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MASTERING OF PUPILS THE PECULIARITIES OF FUNCTIONING
OF COMPLEX SENTENCES IN THE TEXTS
OF DIFFERENT STYLES OF SPEECH

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Mastering of Pupils the Peculiarities of Functioning of Complex Sentences in the Texts of Different Styles of Speech

Linguistic foundations of pupils functioning of complex sentences in texts of different styles of speech revealed in the article. Based on the studying of linguistics and stylistics, the author agrees style of speech (scientific, official-business, artistic, journalistic, religious, conversational) language with functions and activities of people; explains the concept "functional style of speech". Emphasizes that with the conscious purpose of determining students facilities of any statements to this or that style should be based on a set of stylistic traits. The author analyzes the main stylistic features of texts of different styles, due to the aim, scope of application, theme statements, as well as peculiarities of the functioning of language at all levels, including complex sentences (compound, complex, asyndetic, multicomponent with different types of communication). Notes that in the process of working with texts of artistic and journalistic style is expedient to attract students to the analysis of the statements, which stylistic figures contain, formed on the basis of complex sentences. Such stylistic figures characterizes, as a comparison, antithesis, parallelism, syntactic anaphora, gradation, parceling, amplification, polysyndeton, asyndeton, zeugma, rhetorical question and etc. Strong knowledge of students stylistic regularities use complex sentences, appropriate skills to apply in their own speech and complex structures formed on the basis of their stylistic figures, the author sees the important factors of the formation textual competence of students 5–9th forms.

Key words: the ability of forming text, style of speech, compound sentence, stylistic figure.

At the present stage of schooling reorienting national assessment of educational outcomes of the concepts of "preparedness", "possession of knowledge" to the notion of "competence", "competency" of students. In the normative documents of the state level, that regulate the content of secondary education, clearly defined the main purpose of teaching Ukrainian language – "formation nationally conscious, spiritually

rich linguistic identity, which skills owns free, communicative language advisable to use tools – its styles, types, genres in all kinds of speech activity …, that the appropriate level of communicative competence provides" [1, p. 2].

The effectiveness of communicative competence largely provide the ability to perceive, analyze, reproduce and create text (text-creation skills), that demonstrate that their students in the communication process. From their level of development depends on the ability of the pupil is important to orient themselves and behave adequately in different educational and life`s situations. This means, that themes from Ukrainian language into the aspectual lessons are taught in a text of different styles, functionally diverse basis, involving students in active speech activity, based on text-centric and stylistic approaches. According to the latest features of language units (words, phrases) are seen in the structure of sentences and text and sentences - at the text [2, p. 12 – 16].

The question of style systematics in line with linguostylistic developed D. Barannyk, I. Bilodid, V. Vaschenko, G. Volkotrub, P. Dudyk, S. Ermolenko, A. Koval`, M. Kozhyna, L. Mats`ko, M. Pylyns`kyy, D. Rozental`, V. Rusanivs`kyy, I. Cherednychenko and others. The theoretical basis of relatively stylistic syntax laid L. Biyatenko, V. Goryanyy, S. Ermolenko, V. Kononenko and others. A number of homeland linguodidactic work is devoted to the learning style of the school. They developed key positions: study`s stylistics tools of speech at school. (O. Bilyaev, A. Koval`, P. Kordun, V. Mel`nychayko, M. Pentylyuk); work with stylistics in the $8 - 9^{th}$ forms (M. Pentylyuk); development of students` stylistics skills in the $10 - 11^{th}$ forms (I. Kucherenko); formation of students` stylistics skills in the intonation and semantic analysis of speech (B. Panov); methods of text processing scientific-educational style in high school (O. Andriyets`); stylistics tools of syntax in rhetorical speech (S. Omel`chuk) and others. However, the attention of scientists have not yet paid to this aspect of development methodologies, as learning the syntax of a complex sentence as a powerful tool not only creation of style and creation of text.

Research of linguistics T. Donchenko, N. Ippolitova, T. Ladyzhens`ka, V. Melnychayko, L. Mamchur, G. Myhaylovska, M. Pentylyuk, M. Stelmahovych,

G. Shelehova and others and practice of teaching the Ukrainian language show, that the process of forming text-creation skills of students becomes more effective if they are based on theoretical information from:

– theory of text-creation (theory of speech acts, the theory of discourse, linguistic pragmatics, semiotics, rhetoric, hermeneutics);

– text linguistics (by V. Mescheryakov – theories of text [3, p. 248]). Its key concepts are text, text structure, types of communication sentences in the text, text category, type, style and genre.

Our research is devoted to the problem of forming text-creation skills of students in the learning process complex sentences, so find out stylistic possibilities two-, polypredicative syntactic units. For this purpose it is necessary to solve a number of problems: 1) to define the concept "style of speech" and style-creation features of texts in different styles; 2) to analyze the features of complex sentences in the texts of all styles of speech; 3) to find out what stylistic figures are formed on the basis of different types of complex sentences in the artistic and journalistic styles.

Scientists [4, p. 129], [5, p. 12], [6, p. 278], [7, p. 18], note that language as a social phenomenon performs a number of functions (communication, messages, actions and influence), directly related to the various spheres of human activity (household, educational, legislative and business, social, political, creative, religious). For their realization crystallized certain kinds of speech– *styles* (Communication, scientific, official business, journalistic, artistic, confessional) (said summarized in tab. 1).

However, modern samples of written and oral texts are characterized by the interpenetration of styles. That students determined stylistic affiliation of any expression motivated, M. Pentylyuk recommends to take into account such *stylistic features*: 1) speech situation (scope of using text; formality / informality of the circumstances); 2) quantitative and qualitative composition of speech; 3) function [6, p. 278]. So, comparing scientific and publicistic article, students of $7-9$ forms should come to the conclusion, that for the same number of participants speech (text-monologue) statements differ precisely on grounds of "scope of using" (science and education / socio-political) and "function" (messages-

explanation / acts-belief, influence).

Table 1

Conformity the style of speech functions and areas of language use

The function of language	Scope	The style of speech
Intercourse	Everyday household	Conversational
Message (explanation)	Scientific and educational activities	Scientific
Message (instruction)	Legislation and business relations	Official-business
Acts (beliefs) and influence (the thoughts and deeds of people)	Socio-political	Journalistic
Acts (image) and impact (on the senses, the imagination of the people)	Creative activity	Artistic
Message and influence (the feelings and minds of people)	Religious attitudes and needs of society	Confessional

Each style has a specific intralingual feature: principles of selection and combination of linguistic resources. This is the sign of scientists put the basis for the definition of the style of speech" ([5, p. 12]; [8, p. 57]; [9, p. 108] and others). For example, **a functional style of speech**– it is "historically and socially conscious compiled kind of literary language (its subsystem), which operates in a certain sphere of human activity and communication that makes using features in this area of language means and their specific organization" [10]; "kind, modify of the literary language." <…>Collectively understood language variation, combining linguistic units for the purpose of applied functionality in certain structures" [11, p. 652].

All use of language diversity linguists P. Dudyk, A. Kapelushny, D. Rozental and others. ([5, p. 12], [7, p. 20], [12, p. 22]) combined into two groups: conversational that is used orally and literary style. Until recently attracted **scientific, official-business, journalistic and artistic** ([7, 13]).

P. Dudyk [8, p. 91–94], S. Ermolenko and L. Shevchenko [11, p. 273, p. 652–653], A. Kapelushny [5, p. 18–20], A. Koval` [14, p. 7–15], M. Kozhyna [15, p. 612–616] complement another **confessional (church-religious)**, despite the clear

identification of individual traits and expansion of its operation. Given the fact that the Bible refers to the global fund of precedent texts, and the system of canonical plots and images have been long organically entered the Ukrainian national consciousness and now serves as a solid foundation for the moral code of modern humans, refer to the texts confessional style in the process of forming text-creation skills of students consider it appropriate.

The assimilation of the concept "styles of speech" occurs gradually in 5-9 forms, with continuous expansion and deepening the content of educational material (see tab. 2).

Table 2

Texts` studying of certain styles in the Ukrainian language course. (5–9 forms.)

Form	The content of educational material
5	The text belonging to a particular style: conversational, scientific, artistic, journalistic, official-business (general introduction). Familiarization with conversational, scientific, artistic styles, the scope of their use (household, socio-cultural, scientific (teaching and research), public, official-business) .
6	Repetition of information about the styles of speech. The concept of official-business style.
7	Repetition studied about the styles of speech. The concept of journalistic style. Stylistic error (almost).
8–9	Repetition of information about the styles of speech.

Students are introduced to the use texts of all styles in the 5th form, and work on the texts mainly artistic and scientific during the year. They analyze, reflect and create texts artistic, scientific style, working out in more detail the concept of "official-business style" in the 6th form and only – "journalistic style" in 7th form. Students repeat information about the styles of speech, work on new genres all the studied styles of speech in the 8th form.

Formation text-creation skills of students in the study of complex sentence syntax – a long case it is not limited to a few lessons aspect of these themes in the 5th form, and subsequently a system of lessons in the 9th forms. If the text didactic

material on the language has complex sentences, repeat what was previously learned should be required. Of course, without providing specific hours, if possible. So, this process requires from teacher of such work that the students mastered theoretical knowledge of complex sentences, text (its characteristics, styles and types) and at the same time improve their speech competence during their active involvement in conscious speech activity. This system will help special exercises and tasks: distinguishing texts of different styles; identify their styles of rice; the identification of complex sentences in texts of different styles and the analysis the peculiarities of their using; analysis of the expressive possibilities in the complex sentences of different types; the expressive style of speech, prepared text by means of the syntax in the complex sentences (complex sentences – syntax synonyms); detection, discrimination and analysis of complex sentences-stylistic figures (taking into account the age and individual abilities of students); using of stylistic devices in their own texts as artistic and publicistic styles for expressive speech, raising their imagery and emotion.

Students should realize that the purpose, scope and subject matter of expression in different styles cause their essential style-creation features. For example, for texts of artistic style characterized by high degree of imagery, aesthetically designed expressiveness, emotionality, the special role of subtext, etc. Statements of the publicistic style is characterized by expressive / standardization, the availability of assessment and depicted the "novelty effect", documentary and factual accuracy and scientific – generalized, logical, conviction allegations semantic accuracy, saturation informative, objective presentation etc. The texts of official-business style show formality and stereotype, standardization, conciseness, objectivity, impersonality expression and imperative (properly-administrative character) etc. In return among the style-creation features in texts of conversational style – informality, lack of preparation, emotion, familiarity, inconsistency and discontinuity, personal character and so on. Texts of confessional style are sacred, special groups of vocabulary commonly used in them (for example – The Bible), they are characterized by unusual solemnity, metaphoricity, presence of codes and symbols.

According to M. Kozhina [15, p. 474–482], style-creation features determine the features of language functioning at all levels in a particular style, their specific organization. Scientists T. Pleschenko, N. Fedotova [10, p. 15]) notice , that the unity of style provide not so much stylistically marked language units, as the ratio of linguistic resources, common for all styles, the character of their selection and combination, principles of functioning of language units in a specific sphere of communication .

So, depending on the scope of the language, situations, purposes of communication, content of the speech highlights functional-stylistic varieties or styles. For each of them is characterized by a certain selection system and the organization of linguistic resources at all levels, including the syntax of complex sentences. **Stylistic peculiarities of functioning of complex sentences** will analyze the details.

For texts of **scientific** style, what is different expressive logic, intelligence, intensity of information, select the most spacious yet compact and syntactic constructions. "In general in logical, intellectual language used other the structures, which reflect ready state of things, and those in which have more elements of interpretation reality" [14, p. 215]. So among compound dominate not binders and adversative, and hereditary constructions. But fully these requirements primarily are met of complex sentences with conjunctive contractor bond. They, through various conjunctions and relative words, more differentiated and clearly convey the relationship between objects, phenomena of reality (first of all, identification, elucidative and adverbial – cause-hereditary, conditional, allowance). Students can come to this conclusion by analyzing the texts of scientific style, for example: If you look at the sky in a clear moonlit night, *you can see a cloud of pale light. If you look it through binoculars or a telescope, you will see that this is actually a cloud formed from millions of stars. All these stars and most of the other stars that we see are part of our galaxy – the Milky Way (with children's encyclopedia).*

Sometimes predicative parts complicated phrases with subordinate connection; false words and phrases, that help to make the thoughts and consistency of

presentation *(first, second,* so, etc). T. Pleschenko notes, that asyndetic complex sentences and synonyms them complex elucidative are the structures of communication expressed thoughts *(It should be noted (that).... Emphasize again (that).... Finally, we note (that)...*and submission.) [10, p. 30]. According to A. Koval, "and multicomponent structures widely used here with coordination and abidance" [14, p. 214].

Official-business *style prefers simple sentences*, but among complex especially extensive use compound sentences and identification of indirect language (compound elucidative). For example:

ACT ABOUT DECLARATION OF UKRAINE'S INDEPENDENCE

Given the mortal danger that was looming over Ukraine in connection with a coup in the USSR 19 August 1991,

- continuing thousand-year tradition of state development in Ukraine,

- on the basis of the right to self-determination, as provided by the UN Charter and other international legal instruments,

- implementing the Declaration on state sovereignty of Ukraine,

Parliament of the Ukrainian Soviet Socialist Republic solemnly proclaims the independence of Ukraine and creation of an independent Ukrainian state – UKRAINE. The territory of Ukraine is indivisible and inviolable. From now on the territory of Ukraine are only valid Constitution and laws of Ukraine. This act shall take effect upon its approval.

Parliament of Ukraine

August 24, 1991

Conversational style, by prevalence of simple structures, does not avoid complex sentences with compact structure, easily understand by the listener: 1) compound attributive and adverbial conditions, time, place (If you can, come); 2) asyndetic, in which non-verbal components compensate for the absence of specific lexico-grammatical means of communication between their parts: *I woke up - the sun*

is high! (= Too late). Often we observe inverted order parts of complex sentence: for the purpose of expressive highlight a complex sentence begins with the contractor, while other styles norm is its postposition (*Compare: What to do – I don't know and don't know what to do; Who is attentive – tell me and Tell me who is attentive*).

Whereas ***journalistic style*** in the stylistic system of the modern Ukrainian language occupies an intermediate position between the spoken, on the one hand, and official-business and science on the other, and subject to "one constructive principle – alternation of expression and standards" [10, p. 33], so it widely uses complex sentences of different structural-semantic types. For example in the passage below the author actively uses complex sentences with multiple adventitious (adverbial conditions, indicative): *When it comes to the skill of the writer…, when we want to identify genuine talent, what coming in literature, that it is an essential feature here is, may be, that is: ability to perceive and feel the soul of the people's word, its intonation shades, all its multicolor, diversity, beauty, sometimes deeply hidden. Because that's the mission wizard, that this beauty extracts, to get from the word even with the word of everyday, create the appropriate neighborhood, give the word a place in the work, wherever it has been updated, got a fresh, shines and blooms!..*

There was no case, that outstanding piece of literature was written by grey language, that it could build a time-worn words, discolored to mediocrity, to boring abrasion of nickle. The energy of word– from energy of soul, just like that. Poor stylistics is often a product of poor thoughts. (O. Gonchar).

Complex sentences are quite active in the texts of **confessional style**, in particular: 1) compound; 2) complex definitional, adverbial (purpose, reason, comparative), including with multiple adventitious; 3) asyndetic complex sentences, the second part which explains contents of the first; 4) complex sentences with various types of communication. For example: *We bear the names of saints who have lived and carried out on the land of their calling; we are devoted to them as temples dedicated to a particular saint; and we would have to think about it and in the value of this name, and in the person of the saint, which is available to us from his life. Because he is not only our protector, but a certain extent, the image of what*

we could be. Repeat nobody's life is impossible; but learn from the life of a person, or even a saint sinner live a dignified themselves and more worthy of God - can (Metropolitan Antoniy Surozhs`ky).

For texts of **artistic style** characterized by all kinds of sentences, whose use is subject to the law of aesthetic organization of content and form. The predominance some of them is an expression of an individual author's style writer. For example, compound sentences in poetry by M. Ryl`s`ky, V. Sosyura – with the aim of creating a concrete sensuous paintings, slowness, smoothness of speech, for example: *Cornflowers are in the field, cornflowers are in the field, And you have, dear, cornflowers from under eyelashes, And groves blue on the horizon, And blue happiness in my soul* (V. Sosyura). Multicomponent complex sentences with different types of communication in prose of G. Tyutyunnyk, Panas Myrny, E. Gutsalo, poetries of Lina Kostenko – for describe the whole picture of the individual parts, for example: *The space around opened wide, light, not overloaded houses, because they were scattered occasionally, but this space was deprived of it, which Galatino lacked now, what he was used to his life and what could not deny* (E. Gutsalo). Scientists note ([15, p. 476], [16, p. 8]), that compound with subordinate adverbial (place and time), and also identification is typical for narrative manner. According to I. Golubovs`ka [17, p. 50], asyndetic string of complex sentences in the poetic texts acts as a means of strengthening the emotional-expressive impact on the reader. A. Koval` adds that, "scope of asyndetic complex sentences in the artistic texts – this is basically the author's descriptions, stories, characteristics, that is, external plan image" [14, p. 217]. Often we meet asyndetic complex sentences with syntactically unequal parts in small folk genres (proverbs, sayings): *Godmother has learned – half the village knows* (Art of folk).

In the process of exploring the artistic and journalistic styles of speech the teacher should pay attention to students that complex sentence serves as the basis for the formation of many graphic-expressive means (**stylistic figures**): comparison, antithesis, parallelism, syntactic anaphora, gradation, parceling, amplification, polysyndeton, asyndeton, zeugma, rhetorical question, etc. The content of the work

must strictly conform to the age characteristics of students. Because most of these stylistic figures are difficult for understanding of children, the students of $5-8^{th}$ forms do not have a solid theoretical foundations of the theme "Complex sentence", so most of these stylistic figures advisable to study in 9th form. But, for example, students of the 5th forms can identify comparison, antithesis, repetition, rhetorical question (of course, without the use of terminology for naming a certain kind of complex sentences). So, students should constantly engage in this stylistic work. Named stylistic figures describe in more detail.

For **comparison** uses complex sentences with subordinating comparative part (often incomplete), for example: *Something is shaking and playing in the heart, As a gold branch is shaking in the sun.* (M. Ryl`s`ky). And comparison of negative statements provide shade of folk: *Not a black cloud of blue sea appeared, Motrya and Karp acted from his house to the fence...* (I. Nechuy-Levyts`ky).

Antithesis (contrasting) represents the mapping of contrasting phenomena, images and concepts. The basis of the antithesis are antonyms: *The truth will exist forever, the lie – one minute (The Covenant Of God).*

Parallelism based on the complex sentences with typical syntactic construction of its parts, used mainly in the poetic folk text, which gives the sound certain symmetry. The authors use parallelism as the reception of styling folk motives. For example: *Oak wood was moved, leaves were moved, Girl grieved and heart grieved* (M. Shashkevych).

Syntactic anaphora (anaforychny parallelism) is one of the stylistic figures, which involves the repetition of syntactic constructions or phrases in the initial parts of the structural elements of poetry (at the beginning of lines within a stanza or even a whole poem), unlike anaphora sound or lexical – repetition of one sound (sounds), a word or a few words at the beginning of sentences, lines or stanzas [18, p. 106]. *I envy anyone who has the words. I have no words. Shot to the word.... I envy anyone who has the paints – Passionate horses from the wild easel... I envy anyone, who can hear the sound, – Geiger beeps so otherworldly...* (I. Drach).

In the **gradation** part of a complex sentence are arranged so that each

successive one is more intense and expressive previous one, which is logical and emotional unity, the gradual deployment events, imagery and expressiveness: *So, perhaps, at the time of Bojan springtide bloomed, young rains dripped, and the clouds were coming in Tarascha, and hawks went down on the horizon, and loud cymbals sounded…* (V. Mysyk).

Parceling **resulting from the division of the sentence into separate components.** Most parceling structures operate separate parts of a complex sentence, going beyond. On stylistic and rhythm-melodic design affect the number and volume of parceling sentences. Thus, when speech stream divide, creates a "chopped" rhythm, which achieved intonation-semantic discharge due to homogeneous adventitious parts, for example: *She wanted the wind. Eternal, unstoppable wind, sudden, strong, gusty. That tall trees bent down, the world persecute behind for the eyes its cloud of dust, all blew on its way, howled, danced and moved.* (P. Zagrebel`ny). Teacher should offer students the following tasks, that they understand: not always parceling structures are stylistically justifiable means, because for students` work specific unfounded termination semantically unified complex structure, especially contract of its part. Then the question is not about stylistic means and about a grammatical error: *He did not take eyes. Because he was ashamed* (From student`s text).

Amplification – it is a stylistic figure, based on the accumulation of synonymous and one common language units, that contribute to the illumination of the imaging phenomena or concepts in all aspects. At the level of complex sentences building material for her acting compound structures:

The astrologer with an acute beard did not know, did not know

That anti-world has anti-stars,

That nation has anti-nations,

That century has anti-years (L. Kostenko).

Polysyndeton – one of the figures of poetic speech, writes in poetic speech repeated the same conjunctions to strengthen to enhance expression, lyrical expressiveness or meditation. Authors can create this shape with using complex and

compound sentences: *Pray to God for native land, pray, my son, So picked it up from the ruins, so he gave her the will; The sun of truth and freedom shines above it at day and at night; all sorts of quarrels and disagreements ever run away from it!..* (S. Berdyaev).

Asyndeton established on the basis of multi asyndetic complex sentences increases meditation: *People covered for their warm protections; the land sleeps under the deep snow; the wind has calmed, and snowstorm tired, it was quiet.* (Panas Myrny).

Zeugma (period) – it is a syntax receive savings of language means, when "a number of compound sentences will organized around common to all of the main member (only one of them is implemented, and in other means)" [19, p. 158]. Accordingly effect of grammatical or semantic heterogeneity and incompatibility combinations, the author reaches a humorous effect: *It was raining and three students, the first is in the jacket, the second is to the University, and the third is in a bad mood.* Or: *The vast majority of the population accustomed to pretend what works and bosses - what pays.*

For execution ***rhetorical question*** the authors along with use simple and complex sentences – mainly compound elucidative: *Do you know, that you are man? Do you know about this or not? Your smile is only, Your torment is only, Your eyes are only.* (V. Symonenko). If one complex sentence combined various stylistic figures, then the following statement is a special expression. In the above passage of poem by V. Symonenko the rhetoracal question has anaphora "Do you know?", which further reinforces the meaning of the text and its emotional sound.

Therefore, stylistic significance complex sentences of a certain type is caused by several factors: 1) stylistic qualities of all its parts; 2) means of their communication; 3) their order; 4) a degree of their prevalence; 5) an intonation and so on.

So, proper knowledge of students in stylistic patterns of use of complex sentences and skills appropriate to use them in own speech are important factors in the formation of text-creation competence for students of $5-9^{th}$ forms. The

conscious assimilation of the concept "style of speech" helps students produce texts with specific conditions of communication, and it is advisable to use different types of complex sentences with the aim of expressive speech processing , possession of syntactic synonymy level complex sentences and construction on the basis of stylistic figures promotes the development of pupils' speech, improve their language competence. A promising direction is to develop a special system of exercises and tasks, aimed at forming text-creation skills of students in the classroom studying the syntax of a complex sentence.

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Божко О. П.

Засвоєння учнями особливостей функціювання складних речень у текстах різних стилів мовлення

У статті розкрито лінгвістичні засади засвоєння учнями особливостей функціювання складних речень у текстах різних стилів мовлення. Спираючись на дослідження зі стилістики та лінгводидактики, автор узгоджує стилі мовлення (науковий, офіційно-діловий, художній, публіцистичний, конфесійний, розмовний) із функціями мови та сферами діяльності людей; з'ясовує поняття „функційний стиль мовлення". Акцентує увагу, що з метою свідомого визначення учнями належності будь-якого висловлювання до того чи іншого стилю слід спиратися на комплекс його стильових ознак. Автор аналізує основні стилетвірні риси текстів різних стилів, зумовлені метою, сферою застосування, тематикою висловлювань, а також особливостями функціювання засобів мови всіх рівнів, зокрема складних речень (складносурядних, складнопідрядних, безсполучникових, багатокомпонентних із різними видами зв'язку). Наголошує, що в процесі роботи з текстами художнього та публіцистичного стилів учнів доцільно залучати до аналізу висловлювань, у яких містяться стилістичні фігури, утворені на базі складних речень.

Характеризує такі стилістичні фігури, як порівняння, антитезу, паралелізм, синтаксичну анафору, градацію, парцеляцію, ампліфікацію, поліседингтон (багатосполучниковість), асидентон (безсполучниковість), зевгму, риторичне питання тощо. У належному знанні учнями стилістичних закономірностей уживання складних речень, уміннях доречно застосовувати у власному мовленні складні конструкції та утворені на їх основі стилістичні фігури автор убачає важливі чинники формування текстотвірної компетентності школярів 5–9 класів.

Ключові слова: текстотвірні вміння, стиль мовлення, складне речення, стилістична фігура.

Божко Е. П.

Усвоение учениками особенностей функционирования сложных предложений в текстах различных стилей речи

В статье раскрыты лингвистические основы усвоения учащимися особенностей функционирования сложных предложений в текстах различных стилей речи. Опираясь на исследования по стилистике и лингводидактики, автор сопоставляет стили речи (научный, официально-деловой, художественный, публицистический, конфессиональный, разговорный) с функциями речи и сферами деятельности людей; выясняет понятие „функциональный стиль речи". Акцентирует внимание, что с целью сознательного определения учащимися принадлежности любого высказывания к тому или иному стилю следует опираться на комплекс его стилевых признаков. Автор анализирует основные стилеобразующие черты текстов различных стилей, обусловленные целью, сферой применения, тематикой высказываний, а также особенностями функционирования средств языка всех уровней, в том числе сложных предложений (сложносочиненных, сложноподчиненных, бессоюзных, многокомпонентных с различными видами связи). Отмечает, что в процессе работы с текстами художественного и публицистического стилей учащихся целесообразно привлекать к анализу высказываний, в которых содержатся стилистические фигуры, образованные на базе сложных предложений. Характеризует такие стилистические фигуры, как сравнение, антитезу, параллелизм, синтаксическую анафору, градацию, парцелляцию, амплификацию, полисединтон (многосоюзие), асидентон (бессоюзие), зевгму, риторический вопрос и т.д. В крепком знании учащимися стилистических закономерностей употребления сложных предложений, умениях уместно применять в собственной речи сложные конструкции и образованные на их основе стилистические фигуры автор усматривает важные факторы формирования текстообразовательной компетентности школьников 5–9 классов.

Ключевые слова: умения текстообразования, стиль речи, сложное предложение, стилистическая фигура.

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