

# ЗАДАНИЕ 2.2

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ИСПОЛЬЗУЯ ЛЕКЦИИ 1 И 2.2 (В ПИСЬМЕ), УЧЕБНИК И.В. АРНОЛЬД (ГЛАВА II, III, V), ВЫПОЛНИТЕ СЛЕДУЮЩИЕ ЗАДАНИЯ:

(Стилистический синтаксис.)

I. Определите тип синтаксических стилистических приемов, основанных на отсутствии логически требуемых компонентов речи.

(1) ... but her words, everybody's words, were soon lost under the incessant flow of Miss Bates, who came in talking, and had not finished her speech under many minutes after her being admitted into the circle at the fire...

"So very obliging of you!—No rain at all. Nothing to signify. I do not care for myself. Quite thick shoes. And Jane declares—Well!—(as soon as she was within the door) Well! This is brilliant, indeed!—This is admirable!—Excellently contrived, upon my word. Nothing wanting. Could not have imagined it.—So well lighted up.—Jane, Jane, look—did you ever see any thing?..."—She was now met by Mrs. Weston.—"Very well, I thank you, ma'am. I hope you are quite well. Very happy to hear it. So afraid you might have a headache!—seeing you pass by so often, and knowing how much trouble you must have. Delighted to hear it indeed. Ah! dear Mrs. Elton, so obliged to you for the carriage!—excellent time.—Jane and I quite ready... (*Austen*)



(2) Everyone knows the glories of Shonts. Its facade. Its two towers. The great marble pond. The terraces where the peacocks walk and the lower lake with the black and white swans. The great park and the avenue. The view of the river winding away across the blue country. And of the Shonts Velasquez — but that is now in America, and the Shonts Rubens, which is in the National Gallery. And the Shonts porcelain. And the Shonts past history. It was a refuge for the old faith; it had priest holes and secret passages. And how at last the marques had to let Shonts to the Laxtons — the peptonized Milk and Baby Soother people — for a long term of years. (*Wells*)

(3) 1) So they went on talking about dancers, fights, drinking, demireps, until Macmurdo came down and joined the boys and the conversation. (*Thackeray*)

2) He was both out of pocket and out of spirits by that catastrophe. (*Thackeray*)

3) All the next week Mrs. Glennie wore a martyred frown and Malcolm a new checked waistcoat: price half a sovereign at the stores. (*Cronin*)

(Стилистическая лексикология.)

1. Найдите в приводимых ниже отрывках слова с ярко выраженной стилистической окраской; определите цель их употребления.

(1) 1) His short grey cloak and robe were rather of Flemish than of French fashion... Over his left shoulder hung an embroidered scarf which sustained a small pouch of scarlet velvet, such as was then used by fowlers of distinction to carry their hawks' food... Instead of the boots of the period, he wore buskins of half-dressed dreer's-skin. (*W. Scott*).

2) "Fellow," said Prince John, "I guessed by thy insolent babble thou wert no true lover of the longbow, and I see thou darest not venture thy skill among such merry-men as stand younder." (*W. Scott*).

(2) 1) But with them George learned companionship, the fun of infinite, everlasting arguments about "life" and ideas, the fun of making mots and laughing freely.

2) I've only heard of them. I never saw any of their work. I thought they were just "wild men" and fumistes?



(Стилистическая фонетика.)

I. Определите в приводимых ниже отрывках использованные в них фонетические стилистические средства.

- (1) Those evening bells! Those evening bells!  
How many a tale their music tells,  
Of love, and home, and that sweet time,  
When last I heard their soothing chime.  
    Those joyous hours are passed away;  
    And many a heart, that then was gay,  
    Within the tomb now darkly dwells,  
    And hears no more those evening bells.  
And so 'twill be when I am gone;  
That tuneful peal will still ring on,  
While other bards shall walk these dells,  
And sing your praise, sweet evening bells!  
*(Th. Moore)*

- (2) Whenever the moon and stars are set,  
Whenever the wind is high,  
All night long in the dark and wet  
A man goes riding by.  
Late in the night when the fires are out,  
Why does he gallop and gallop about?  
Whenever the trees are crying  
And ships are tossed at sea,  
By on the highway, low and loud,  
By at a gallop goes he.  
By at a gallop he goes and then  
By he comes back at a gallop again.  
*(Stevenson)*

**В. Определите типы графических выразительных средств, проанализируйте их функции.**

1. Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks: this shall take "If is I never to Hying really it."

2. Kiddies and grown-ups too-oo-oo //

We haven't enough to do-oo-oo.

3. "Hey," he said "is it a goddamn cardroom? or a latrine? At-tensh--HUT! Da-ress right! DHRESS!

4. He missed our father very much. He was s-l-a-i-n in North Africa.

5. "We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that laaaarge sun....."

8. "Adieu you, old man, grey. I pity you, and I de-spise you."

9. "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day."