

РЕКОМЕНДАЦИИ ПО ВЫПОЛНЕНИЮ ЗАДАНИЙ ПРАКТИЧЕСКОГО ЗАНЯТИЯ

Изучение данной дисциплины предполагает совершенствование навыков и умений анализировать текст с помощью лингвистических, социокультурных знаний и призвано профессионально сориентировать все приобретенные студентами знания в рамках нормативных курсов грамматики, лексикологии и стилистики на процесс анализа текста. Изучение дисциплины должно способствовать формированию профессионально-методической компетенции будущего учителя иностранного языка, подготовить студентов к самостоятельной творческой работе.

Основными задачами семинарско-практического занятия являются:

- закрепление теоретических знаний;
- выработка у студентов системного подхода при анализе текста,
- формирование профессиональных навыков и умений, которые призваны помочь студентам целенаправленно разобраться в содержании текста, выяснить, какими средствами автор передает свою мысль и добивается эмоционального воздействия на читателя. Необходимым условием реализации этих задач является организация самостоятельной работы студентов.

Практическое задание

1. Read the paragraph from Chapter 1 of “Animal Farm” by George Orwell

The vote was taken at once, and it was agreed by an overwhelming majority that rats were comrades. There were only four dissentients, the three dogs and the cat, who was afterwards discovered to have voted on both sides. Major continued:

“I have little more to say. I merely repeat, remember always your duty of enmity towards Man and all his ways. Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices. No animal must ever live in a house, or sleep in a bed, or wear clothes, or drink alcohol, or smoke tobacco, or touch money, or engage in trade. All the habits of Man are evil. And, above all, no animal must ever tyrannise over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal.”

2. Render the extract into Russian.
3. Find some information about George Orwell.
4. What other books did George Orwell write?
5. What vocabulary is used in the extract?
6. Which words were typical of a totalitarian society?
7. What is the aim of Major’s speech?
8. How would you define the functional style of the extract?
9. Find all cases of word repetition in the paragraph.
10. Find cases of syntactical arrangement of words, phrases, clauses and sentences (inversion, parallelism, antithesis, etc.) and state the function of these tropes.
11. Give a summary of the paragraph.
12. Underline the words that are informal. Rewrite the text using formal words and phrases.

Manny was supposed to be crazy. That was his story. To say you were bad put some people off. But to say you were crazy, well, you were officially not to be messed with. So that was his story. On the other hand, after I called him what I called him and said a few choice things about his mother, his face did go through some piercing changes. And I did

kind of wonder if maybe he sure was nuts. I didn't wait to find out. I got in the wind. And then he waited for me on my stoop all day and all night, not hardly speaking to the people going in and out. And he was there all-day Saturday, with his sister bringing him peanut-butter sandwiches and cream sodas. He mustn't gone to the bathroom right there cause every time I looked out the kitchen window, there he was. And Sunday, too. I got to thinking the boy was mad.

13. Match the expressive means or stylistic devices with the definitions:

1. Alliteration
2. Assonance
3. Onomatopoeia
4. Simile
5. Metaphor
6. Metonymy
7. Epithet
8. Zeugma
9. Hyperbole
10. Understatement
11. Litotes
12. Antonomasia
13. Climax (gradation)
14. Anti-climax
15. Antithesis
16. Oxymoron
17. Anadiplosis
18. Asyndeton
19. Polysyndeton

- 20. Ellipsis
- 21. Aposiopesis
- 22. Parallel structures
- 23. Chiasmus
- 24. Parenthesis
- 25. Detachment
- 26. Convergence

- a) a word, phrase or clause which is used attributively and which discloses an individual, emotionally coloured attitude of the author towards the object described;
- b) avoidance of conjunctions;
- c) weakening the emotional effect by adding unexpectedly weaker elements to the strong ones mentioned above; d) transference of names based on the associated likeness between two objects;
- e) a semantic opposition of two homogeneous words or parallel syntactical structures;
- f) repetition in the initial position of a word from the final position of the preceding line or utterance;
- g) the use of a proper name for a common one;
- h) a marked repetition of conjunctions before each parallel phrase;
- i) a figure of speech where one and the same verb is connected with two semantically incompatible subjects or objects, or one adjective with two semantically incompatible nouns; the resultant effect is humorous or ironical;
- j) a statement concerning the similarity, the affinity of two notions, where the comparison is expressed by a special connective;
- k) break in the narrative, leaving an utterance unfinished;
- l) reversed syntactic repetition, by which the order of the words in the first structure is reversed in the second;

- m) a repetition of the same consonant at the beginning of neighbouring words;
- n) an arrangement of ideas in which what precedes is inferior to what follows;
- o) the repetition of similar vowels, usually in stressed syllables;
- p) a deliberate overstatement;
- q) grouping several stylistic devices round a notion, each setting off some of its features;
- r) ascribing a property to an object incompatible, inconsistent with that property;
- s) an explanatory or qualifying comment inserted into the midst of a passage, without being grammatically connected with it, and marked off by brackets, commas or dashes;
- t) lessening, reducing the real quantity of the object of speech;
- u) transference of names based on contiguity (nearness) of objects or phenomena;
- v) omission of one or both principal parts of the sentence;
- w) isolation of different members of the sentence by punctuation marks – commas, dashes, dots (suspension points), or their unusual placement in a sentence for the purpose of emphasis;
- x) a specific variety of understatement consisting in expressing the lessened degree of quantity of a thing by means of negation of the antonym;
- y) syntactic repetition of structures proximate in a text, with similar syntactic patterns, but different or partially different lexically;
- z) the use of words whose sounds imitate those of the signified object or action.

14. Study the Plan of Analysis.

I. Information about the author and the book.

"The story/text/extract/excerpt/abstract I would like to speak about is written by a well-known

English/American writer..."

"The text under consideration/analysis/study/view is taken from the book... written by..."

"The book is devoted to.../touches upon/deals with the problem of..."

II. Summary of the text.

The following rules must be observed:

III. Division into parts.

We are to mention the reasons for division, entitle each part and state when the text reaches its climax. Among the reasons for division may be the following:

The change of the place of action.

The change of the number of participants.

The change of the slant.

The change in the narrative technique.

IV. The general slant/atmosphere of the extract.

It may be humorous, lyrical, emotional, unemotional, satirical, pathetic, philosophic etc.

V. Narrative technique.

The abstract under analysis presents a piece of narration/description/explanation/dialogue/monologue/represented speech/narration intercepted with dialogue.

VI. Vocabulary level.

"The bulk of words consists of neutral words though we come across some literary/colloquial/Americanisms/slang words which are used..."

"The choice of vocabulary plays a great role."

"The author puts into the character's mouth slang words to underline..."

"The author resorts to/employs phraseological units/set expressions which help to..."

VII. The use of stylistic devices.

Lexical stylistic devices

Antonomasia e.g. Miss Sharp.

Syntactical stylistic devices

Inversion.

Rhetorical question.

Elliptical sentence.

Aposiopesis - sudden break in the narration, e.g. He said...

Repetition.

Parallel constructions e.g. Passage after passage did he explore; room after room did he peep into.

Antithesis e.g. In marriage the upkeep of a woman is often the downfall of a man.

Chiasmus e.g. Mr. Smith looked at the man, and the man looked at Mr. Smith.

Polysyndeton/asyndeton.

VIII. Syntax.

IX. Character sketches.

"The author describes the characters both directly (through the words) and indirectly (through the characters' actions)."

X. Personal impressions of the text.

15. Analyze this short story.

The Shepherd's Daughter by W. Saroyan

It is the opinion of my grandmother, God bless her, that all men should labour, and at the table, a moment ago, she said to me: You must learn to do good work., the making of some item useful to man, something out of clay, or out of wood, or metal, or cloth. It is not proper for a young man to be ignorant of an honourable craft. Is there anything you can make? Can you make a simple table, a chair, a plain dish, or a rug, a coffee pot? Is there anything you can do?

And my grandmother looked at me with anger.

I know, she said, you are supposed to be a writer, and I suppose you are. You certainly smoke enough cigarettes to be anything, and the whole house is full of the smoke,

but you must learn to make solid things, things that can be used, that can be seen and touched.

There was a king of the Persians, said my grandmother, and had a son, and this boy fell in love with a shepherd's daughter. He went to his father and he said, My lord, I love a shepherd's daughter, and I would have her for my wife. And the king said, I am king and you are my son and when I die you shall be king, how can it be that you would marry the daughter of a shepherd? And the son said, My lord, I do not know but I know that I love this girl and would have her for my queen.

The king saw that his son's love for the girl was from God, and he said, I will send a message to her. And he called a messenger to him and he said, Go to the shepherd's daughter and say that my son loves her and would have her for his wife. And the messenger went to the girl and he said, The king's son loves you and would have you for his wife. And the girl said, What labour does he do? And the messenger said, Why, he is the son of the king; he does no labour. And the girl said, He must learn to do some labour. And the messenger returned to the king and spoke the words of the shepherd's daughter.

The king said to his son, The shepherd's daughter wishes you to learn some craft. Would you still have her for your wife? And the son said, Yes, I will learn to weave straw rugs. And the boy, was taught to weave rugs of straw, in patterns and in colours and with ornamental designs, and at the end of three days he was making very fine strawrugs, and the messenger returned to the shepherd's daughter, and he said, These rugs of straw are the work of the king's son.

And the girl went, with the messenger to the king's palace, and she became the wife of the king's son.

One day, said my grandmother, the king's son was walking through the streets of Baghdad, and he came upon an eating place which was so clean and cool that he entered it and sat at a table.

This place, said my grandmother, was a place of thieves, and they took the king's son and placed him in a large dungeon where many great men of the city were being held, and the thieves and murderers were killing the fattest of the men and feeding them to the leanest of them, and making sport of it. The king's son was of the leanest of the men, and it was not known that he was the son of the king of the Persians, so his life was spared, and he said to the thieves and murderers, I am a weaver of straw rugs and these rugs have great value. And they brought him straw and asked him to weave and in three days he weaved three rugs, and he said, Carry these rugs to the place of the king of the Persians, and for each rug he will give you a hundred gold pieces of money. And the rugs were carried to the palace of the king, and when the king saw the rugs he saw that they were the work of his son and he took the rugs to the shepherd's daughter and he said, These rugs were brought to the palace and they are the work of my son who is lost. And the shepherd's daughter took each rug and looked at it closely and in the design of each rug she saw in the written language of the Persians a message from her husband, and she related this message to the king.

And the king, said my grandmother, sent many soldiers to the place of thieves and murderers, and the soldiers rescued all the captives and killed all the thieves and murderers, the king's son was returned safely to the palace of his father, and to the company of his wife, the little shepherd's daughter. And when the boy went into the palace and saw again his wife, he humbled himself before her and he embraced her feet, and he said, My love, it is because of you that I am alive, and the king was greatly pleased with the shepherd's daughter.

Now, said my grandmother, do you see why every man should learn an honorable craft?

I see very clearly, I said, and as soon as I earn enough money to buy a saw and a hammer and a piece of lumber I shall do my best to make a simple chair or a shelf for books.

16. Match the noun with the adjective:

Striking	character
Third person	narrator
Detached	presentation of events
Deep	atmosphere
Flat	detail
Retrospective	vein
Tense	action
Indirect	imagery
Meaningful	conflict
(to be written in) a humorous	ending
Slow moving	use of details
Surprise	method of character drawing
Vivid	insight (into the character)
Psychological	metaphor
Sustained	contrast
Symbolic	narration

17. Match the verb with the noun:

To employ	with much detail
To convey	a psychological insight into a character
To reveal	it for the reader to judge
To describe	a dramatic flavour to the story
To give	(the narrator's) attitude
To create	vivid imagery
To emphasize	events
To sympathize	the reader in suspense
To leave	with the character
To comment	on the character's actions
To express	a character from within/without
(only) to report	a realistic background
to contribute	to the general mood of the story
to add	certain details
to keep	to the message of the story
to achieve	an effect
to draw	the conflict
to present/to depict/to unfold	oppressive atmosphere/smb's emotional state
to reinforce	a sense of loneliness and alienation
to be related	the character

РЕКОМЕНДУЕМАЯ ЛИТЕРАТУРА

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