

Минобрнауки России

Орский гуманитарно-технологический институт (филиал)  
федерального государственного бюджетного образовательного  
учреждения высшего образования  
«Оренбургский государственный университет»  
(Орский гуманитарно-технологический институт (филиал) ОГУ)

Кафедра иностранных языков

## МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ИЗУЧЕНИЮ ДИСЦИПЛИНЫ

*«Практика устной и письменной речи»*

Уровень высшего образования

БАКАЛАВРИАТ

Направление подготовки

44.03.01 Педагогическое образование профиль «Иностранный язык»  
(код и наименование направления подготовки)

44.03.05 Педагогическое образование (с двумя профилями подготовки)  
(код и наименование направления подготовки)

«Английский язык», «Немецкий язык»  
(наименование направленности (профиля) образовательной программы)

Квалификация

Бакалавр

Форма обучения

Очная

Методические рекомендации по изучению дисциплины «Практика устной и письменной речи» предназначены студентам очной формы обучения по направлению подготовки 44.03.01 Педагогическое образование профиль «Иностранный язык», 44.03.05 Педагогическое образование (с двумя профилями) «Английский язык», «Немецкий язык».

Составители:  Д. С. Лапенков

 И. А. Елисеева

 О.Л. Уткина

## THE SCHEME OF STYLISTIC ANALYSIS

1. **Speak of the author in brief.** - the facts of his biography relevant for his creative activities; - the epoch (historical and social background); - the literary trend he belongs to; - the main literary pieces (works);
2. **Give a summary of the extract (or the story) under consideration (the gist, the content of the story in a nutshell).**
3. **State the problem raised (tackled) by the author.**
4. **Formulate the main idea conveyed by the author (the main line of the thought, the author's message).**
5. **Give a general definition of the text under study:** - a 3d person narration - a 1st-person narration (an I-story) - narration interlaced with descriptive passages and dialogues of the personages -narration broken by digressions (philosophical, psychological, lyrical, etc; -an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
6. **Define the prevailing mood (tone, slant,) of the extract.** It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.
7. **The composition of the extract (or the story).** Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows: 1. the exposition (introduction); 2. The composition - the development of the plot (an account of events); 3. the climax (the culminating point); 4. the denouement or resolution (the outcome of the story).
8. **Give a detailed analysis of each logically complete part.** Follow the formula-matter- the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

**NB!** Sum up your observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

The suggested extract represents a 3rd Person Narration (a 1st Person Narration) interlaced (interwoven, intermingled) with a dialogue, character drawings, a description, a satirical portrayal of society, a historical event, the inner monologue of the leading character, with the author's digression where he speculates upon the problem of...

The author's digression reveals his vision of life...

The writer digresses from the plot of the story to reveal (convey) his attitude to... (his view on...)

The narration is done in the 1st (the 3rd) person.

The main character is the narrator of his own feelings, thoughts and intentions.

The story-teller portrays his characters by means of a convergence of SDs, such as.

The portrayal of literary personages is done skillfully (masterfully, with great skill).

The description (portray-' narration) may be vivid, convincing, powerful, meaningful. Highly emotional, unemotional, suggestive etc.

The 4th part is focused on John Smith.

The author focuses (his attention) on the character's inner world.

The author depicts the life of...

The subject of depiction in the 2nd part is...

The passage opens with the atmosphere of growing suspense (excitement, nervousness, fright etc.)

The paragraph abounds in ( is abundant in ) slang set-phrases

The writer makes an abundant use of

The compositional structure of the extract fragment) is based on parallelism.

Parallelism (parallel constructions are) is accompanied by anaphora (framing etc.)

These paragraphs stand in sharp contrast to each other.

The paragraph is built in sharp contrast to the following one. The contrast is reflected (manifested) in the language, both in syntactical and lexical means.

The paragraph is in full accord (accordance) with the preceding one as far as its idea goes.

The author (story-teller) draws a gloomy (majestic, miserable etc.)

The writer uses ( makes use of, employs, resorts to) common colloquial vocabulary juridical terminology (law terms)

to give the narration (to lend) more authenticity and objectivity to lend the story a humorous ring

to make the story sound melodramatic (sentimental etc.) It testifies to the writer's mastery (skill). This detail (fact, expression, device) is suggestive of ... is highly informative.

It suggests that...

It helps the reader guess (realize, come to the conclusion etc.)

It leaves much for the reader's guesswork.

The syntactical pattern of the sentence (paragraph) is suggestive (informative, meaningful).

The syntactical pattern (structure, design) is peculiar (is broken, is violated...) He resorts to high-flown (elevated) words to convey the inner tragedy of his personage.

There is a discrepancy between the bookish, elevated vocabulary and the trivial (banal) situation with ordinary men doing everyday things (or the daily routine of ordinary men).

It usually produces a humorous (ironical) effect. It reveals the writer's ironical attitude to... It is used as a means of irony. The writer makes use of various language means to depict (portray, convey, reveal etc.) The author digresses from the thread of narration (the topic of story). To pursue his aim the author employs (resorts to, adheres to, uses).

The author converses with the reader as if he has an interlocutor before him. (The reader is involved into the events of the text.) The author lays bare (exposes, unmasks, condemns, touches upon, dwells on, delineates, highlights, stresses, underlines, ridicules, mocks at, accentuates)... The author lays (puts, places) emphasis (stress) on...

The writer carries the idea to the mind of the reader through... The SD is the indicator (signal) of the character's emotions (emotional tension, mixed feelings).

The SD stresses (underlines, discloses, accentuates, emphasizes, is meant to point out, throws light on, highlights, adds to, contributes to, (lightens, enhances, intensifies, gives an insight into, explains and clarifies, serves to provide the text with additional

emphases). The satirical (humorous, ironical) effect is heightened (enhanced, intensified, augmented) by a convergence of SD and EM in the paragraph. The SD contributes (adds) to the same effect (the effect desired by the author, the effect the author strives for, a more colourful and emotional presentation of the scene). The SD adds importance to the indication of the place (time, manner) of action is suggestive (illustrative, expressive) (it indicates where and when the scene is laid). The SD is suggestive (illustrative, expressive, explicit, implicit) of...

The SD and EM are linked and interwoven to produce a joint impression (are aimed at achieving the desired effect). The SD wants (needs) interpreting, decoding. It prepares the ground for the next sentence (paragraph). The SD makes explicit what has been implied before (lends an additional expressiveness). It is implicit in nature, makes the utterance arresting, enables the author to convey the feelings and emotions of the character, reveals the character's low (high) social position, indicates the step the character occupies in the social ladder, serves best to specify the author's (character's) attitude to. There is no direct indication of that. It is understood indirectly through (perceived through)... The title (SD) is highly informative (symbolic, emotive, emotionally coloured, emphatic).

The SD suggests a definite kind of informational design. It is to the word "... " that prominence must be given. If we analyse the intonational pattern of the sentence we see that to the word "... " is given a strong (heavy) stress. Looking deeper into the arrangement of the utterance we come to the conclusion that... The reader traces the marked partiality of the writer for his personage. In order to impose (impress) on the reader his attitude towards the character the author employs...

Leading gradually up to the hidden idea that he is pursuing the writer makes the reader feel... The most convincing proof of the idea is... We'll discuss the implication the following sentence suggests... Hints and suggestive remarks (implications and suggestions) are scattered all over the text. On a more careful observation it becomes obvious that...

It is worthwhile going a little deeper in (to) the language texture.

The idea is hidden between the lines in order to grasp the author's idea.

The word (sentence) is charged (loaded, burdened) with implication (connotation).

The SD suggests a touch of authenticity (plausibility) to the narrated events (it makes the reader believe that the narrated events have actually taken place in real life).

The episode is presented through the perception of the character (this type of presenting a picture of life as if perceived by a character that creates the so-called effect of immediate presence). The SD serves as a clue to the further development of the action.

The plot unfolds (itself) dynamically ('slowly').

### **The plot and the verbal composition of the text.**

The next point could be commenting on the composition of the plot and the verbal composition of the text.

Useful tips in text analysis: The classical structure comprises three main parts in a story – the exposition, the plot and the epilogue.

The exposition usually contains the setting of the scene (i.e. the time and place of the action) and some preliminary information about the topic and subject of the story, its main characters etc. By nature it is a static part of the story and contains no action. The plot consists of a series of episodes relating to the development of the central conflict of the story. It usually starts with the so-called narrative hook, which introduces the conflict and begins the dynamic (sometimes, dramatic, and in that case we may call it suspense) action aiming at the ultimate resolution of the conflict. The highest point in the development of the plot is called the climax. The series of events preceding the climax is usually termed, rising action, whereas post-climax events are falling action coming to a resolution (or dénouement). When all the action is over, the author may supply some extra information about the following events, the after-life of the story characters etc. Similarly to the exposition, this part of the story is static rather than dynamic, and is called the epilogue. It should be noted, that the above-described three-part structure is by no means the universal type, which can be applied to all existing fiction texts. The composition of a story is a matter of the personal choice of the author, who may decide to end the story just at the point of its climax, or, start it in the middle of the action, or introduce chronological steps back in the action. A special feature of the story composition is a framed story, or a story-within-a-story. In such stories, the theme and the main conflict are developed within the 'inner story', related by one of the characters of the 'outer story' (or a frame). The verbal composition concerns the modes of presenting the story. Narration moves the plot and can be presented from different points of view: the first person, the third person, a limited third person (the story is presented through the limited perspective of one of the characters), a shifting point of view; there can also be the author-observer (observing the characters' actions but not penetrating in their thoughts and feelings), as opposed to the omniscient author (knowing all about the characters' inner life, their past and sometimes even the future). These points of view are important in the process of conveying the author's attitudes and ideas to the reader, creating a certain tone or atmosphere in the story. Description usually has emotional-evaluative implications depending on the choice of vocabulary and imagery. Characters' speech exists in emotive prose in the form of a monologue/inner monologue, dialogue. Besides there can be digressions (the author's remarks breaking the narration and containing some personal reflections concerning the story, its theme, problems, setting or characters)

### **Useful tips:**

Since all fiction stories include some action (which makes it different from other types of texts, e.g. essays), they necessarily have a character, or, more frequently, several characters to perform this action. Traditionally, all characters are divided into principal (or main) and secondary ones. Those, who form the focus of the author's (and, hence, the reader's) attention, and take an active part in the central conflict of the story are the main characters, others serve as the background for the portrayal of the main characters and their conflict. If there is only one main character in the story, he is sometimes called the protagonist, his main opponent in the conflict would be then the antagonist. Also, in

literary criticism there are further terms to describe different types of characters: static vs. dynamic (the former stay virtually the same as regards their traits of character, values, attitudes etc, whereas the latter undergo some serious changes in the course of the story events) and also round vs. flat (the former are drawn in detail, including the characteristic of their inner selves, the latter are more or less schematic). The analysis of the characters should include (if the text supplies the necessary details, or, at least implies them) their physical description, social background, some distinctive traits of their character, their typical ideas, attitudes, manner of speech (which can be very characteristic and suggestive), actions, relations with other characters and their role in the central conflict, and, finally, the author's attitude towards them (whether it is directly revealed or implied)

### **Stylistic features of the text**

The next part of the analysis deals with the stylistic features of the text. It focuses on the language register, or combination of different registers (formal, semi-formal, neutral, semi-informal, informal; high-flown, poetic, casual, colloquial etc.) employed by the author, on syntactic peculiarities of the text (types of sentences prevailing, rhetoric questions, elliptical or inverted phrases, parallel constructions), special choice of the vocabulary (terms, dialectisms, slang etc.), stylistic tropes (see a short description of some of them below), and the general tone or atmosphere of the text (serious, light, elevated, solemn, ironical, humorous, gloomy and so forth). The thorough analysis of these features will enable you to define the author's position, his/her attitude towards the subject of the story and its problems, towards the characters and their actions, and finally to understand properly the author's message, the main idea of the story. Sometimes these attitudes and the message are expressed openly and directly (usually in the beginning or the end of the story), but more often than not it is revealed indirectly in the whole complex of linguistic and stylistic peculiarities of the text, in the author's characteristics of the characters, in the atmosphere created by the author in the story. Hence, the analysis of stylistic features of the story has a principal importance for the proper understanding of its message.