one. E.g. Subservience sprang round the counter. (weak and mild people were standing round the counter)
 - 6) an object may denote an action: when I awakened old sleepy Mary was up and gone ... and coffee and bacon were afoot (the break fast was ready)
- Certainly the types of metonymy are not limited. There may appear new types of relations for the origin of metonymy.

A metonymy differs from a metaphor by the fact that a metaphor may be periphrases into a simile by the help of such words as: as if, so as : like etc. With metonymy you cannot do so.

The sources where images for metonymy are borrowed are quite different: features of a person, and object names of writers and poets, names of their books, etc.

Prof. Galperin states that in order to decipher the true meaning of a genuine metonymy a broader context is necessary. Though for trite metonymy the case is not the same. We can see this from the following examples: fifty sails (instead of fifty ships.), smiling year (for spring) .

Usually metonymy is expressed by nouns or substantivezed numerals or attributive constructions.

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article or without it at all. Besides, metonymy may have a characterizing function when it is used to make the characters description significant or rather insignificant (by mentioning only his hat and collar) it has the function of introducing a new person into the book.

Irony. Irony is based on the realization of two logical meanings, which stand in apposition. It is the clash of two diametrically opposite meanings. E.g. The man they had got now was a jolly light-hearted, thick-headed sort of a chap, with about as much sensitiveness in him. In this utterance two opposition is based on the interplay between the meaning of these two words: "thick-headed" means a stupid, dull person and "sensitiveness" means a sensitive person who is easily hurt in the spirit , easily offended.

Sometimes Irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm. Example: In fact the majority of people didn't have to work at all, only the rich, were punished, left with the worries that money brings.

Irony largely depends on the environment. We ought to distinguish between irony and humour. Humor causes laughter. But the function of irony is not to produce humorous effect only. In some cases it can express a feeling of irritation, displeasure, pity or regret. R. Altick says: "The effect of irony lies in the striking disparity between what is said and what it meant".

The function of irony is to convey a negative meaning. Usually only positive concepts are used to convey a negative meaning.

To mark out ironically used words in written language such as graphic means as inverted commas and italicized words are used. Sometimes it is only the situation that can prompt the use of irony. In oral speech the main role in recognition of irony belongs to intonation and situation.

Besides the relation of two meanings, irony may be based on the opposition between two style levels. Elements of poetic diction or elevated vocabulary acquire the stylistic function of irony when used in colloquial speech.

SD based on the interaction of logical emotive meanings

Epithet. Epithet is a stylistic device based on interaction of emotive and logical meanings in an attributive word, phrase or sentence. Thus in «charming smile» besides logical meaning, there is also an emotive meaning. Care should be taken not to mix epithet with the logical attribute. The epithet is subjective and evaluative. The logical attribute is purely objective, non-evaluative. E.g. Thus in. green leaves, little girl, round table, blue skies -the adjectives are logical attributes. They indicate those qualities of the object which may be regarded as generally recognized.

If we compare: a golden watch - a golden heart; a green leaf- a green youth the difference between logical attribute and epithet is clearly seen. Epithet makes a strong impact on the reader, so much that the reader begins to see and evaluate things as the writer wants him to.

Epithet like all stylistic devices can be trite and genuine. In trite epithet the link between the attribute and the noun are very close. Combination of this type appears as a result of the frequent use of certain definite epithet with definite nouns: e.g. bright face, true love, sweet smile, golden heart, unearthly beauty, wild-wind. 1. rife epithet belong to expressive means of the language.

Genuine epithet is a stylistic device which characterizes the object by adding a feature not inherent in the object, a feature which may be so unexpected as to strike the reader by its novelty; a heart-burning smile, voiceless sand's, a -watery smile, sullen earth, destructive charms.

One of the varieties of genuine epithet are personified epithet. An attribute which modifies a living being is shifted to modify an inanimate thing. E.g. 1. They fell quite happy on that unbreakfasted morning. 2. He lay all night on his sleepless pillow. 3. Dancing thoughts, laughing wrinkles.

Epithet are mainly expressed by adjective in the function of an attribute. But it also can be expressed by adjective in the function of an attribute: e.g. with lips of flame and heart of stone

Another structural variety of the epithet expressed by an of-phrase is a reversed esthete. e.g. a devil of sea. a shadow of smile, a devil of a job a dog of a fellow.

Here the subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described, h should be noted that epithet, expressed by an «of-phrase» are metaphorical.

From the point of view of their compositional structure, epithet may be divided into simple and phrase epithet.

The tendency to cram into one language unit as much information as possible has led to new compositional models of epithet - phrase epithet. the never-to-be-forgotten day, the don't-touch-me-or-I'll-kill-you expression, do-it-yourself, go-it-alone attitude,

The stylistic function of the epithet is to reveal the subjective, evaluating attitude of the writer to the thing or events spoken of.

Oxymoron. Oxymoron is a combination of two words in which meanings of the two clash, being opposite in sense, for example: sweet sorrow, nice rascal, pleasantly ugly lace, horribly beautiful, horrible delight, stormy silence.

Oxymoron is such a combination of words in which the meaning of the word describing the thing and the word denoting the thing are contradictory in sense. As in epithet there is also the interaction of two meanings in one of the components of oxymoron sweet, sorrow, horrible, delight But in most cases emotive meaning prevails. Thus, in combinations: a pleasantly ugly face, beautiful tyrant - the first component is losing its logical meaning and serves as a means of expressing subjective evaluative attitude, It is clearly seen in: "littlest great men" – "low skyscraper". where the words "littlest great men" – "low sky scraper» have no logical meaning. They only serve as a means of expressing the author's attitude.

It should be noted that the logical meaning in oxymoron being suppressed is not lost completely. If the logical meaning lost, there is no SD. We call it trite oxymoron: awfully nice, awfully glad, terribly sorry.

The words «awfully» and «terribly» have lost their primary logical meanings and are now used with emotive meaning only as intensifies.

Genuine oxymoron is a SD it is an individual creation and mainly used in the belles-lettres style.

I am changed, and the mere touch of Sibyl Vanne's hand makes me forget you
and all your wrong fascinating, poisonous, delightful theories. /O. Wilde/
Beautiful sins, like beautiful things, are the privilege of the rich. /O. Wilde/
Beautiful tyrant. Fiend angelica
Dove-feathered raven.
Wolfish-ravens lumh.
Despised substance of divinest show.
Just opposite to what thou justly seem'st.
A damned saint, an honorable villain. /Shakespeare/
I have but one simile, and that's a blunder

For wordless woman, which is silent thunder? /Byron/

Oxymoron as a rule has two structural models:

1. Adj-N

e.g. careful carelessness, the peopled desert, a living corpse, an honest traitor, a beautiful tyrant, speaking silence, dumb confession, humble ambition, proud humility, a damned saint

2. Adv + Adj. pleasantly ugly, horribly beautiful, falsely true, detestably cheerful.

These are the most common structural models of oxymoron. But it can be expressed by other parts of speech too:

3. N-of-N e.g. paradise of our despair, vitality of poison.

4. V + Adv. e.g. It was you who made me a liar»-she cried silently.

Sometimes oxymoron is given not in combination of words, but expressed by a phrase.

1. You are wrong. You are wrong in the right way.

2. She was free- in her prison of passion.

3. Women defend themselves by attacking, just as they attack by sudden and strange surrenders.

4. His honor rooted in dishonor and faith unfaithful kept him falsely true.
/Tennyson/

The main stylistic function of oxymoron is to express the author's attitude to the things and phenomenon described. Thus in O'Henry's story "The Duel» The author's impression of New-York is given with the help of oxymoron's:

e.g. I despise its very vastness and power. It has the poorest millionaires...

Antonomasia. Antonomasia is a SD based on interaction of logical and nominal meanings of the word. We called him Mr. Khov-all and he look it as a compliment

Two types of Antonomasia can be distinguished:

1) Proper nouns are used as notional words:

Every Caesar has his Brutus. Shakespeare of our days.

This type of Antonomasia is usually trite because the proper noun here has fixed logical associations between the name itself and the qualities of its bearer which may occur only as a result of long and frequent usage. (He is a Don Juan)

2) A common noun or a word-combination of a descriptive character instead of a proper noun. The second type of Antonomasia is a unique creation.

e.g. "Rest my dear, -rest. That is one of the most important things. There are three doctors in an illness like yours "-he laughed in anticipation of his own joke. I don't mean only myself, my partner and the radiologist who does your X-rays, the three Fm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air".

This type of Antonomasia is very widely used in so called nicknames. Antonomasia is a much favoured device in the belles-lettres style. Sometimes the author gives the character a name which defines the personality of the character Mr. Murdstone. Scrooge. Miss Sharp.

Antonomasia can be expressed by almost all parts of speech, even by interjection.

The use of antonomasia is now not confined to the belles-lettres style. It is often found in the publicistic style and newspapers style. "I suspect that the Does and Don't Knows would far outnumber the Yesses"

Antonomasia is intended to point out the leading, most characteristic feature of a person or event.

SD of descriptive character

Simile. Simile is based on comparison of different objects.

e.g. She is beautiful like a flower.

She is cunning's like a fox.

We must distinguish simile from logical comparison. The main criterion for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compare things of the same kind:

e.g. She is beautiful like her mother. He is taller than his brother.

But this criterion being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres:

e.g. Soames turned away he had an utter disinclination/or talk like one standing, before an open grave, watching a coffin slowly lowered (Galsworthy).

In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison. The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry.

Similes like all stylistic devices can be trite and genuine. Trite similes belong to expressive means and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:

1. similes, describing the appearance: e.g. fair as a lily, fat as a pig, bright as a button.
2. similes describing the features of the character: e.g. cheerful as a lark, industrious as an ant, faithful as a dog.
3. similes describing the actions: e.g. busy as a bee, fleet as a deer, slow as a tortoise
4. similes describing the inner state: e.g. fell like a fish out of water, black as a sin. blush like a rose.

From the point of view of the connections between the components of trite similes we can divide them into associated and non-associated: 1) cunning as a fox, harmless as a dove 2) fit as a fiddle, dead as a door-nail, right as a rain:

The connection between the components of similes of this group are not understandable. A very interesting confirmation of it is an example from Dickens's «Christmas Carol».

Old Marley was dead an a door-nail.

Mind. I don't mean to say that I know of my own knowledge what there is particularly dead about a door-nail. I might have been inclined myself to regard a coffin-nail as the dearest piece of iron mongery in the trade. But the wisdom of our ancestors is in the simile and my unhallowed hands shall not disturb it or the Country's done for. You will therefore permit me to repeat emphatically that Marley was as dead as a door-nail.

Genuine similes are always original and unexpected. From the semantic point of view we distinguish the following types of similes: 1. similes of quality: The difference between the two ideas is as deep as the sea. 2. similes of action: The clerks in the office jumped about like sailors during a storm. 3. similes of relation. As the dew to the blossom. the bud to the bee.

As the scent to the rose, are those memories to me.

(*E.B. Webby*).

4. similes-analogies. Two ideas are compared:

As on the fingers of a thronged queen.

The basest jewel will be well esteemed.

So are those errors that in the are seen.

To truth translated and for true things deemed. (*W. Shakespeare. Sonnet 96*).

Similes as a rule are grammatically formed with the help of special words: link-words. There are several ways of expressing this link-word:

1. morphological way with the help of a comparative degree.

The human heart can suffer. It can hold more tears than the ocean holds waters

2. lexical way with the help of conjunctions: like. as. as if. as though.

The man said yes. as they passed in looked at Paul as if he were a little mouse and the house were a trap. (*Dickens*)

3. similes formed with the help of adverbs - so, thus.

4. with the help of words: resemble, seem, compare, remind.

Her hands seemed to be made of cool ivory.

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

1. simile within a sentence

2. simile within a syntactical unit which may extend as far as the whole paragraph.

As an imperfect actor on the stage

Who with his fear is put besides his part.

Or some fierce thing replaced with too much rage

So I, for fear of trust, forget to say

The perfect ceremony of love's rite.

And in my own love's strength seem to decay.

Overcharged with burden of mine own love's might

(*W. Shakespeare. Sonnet 23*)

The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an object or phenomenon. Sometimes simile produces humorous and satiric effect.

And he is about as beautiful as a cab leaning against Opera House at 12.30 dreaming of the plains of Arabic. (*O'Henry*)

Periphrasis. Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word.

I understood you are poor, and wish to earn money by nursing the little boy. my son. who has been deprived of what can never be replaced. (*Dickens «Dombey and son»*)

Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon. If you are successful in cribbing your way through the nursery games known here as examinations. I prophesy for you great and shining future. Periphrasis like all stylistic devices can be traditional (trite) and genuine (individual).

Traditional periphrasis as a result of frequent repetition may become established in the language.

Cap and gown - student; the fair sex – women, a gentleman of the long robe - a lawyer:

My better half- my wife.

Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy.

1- Metaphorical periphrasis e.g. the sky - lamp of the night

His studio is probably full of mute evidence of his failure

2. Metonymical periphrasis e.g. He marries a good deal of money. He fell in love married and surrounded himself with little rosy cheeks

Another type of periphrasis is a euphemistic periphrasis. Euphemistic periphrasis substitutes a mild neutral expression for one which seems to be coarse or unpleasant.

Euphemisms have appeared in the language as a result of so-called “taboo”, Superstitious people are used to avoid mentioning objects and notions which signify disaster: - to die - to pass away.

Periphrasis has different functions:

1. the function of creating elevated, high flown
2. the function of additional characteristic of object and phenomena
3. the function of creating humorous or satiric effect.

Euphemism. Euphemism is a periphrasis which is used to rename an unpleasant word or expression. E.g. death: the journey’s end, sleep; to die; to cross the bar; to join the majority. Usually euphemisms are defined as words or phrases which produce some mild effect. Instead of saying “to lie” people usually use such expressions as; to tell stories, to possess a vivid imagination.

Euphemisms do not live for a long time. We trace periodical changes in terminology; the mad house: lunatic asylum, mental hospital; idiots, feeble-minded, low-medium, mental defectives. These changes in the system of nomination are signposts of progress in the development of the language.

We distinguish the following groups of euphemisms: religious, moral, medical, political etc. The political euphemisms always delude public opinion, distort the political events. Instead of saying “a liar” in the political sphere we usually come across such expressions as: terminological inexactitudes; capitalists are called “free enterprises: unemployment is called “building up of labour reserves”.

One and the same word may be periphrased by different euphemisms in different speech situations. For example, the word “liar” in private conversation may have the following euphemisms: untruthful, story-teller, fabulist; in press: reckless disregard for truth, dissimulator, misleader, falsifier, fabricator etc.

In emotive prose euphemisms are usually expressed by metonymy, metaphor or periphrases. One of the stylistic functions of euphemisms – is to produce a humorous effect or to distort the truth, to make the statement milder. Eg.: intoxication- drunkenness, perspiration- sweat etc.

Hyperbole. Hyperbole - is a stylistic device in which emphasis is achieved through deliberate exaggeration: million - coloured rainbow (Shelley)

Actually, there are seven colours in the spectrum, Shelley's hyperbole emphasizes the beauty of that rainbow.

Hyperbole is one of the most common expressive means of our everyday speech.

So hyperbole is a statement fancifully exaggerated through excitement or for an effect.

By such overstatement something is represented as much greater or less, better or worse: When people say «I've told you fifty times. They mean to scold and very often do (Byron)

Hyperbole can be trite and genuine. The main stylistic function of hyperbole is to express emotions. In hyperbole the emotive meaning usually dominates over the logical one.

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

The peculiarities of the structural design of sentences certainly have some emotional coloring and that's why they are considered stylistically and emotionally colored. In order to understand the nature of the emotional charge of such syntactical structures we must be aware of the norm of syntactical usage.

By the norm of syntactical usage we mean the rules of the language according to which the word combinations, sentences, super phrasal units, paragraphs, and texts are constructed. Stylistic syntactical pattern may be considered as a variant of a general syntactical invariant of the language.

Syntax may be called the means by which strength is given to style, the means of joining separate parts into a whole. That's why the structural syntactical aspect is regarded as a crucial issue in stylistic analysis.

It is well known that the English affirmative sentence is viewed as neutral because traditionally it has the regular word order: subject + predicate + object. Any change in a traditionally accepted pattern of the English sentence produces certain changes of the meaning. For example, a sudden change in the word order will add some information if compared with the same neutral sentence. E.g. To her and to one else was due the glory. The glory was due to her to no one.

The beginning and the end of the sentence are the most important parts of utterance. At the beginning of the sentence the full force of the stress is clearly left. At the end of the sentence there is always a pause, after which a new sentence begins. The authors use this peculiarity of syntax and place the most important ideas at the end of the sentence or at the beginning of the sentence.

When we speak about syntax we must always remember about intonation. The role of intonation becomes greater if the syntactical relations are weak.

We distinguish the three groups of syntactical SDs. The first is – SDs established by the peculiarities of oral type of speech. The second group of SDs is characterized by the use of different connectives. The third group of syntactical SDs is based on the interrelation of structural meanings.

Stylistic inversion. The direct word order in modern English is a well known fact for everybody. This word order is considered to be neutral and deprived of any stylistic information. But according to the writer's aim the word order may be changed in the sentence after which the emphasis spring up. The leading stylistic function of inversion is to add emotional coloring to the surface meaning of the utterance and to add accessory meaning to the narration. It is the practical realization of the potential possibilities of the language. They are realized in the following widely used patterns of stylistic inversion.

1. The object is at the beginning of the sentence of direct object. E.g. Poems he wanted to enjoy
- b. An indirect object
- c. The prepositional object stands before the subject.
2. The attribute is after the word is modified.
3. The predicative is placed before the subject.
4. The adverbial modifier is at the beginning of the sentence.
5. The modifier and predicate stand before the subject.
6. Simple verbal predicate also serves to lay the emphatic stress on the subject.
7. In compound sentences the emphasis can be expressed when subordinate clauses stand at the beginning of the sentence.

The main SF of inversion is to put stress in one parts of the sentence which is significant. E.G. Away went Alice like the wind.

Inversion is often employed in poetry for the sake of rhyme and rhythm.

Repetition. As a SD is a typified generalization of essential features of the language means that express emotive excited state of mind. E.G. She shrieked loudly, "Where is my baby? But where is my baby? I want to know where is my baby?" The repetition of these phrases is not a SD here. It is only a means by which the excited state of mind is shown.

The excited speech is always broken, fragmentary illogical and that's why the repetition of some words, word combinations and parts of the sentence is quite natural. When repetition becomes a SD it brings logical emphasis to a certain part of the utterance in order to attract the reader's attention.

Like other SD repetition has several structural types.

1. The repeated word or phrase stands at the beginning of each sentence, clause or phrase. This repetition is called anaphora.
2. Repetition of a final word or word group is called epiphora. E.g. When I go into a bank I get raffled. The clerks ruffle me. The wicketc raffle me. The sight of money raffles me. Everything raffles me. In these cases repetition has the function of creating the background against which the proceeding statements become more prominent

3. Frame repetition when the beginning of a syntactical unit, or a paragraph is repeated at the end. This structural type of repetition is sometimes called ring repetition.

E.g. Our hands have met, but not our hearts.

Our hearts will never meet again.

Friends, if we ever have been,

Friends we cannot now remain.

I only know I loved you once

I only know I loved in vain.

4. Another model of repetition is linking repetition or anadiplosis. The last word or phrase of an utterance is repeated at the beginning of the next part. Anadiplosis serves to stress the most important part of the utterance. E.g. To Jan it was as though a curtain had been raised in her mind – a curtain from which she recoiled in honor.

5. There are cases when linking device is repeated several times in one utterance. This compositional form of repetition is called chain repetition. E.g. But two minutes later the sun vanished behind flying cloudly continents, a relative darkness descended on the summer afternoon, and rain too descended – descended in such soaking overwhelming quantities that....

6. The next type of repetition is root repetition. E.g. the child smiled the smile, and laughed the laughter of contentment. In this example not the same word, but the same root is repeated.

7. Synonym repetition consists in the reiteration of the same notion by means of various synonyms. The poetry of earth is never dead, the poetry of earth is ceasing never.

One of the leading functions of repetition is to intensify the utterance, to bring emphasis into narration. However, the overuse of repetition may bring sadness, meditation and thus monotony appears which is considered the lack of style.

In poetry repetition performs the rhythmical function. Among different functions of repetition we distinguish so called background function. The SF of this type of repetition is to create the background against which the unrepeatd words and word combinations become more emphatic and thus more important.

Enumeration. Enumeration is a SD which is formed when objects, actions, or properties are listed one by one. The list may produce different impression on the reader. Sometimes the objects or actions given in the list may have some likeness or similarity. It occurs when these objects belong to one and the same group of notions.

Enumeration is a SD by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position, are faced to display some kind of semantic homogeneity and this may produce different impression on the reader, sometimes the objects or actions given in the list may have some likeness or similarity. It occurs when these objects belong to one and the same group of notions.

E.g. George suggested meat and fruit pies, cold meat tomatoes, fruit and green stuff. In this example enumerated objects belong to the group of notions defining “food”.

From the semantic point of view we distinguish two types of enumerations: homogeneous and heterogeneous when enumeration is based on the likeness or

similarity of notions we call the homogeneous enumeration. The dissimilarity of notions we call the heterogeneous enumeration. The grouping of quite different notions in one sentence produces much impression on the reader.

E.g. Throw the lumber overboard, let your boat of life be light, packed with only what you need – a homely home by home and simple pleasures, one or two friends worth the name, someone to love you, a cat, a dog, and a pipe or two, enough drink.

In this example the nouns home, pleasures, friends, a cat, a dog, pipe, drink constitute the heterogeneous enumeration. Other parts of speech, verbs, adjectives, adverbs, participles, may also be used in enumeration.

The SF of enumeration may be different: it may suggest the rapidly changing impressions of the scenery. Sometimes enumeration helps to reveal the inner state of the character's mind.

Gradation. Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension. Threaten him, imprison him, torture him, kill him, you will not induce him to betray his country.

Gradation is based on a gradual increase in significance, each successive unit is perceived as stronger than the preceding one. I don't attach any value to money I don't care about it, I don't know about it. I don't want it, I don't keep it - it goes away from me directly.

Gradation can be expressed by a simple sentence. It was a mistake, a blunder, a lunacy.

In this case gradation is realized with the help of synonyms. More often gradation is expressed by compound sentences or longer syntactical units. Gradation of this type is always based on parallel construction which are frequently accompanied by lexical repetition.

e.g. Say yes. If you don't, I'll break into tears. I'll sob, I'll moan, I'll growl.

We must distinguish three ways of increasing the significance: logical, emotive and quantitative.

Logical gradation is based on the use of a successive unit which is stronger than the preceding one from the point of view of its meaning: "Threaten him, imprison him, torture him, kill him, you will not induce him to betray his country". The word "kill" is the strongest in meaning among all these contextual synonyms.

Emotional gradation is based on the relative emotional tension produced by word of emotional meaning: "Your son is very ill – seriously ill - -desperately ill". The emotional meaning is prevailing in the word "desperately". Compare the dictionary meaning of these words. "Seriously" implies "possible danger" whereas "desperately" implies "extremely serious or dangerous consequence".

Quantitative gradation presupposes the use of hyperbole or numerals: Farmer's wives who had strength, endurance and energy of locomotives and the appetites of dinosaurs...

The main syntactical pattern of gradation consists of a clause or sentence based on lexical repetition.

The stylistic function of this SD is to show the relative importance of things in the utterance, to show the significance of the thing described and to show the dynamic development of the same process.

Antithesis. Very often antithesis is combined with other stylistic devices: That was a blow, a terrible blow; it was like a death sentence. I stood turned to stone.

Gradation like many other stylistic devices is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-lettres style it is used for emotional emphasis.

1. With a simile: e.g. Man is harsher than iron, harder than stone and more delicate than a rose. /R. Christy. Proverbs and Phrases /

2. With a repetition: e.g. The way of the soldier is the way of death, but the way of the Gods is the way of life, /B. Shaw/

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the ideas given in the contrast.

SD set up on the use of different connectives

Suspense. Suspense is a deliberate delay in the completion of the idea. It is such a SD where the main idea of the sentence, syntactical whole or paragraph is kept till the end. The less important parts are placed at the beginning of the utterance. In this way the reader's interest is kept up:

Well, you don't look for much of a voice in a comic song. You don't expect correct phrasing or vocalization. You don't mind if a man does find out, when in the middle of a note, that he is too high, and comes down with a jerk. You don't bother about time. You don't mind a man being two bars in front of the accompaniment and easing up in the middle of a line to argue it out with the pianist, and then starting the verse afresh. But you do expect the words. (J.K. Jerome)

We must not neglect the role of intonation in suspense. It creates the desired atmosphere of expectation and emotional tension.

It is necessary to remember that suspense is usually framed in one sentence, because of intonation but the sentence may have different clauses expressing condition, supposition, time, and the like. All these clauses hold back the conclusion of the utterance.

Sometimes the conclusion of the suspended utterance goes contrary to the expectation and then this SD is used for humorous effect.

SD set up on the transferred use of structural meaning

Rhetorical question. Rhetorical question is syntactical SD which contains a statements made in the form of a question. In other words, the sentences which is affirmative statement in it's logical sense has the form of interrogative sentence.

Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child?

Can we fly, my friends? We cannot.

Why can we not fly? As if because we are born to walk?

It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a question it becomes more emotional and emphatic.

Another example; Can't you see, that you are culling your own throat as well as breaking my heart in turning your back on me? (B. Shaw, Mrs. Warrant's Profession)

Only the context and the intonation can show whether a question is rhetorical or not. Rhetorical questions are usually expressed by complex sentences, in which the subordinate clauses serve as the context

Who is here so vile that will not love his country? (Shakespeare)

Sometimes the rhetorical question occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one.

What deep wounds ever closed without scar? (Byron. Childe Harold)

Rhetorical question may have either positive or negative forms: the positive, form of the

rhetorical question predicts the negative answer, the negative form the positive answer.

e.g Who will be open where is no sympathy, or has call to speak to those who never can understand?

Gentleness in passion! What could have been more seductive to the scared, starved heart of that girls? (J.C.)

Have I not suffered things to be forgotten? (Byron)

Rhetorical questions are often very close to exclamatory sentences and sometimes it is rather difficult to distinguish between them.

Rhetorical question is a question asked not for information but to produce some stylistic effect. It expresses various kinds of modal shades of meaning, such as doubts, challenges, scorn

and so on. It expresses emotions.

Rhetorical questions, being more emotional than statements, are most often used in publicistic style and particularly in oratory which aims at the elevations.

PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

Different types of sound combination may produce certain stylistic effect especially if they are properly used. In order to get a clear understanding about the function of phonetic means they are divided into two groups: those used for versification and instrumentation – a combination of different phonetic means which bring special emphasis into poetry and prose. Instrumentation usually comprises: alliteration, assonance and onomatopoeia.

Speaking about the sound the system of the language, it is necessary to pay attention to the following fact: there are some sounds that are phonetically motivated, i.e. they carry some hidden additional information within the semantic structure of the word. It is most clearly seen in onomatopoeia. There is the opinion that angina, pneumonia and uvula would make beautiful girl's names instead of such names as Joan, Joyce and Maud.

The theory of sound symbolism states that sounds may be classified according to the following qualities: strong-weak, tender-rough, quick-slow etc. Thus, sound [b] is considered as strong, [m] is mild [l] is slow and warning, [f] is dark, rough and weak. Of course this classification is subjective and diverse.

Onomatopoeia is a EM of the language which imitates the sounds produced by animals, some mechanical devices, by natural phenomena and by people: murmur, clatter, cuckoo, kiss:

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake does glitter,
The green fields sleep in the sun.

The italicized words are onomatopoeic. These words are divided into the following groups: 1) onomatopoeic words (verbs and nouns) which denote the sound of movements: bang, boom, bump, hum, rustle, smack. The sound of forceful motion: dash, crash, whack, whip, whisk. 2) onomatopoeic words which produce sounds appearing in the process of communication: babble, chatter, giggle, grunt, grumble, murmur, mitter, titter, whisper. 3) sounds of animals, birds, insects: huzz, cackle, crook, crow, hiss, moo, mew. 4) the sound of water: bubble, splash. 5) the sound of metallic things: clink, tinkle etc.

Many onomatopoeic words have two fold meaning: one- direct or dictionary, another- transferred, or figurative. Thus we may say that onomatopoeia may be looked upon as a sounding metaphor: to croak- the direct meaning is to make a deep harsh sound (about frogs and ravens), but in its transferred meaning it denotes a hoarse human voice. Its contextual meaning may be: to protest dismally, grumble dourly, to predict evil. Note the following example: If that child doesn't stop whining, I'll drown it. In this sentence "whining" is used as an onomatopoeic word and means "long-drawn complaining cry or high-pitched sound made by a miserable dog, a siren, a motor or a shell in flight."

Alliteration is a device which is based on the reiteration of initial sounds of the utterance: And the day is dark and dreary; no pay, no play; fate and fortune.

Alliteration is often used in poetry, emotive prose and the style of mass media (especially headlines).

In this forms of written texts alliteration is used to attract the reader's attention, to make certain parts of the text more prominent: The place of light, of literacy and learning.

Live and learn. Look before you leap. Vision, Venture, and Victory.

The titles of some books are alliterated: School for Scandal; Sense and Sensibility.

Many proverbs and sayings are built on alliteration: safe and sound, tit for tat; blind as a bat; neck or nothing.

SUBJECT MATTER OF TEXT INTERPRETATION

Interpretation of the text as a subject comprises a system of methods and devices for grasping the meaning of a belles-letters text.

Text interpretation is a branch of philology. It is based on Stylistics, Text Linguistics, Theory of literature, Philosophy, Ethics, Aesthetics and Hermeneutics. The object of Text interpretation is a literary text.

The aim of interpretation is to teach reading, penetrate into the main idea of the literary work, to understand the author's outlook, his comprehension of life. In other words, the aim of the text interpretation is to develop skills for penetrating into the concept of a literary work, for understanding the author's world picture and emotional impact on the reader.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of information, thought and emotions conveyed by the author. The Interpretation of a literary text as a rule undergoes two stages. At the first stage we learn the plot of a text and acquaint ourselves with characters. At the second stage we perform a thorough linguistic analysis, examining the main categories of the text, its title, poetic details and stylistic devices. The main text categories are: the category of Informativity, modality, segmentation and wholeness (cohesion) of the text.

Informativity is the main category of the text. According to Prof. I.R. Galperin the following types of information are distinguished: a) content-factual; b) content-subtextual or implicit and c) content-conceptual.

Content-factual information contains reports about facts, events, processes which took place. In other words it's a plot of the text.

Content-subtextual information is not explicit, it is not expressed in the verbal layer of the text. The aim of an interpreter is to find the signals of implicit information and with their help analyse the concealed information.

Content-conceptual information conveys to the reader the author's individual perception of the events, his modality and outlook.

These three kinds of information are revealed with the help of some elements of foregrounding and poetic details.

The category of modality implies the author's attitude to his personages and the described reality. It can be explicit when the author describes the events and characters himself, or hidden when he entrusts his role of a narrator to one of the personages, an on-looker. or an eye-witness.

Modality can be expressed directly or indirectly. In the first case, the author himself reveals his attitude towards the personage through his evaluating epithet. In the second case, it is the reader, who draws conclusions about the personage's positive and negative traits analysing the description of his actions by the author.

The category of segmentation presumes the division of the literary work into parts. Thus, a novel segmentation into a volume, a part, a chapter, paragraphs, syntactical wholes - is called volume pragmatic. The second kind of segmentation is called context-varieties. It takes into account the manner of communicating information. According to it we distinguish: narration, description, the author's meditations, dialogue, monologue, represented speech, stream of consciousness.

The category of cohesion deals with grammatical, lexical, logical stylistic - structural and associative means of connection which join separate parts of the text into total unity.

COMPOSITION OF THE TEXT

Literary work is a fragment of objective reality, based on the author's vision, his idea of the world. So, there exists the relationship: the author - the literary work - the reader. This relationship is ideal when the author's vision of life is identical to that of the reader's. But that is rarely. The reader provides his own interpretation of the literary work according to his aesthetic, psychological and emotional qualities. Interpretation is characterized by plurality. Thus, the understanding of the text, its interpretation depends on the reader, his knowledge, experience and cultural level, in other words, on the thesaurus of the reader.

The literary text is a complex whole, the elements constituting the text are arranged according to a definite system and in a special succession. The structure of the text is revealed by two levels: 1) literary (including a personage and a plot), 2) language which includes a system of expressive means and stylistic devices.

A plot reflects events, episodes, the actions of the personages. Every plot has its conflict. A plot is a plan of a literary composition reflecting its immediate content. It is a scheme of connected events. By composition we mean elements of the plot.

1. Prologue, exposition. Prologue is a preface of the literary work. Very often it has retrospective and prospective trend. An exposition is an outline of the environment, circumstances and conditions of the described event.
2. Beginning of the plot or the initial collision. It represents an event that starts action and causes subsequent development of events.
3. Development of the plot. The author shows the course of events. The development of events leads, finally, to the moment of great tension, to the decisive clash interests - to the culmination or climax.
4. Climax is the highest point of the action. It is a moment of decisive importance for personages, destinies. The events following it take the already settled course of development. Very often it contains the most intensifying stylistic device - climax, or convergence of stylistic devices. Representing the summit part of the text composition, it supplies the most important facts for deriving conceptual information.
5. Denouement is the event that brings the action to an end.
6. The End.
7. Epilogue. It gives the author's conception of the literary work. It is in epilogue that the author expresses the main idea of his book.

Sometimes the exposition or the beginning of the plot are absent. Then we say that the story begins from the middle. In such cases it has the implication of precedence, as if the reader is aware of the preceding events.

When the author does not give the end to the story, we say that it is a story with an open ending. In such cases the author only passes the problem for the reader to solve. Sometimes, there is no ending because the contemporary epoch cannot give a definite solution to the raised problem.

Poetic Details are used by the author to represent the whole picture through seemingly insignificant descriptions. Poetic details carry out different functions in the literary text. According to their functions they are divided into the following types:

a) depicting details; b) authenticity details; c) character-logical details; d) implicit details.

Depicting details create visual images of description. They create the image of nature and appearance, landscape, and portraits and make the description vivid and emotional.

Authenticity detail creates the image of things. By authenticity detail the author depicts the personages' mode of life and indicates his place of residence.

Characterological detail creates the image of personage. This detail can be traced in the whole text and is used to give an all-sided characterization of a personage or to underline one of his most essential features of character.

The implication detail creates the image of relation between personages and reality. It is the implication detail that reveal the current.

Title has a great importance for revealing conceptual information, conveyed in the text.

According to their form and information titles are classified into: a) a title symbol; b) a title Chests; c) a title quotation; d) a title report; e) a title-hint; f) a title narration.

Comprising the quintessence of the book's content, the title represents the nucleus of the conceptual information. The title can be metaphorically depicted as a wound up spiral revealing its potentialities in the process of unwinding.

SCHEME OF INTERPRETATION

1. Say a few words about the author and the cultural context.
2. Retell the plot of the story.
3. Characterise the composition of the text.
4. Reveal the conceptual information of the text:
 - a) poetic details and their functions
 - b) stylistic devices and their functions
 - c) comment on the vocabulary of the text (literary bookish, foreign words, poetic words, colloquialisms, neologisms, slang and so on) find thematic and key words;
 - d) Comment on the implicit information (implicit title, implicit detail, SDs).
 - e) comment on the meaning of the title and connect it with the conceptual information

THEMES FOR COURSE WORK

1. Alliteration
2. Allusions
3. Antithesis
4. Antonomasia
5. Asyndeton
6. Chiasmus (Reversed Parallel Constructions)
7. Cliché
8. Climax (Gradation)
9. Decompositions of Set Expressions
10. Detached Constructions
11. Ellipsis
12. Enumeration
13. Epigrams
14. Euphemism
15. Expressive Means and Stylistic Devices
16. Hyperbole
17. Interjections
18. Irony
19. Litotes
20. Metaphor
21. Metonymy
22. Neutral, Common Literary and Common Colloquial Vocabulary
23. Newspaper Style
24. Onomatopoeia
25. Oxymoron
26. Parallel Constructions
27. Periphrasis
28. Polysemy
29. Polysyndeton
30. Proverbs and Sayings
31. Publicistic Style
32. Question-in-Narrative
33. Quotations
34. Repetition
35. Represented Speech
36. Rhetorical Questions
37. Rhyme
38. Rhythm
39. Scientific Prose Style

- 40. Simile
- 41. Special Colloquial Vocabulary
- 42. Special Literary Vocabulary
- 43. Stylistic Inversion
- 44. Suspense (Retardation)
- 45. The Belles-Lettres Style
- 46. The Epithet
- 47. The Object and the Aims of Stylistics
- 48. The Style of Official Documents
- 49. Types of Lexical Meaning
- 50. Zeugma and Pun
- 51. Publicistic style