**Контрольное задание**

**вариант 1**

**TEXT 1**

**Задание 1. Письменный перевод текста**

**dialects**

A dialect is a variety of a language that signals where a person comes from. The notion is usually interpreted geographically (regional dialect), but it also has some application in relation to a person’s social background (class dialect) or occupation (occupational dialect). The word dialect comes from the Ancient Greek dialektos “discourse, language, dialect,” which is derived from dialegesthai “to discourse, talk.” A dialect is chiefly distinguished from other dialects of the same language by features of linguistic structure – i.e., grammar (specifically morphology and syntax) and vocabulary. In morphology (word formation), various dialects in the Atlantic states have clim, clum, clome, or cloome instead of climbed, and, in syntax (sentence structure), there are “sick to his stomach,” “sick at his stomach,” “sick in,” “sick on,” and “sick with.” On the level of vocabulary, examples of dialectal differences include American English subway, contrasting with British English underground; and corn, which means “maize” in the United States, Canada, and Australia, “wheat” in England, and “oats” in Scotland. Nevertheless, while dialects of the same language differ, they still possess a common core of features.

Although some linguists include phonological features (such as vowels, consonants, and intonation) among the dimensions of dialect, the standard practice is to treat such features as aspects of accent. In the sound system of American English, for example, some speakers pronounce greasy with an “s” sound, while others pronounce it with a “z” sound. Accent differences of this kind are extremely important as regional and class indicators in every language. Their role is well recognized in Great Britain, for example, where the prestige accent, called Received Pronunciation, is used as an educated standard and differences in regional accent, both rural and urban, are frequent.

Frequently, the label dialect, or dialectal, is attached to substandard speech, language usage that deviates from the accepted norm – e.g., the speech of many of the heroes of Mark Twain’s novels. On the other hand, the standard language can also be regarded as one of the dialects of a given language, though one that has attracted special prestige.

**TEXT 2**

**Задание 2. Устный пересказ текста (на родном или английском языке)**

**Slang**

Slang is unconventional words or phrases that express either something new or something old in a new way. It is flippant, irreverent, indecorous; it may be indecent or obscene. Its colourful metaphors are generally directed at respectability, and it is this succinct, sometimes witty, frequently impertinent social criticism that gives slang its characteristic flavour. Slang, then, includes not just words but words used in a special way in a certain social context. The origin of the word slang itself is obscure; it first appeared in print around 1800, applied to the speech of disreputable and criminal classes in London. The term, however, was probably used much earlier.

Other related types of nonstandard word usage include cant and jargon, synonyms for vague and high-sounding or technical and esoteric language not immediately intelligible to the uninitiate. In England, the term cant still indicates the specialized speech of criminals, which, in the United States, is more often called argot. The term dialect refers to language characteristic of a certain geographic area or social class.

*Linguistic processes forming slang*

The processes by which words become slang are the same as those by which other words in the language change their form or meaning or both. Some of these are the employment of metaphor, simile, folk etymology, distortion of sounds in words, generalization, specialization, clipping, the use of acronyms, elevation and degeneration, metonymy, synecdoche, hyperbole, borrowings from foreign languages, and the play of euphemism against taboo. The English word trip is an example of a term that has undergone both specialization and generalization. It first became specialized to mean a psychedelic experience resulting from the drug LSD. Subsequently, it generalized again to mean any experience on any drug, and beyond that to any type of “kicks” from anything. Clipping is exemplified by the use of “grass” from “laughing grass,” a term for marijuana. “Funky,” once a very low term for body odour, has undergone elevation among jazz buffs to signify “the best”; “fanny,” on the other hand, once simply a girl’s name, is currently a degenerated term that refers to the buttocks (in England, it has further degenerated into a taboo word for the female genitalia). There is also some actual coinage of slang terms.

**TEXT 3**

**Задание 3. Устный пересказ текста (строго на английском языке)**

**Monica Dickens**

Monica Enid Dickens (10 May 1915–25 December 1992) was an English writer, the great-granddaughter of Charles Dickens.

Known as "Monty" to her family and friends, she was born into an upper middle class London family to Henry Charles Dickens (1878–1966), a barrister, and Fanny (née Runge). She was the granddaughter of Sir Henry Fielding Dickens KC. Disillusioned with the world she was brought up in – she was expelled from St Paul's Girls' School in London before she was presented at court as a debutante – she decided to go into domestic service despite coming from the privileged class; her experiences as a cook and general servant would form the nucleus of her first book, One Pair Of Hands in 1939.

*One Pair Of Feet* (1942) recounted her work as a nurse, and subsequently she worked in an aircraft factory and on the Hertfordshire Express – a local newspaper in Hitchin; her experiences in the latter field of work inspired her 1951 book *My Turn to Make the Tea*.

Soon after this, she moved from her home in Hinxworth in Hertfordshire to the United States after marrying a United States Navy officer, Roy O. Stratton, who died in 1985. They adopted two daughters, Pamela and Prudence. The family lived in Washington, D.C. and Falmouth, Massachusetts and she continued to write, most of her books being set in Britain. She was also a regular columnist for the British women's magazine *Woman's Own* for twenty years.

Dickens had strong humanitarian interests which were manifested in her work with the National Society for the Prevention of Cruelty to Children (reflected in her 1953 book No More Meadows and her 1964 work Kate and Emma), the Royal Society for the Prevention of Cruelty to Animals (coming to the fore in her 1963 book Cobbler's Dream), and the Samaritans, the subject of her 1970 novel *The Listeners* – she helped to found the first American branch of the Samaritans in Massachusetts in 1974. From 1970 onwards she wrote a number of children's books; the Follyfoot series of books followed on from her earlier adult novel Cobbler's Dream, and were the basis of a children's TV series, also called *Follyfoot*, produced by Yorkshire Television for the UK's ITV network between 1971 and 1973 (and popular around the world for many years thereafter).

In 1978, Monica Dickens published her autobiography, An Open Book. In 1985 she returned to the UK after the death of her husband, and continued to write until her death on Christmas Day 1992, aged 77, her final book being published posthumously. She was also an occasional broadcaster for most of her writing career.

**Задание 4. Беседа по устной теме «My research»**